

THE SAN FRANCISCO DRAMATIC REVIEW.

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# THE SAN FRANCISCO DRAMATIC REVIEW

Music and Drama

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LaGarde

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### "C. F." at Rehearsal

They are, by him, the most highly rehashed hours of the entire twenty-four—eighteen of which he regularly devotes to the theatre. Oftenest he sits in the front row, without pencil or paper. At his right or just a little behind him sits a stage manager. He rarely interrupts the rehearsal but as the play runs along he whispers from time to time to the stage manager—simply "cues"—reminders for subsequent corrections. "Window," "entrance," "hands," "curtain," etc., are the memoranda whispered to the stage manager. Then when the curtain rings down, Mr. Frohman says—"Now we will begin at the last note and work backwards." Very quietly—entirely in a co-operative way—each point is suggested rather than forced upon the actors. Nobody has ever heard Charles Frohman raise his voice in the theatre. Those most intimate with him have never heard him utter an oath; or even an ordinary—and sometimes very excusable—expletive. Ask any actor who has ever been under his management, from the highest to the lowest, and he will tell you that in the keen, sure, kindly, crystal clear exercise of that extra stage sense—"pointing up a performance"—detecting the finest significances between as well as in an author's lines—Charles Frohman has no peer. But however much depends upon a production, no matter what expense is involved, the amount of effort Mr. Frohman expends upon an actor at rehearsal depends altogether upon the actor. One of his sayings is "I like to have that man with me; he's so bully to work with." To the less fortunate, the dull, the lazy or the inert, Mr. Frohman utters no severer rebuke than silence and indifference. He is the intelligent actor's slave at rehearsal; hopeless lack of intelligence he simply ignores. Two men who once followed Mr. Frohman to five theatres and to as many rehearsals concluded between them that the average actor, even of more than ordinary intelligence, has a capacity for barely thirty per cent. of the fine coaching given him at rehearsal.

### If You Will Be Careful, Etc.

Recently a leading man of a well known musical comedy show visited the Essanay film company's plant at Niles. He was very supercilious and haughty in being brought into such intimate contact with ordinary picture actors. One of the boys, who is a college graduate, was practicing at whirling a riata or lasso. The singer was greatly interested and asked many foolish questions. The reply to the final one gave him the shock of his young life. It was like this: "If you will be careful to maintain the equilibrium of the opening of the loop in a horizontal plane you will find it less difficult than spinning it vertically." The collapse came then.

### Picture Business in Danger

Overbuilding and overproduction threaten the moving picture business. The cry of too many legitimate theatres is not nearly so timely as the cry that there are too many picture palaces. There are nearly a thousand in New York, and almost as many in Chicago, and other cities are overstocked in proportion. Picture houses

have sprung up over night again and again, as no particularly high order of brains or ability is needed to run one of these resorts. All the manager has to do is to lease films, hire a few cheap vaudeville acts through third-rate agents and open up. Picture promoters have sprung from every source connected with the amusement business. When William Fox began to operate in a modest way he had five partners, and profits began to roll in so rapidly that each of these partners wished to be an individual magnate and went out alone. Their employees saw how easy it was, and most of them opened up on their own account, and thus was created almost an endless chain. But the limit is about to be reached—in truth probably was reached some time ago, as some of the smaller of these managers are already finding out. The "to let" sign will be very much in evidence within the next year unless the stronger of the proprietors combine for mutual protection.—N. Y. Review.

### Uncle Tom's Cabin on the Sacramento

Events of slavery days in the South were re-enacted last Monday at a point a few miles up the Sacramento River, near Monument, when Aunt Eliza, Uncle Tom, Simon Legree, Little Eva and other famous characters of Mrs. Harriet Beecher Stowe's novel appeared in the flesh once more at the behest of the Universal Film Co.

The steamers Fruto and Oriole were chartered and left at 8 o'clock with sixty moving picture actors and other employees, fifteen of whom were brought from Los Angeles. The remainder were secured in Sacramento.

Otis Turner, Director of the company, said the production would cost over \$1,200.

"There is only one river in the United States which bears any general resemblance to the Mississippi, and that is the Sacramento," he said. "The configuration of the contiguous country, the high levees and the stern-wheel steamers are absolutely necessary to our production of the films. Hence the expensive trip from the south."

The pictures will be shown all over the world, and only those initiated into the secrets of the film companies will know that the Mississippi River is represented by the Sacramento.

Besides the fifteen members of the company brought from Los Angeles, Turner engaged in Sacramento twenty-five negroes, men and women, twenty white men and eight or ten white girls, the latter taking the characters of the wives of Southern planters. Four camera men are with the party.

One of the greatest musical comedy productions offered here in years will be found in the forthcoming production of *The Red Widow* in which Raymond Hitchcock will appear at the Columbia Theatre. Charming Flora Zabelle is the leading woman of the enormous company.

Zeke, the Country Boy, is playing the territory around Pendleton, Or., this week. In a week or two the show will strike West for the Coos Bay country.



### Stage Book of Great Interest

M. B. Leavitt, one of the most famous of America's old-time managers, has recently printed the second edition of "Fifty Years in Theatrical Management." Mr. Leavitt was the manager of stars and companies three, four and five decades ago. He took his organizations all over the world, and the name of Leavitt was well known wherever there was a theater. He was closely associated with some of the most famous actors of the last generation and his list of acquaintances cover notables in America, Europe, Asia, Africa and Australia. Mr. Leavitt, who is now living at the Regent, 3100 Broadway, New York City, has covered his many years of activities in "Fifty Years of Theatrical Management." He gives facts, figures, stories and anecdotes. He writes clearly and makes his points readily. There are 500 illustrations in the book, which has been produced in the finest manner as to typography, paper, etc. Whoever has a theatrical library or wants to have a record of the important events in American stage history should not fail to have a copy of "Fifty Years in Theatrical Management." The book is on sale at the White House, and at Newbegin's Sutter Street Book Store.

### Catherine Countiss in Vaudeville

Catherine Countiss, who has not been seen in San Francisco since she starred at the Grand Opera House in *The Christian* shortly before the fire, has scored a big hit in New York in a very human dramatic playlet, *The Birthday Present*, and is likely to remain in vaudeville for some time. Martin Beck at once booked her for the Columbia, St. Louis, and the Majestic, Chicago, and she is to play the Western Orpheum time, but not until next season. Some of her New York notices are as follows:

N. Y. *American*—Catherine Countiss won swift success in *The Birthday Present*. She presents a strikingly beautiful appearance and in twenty minutes compels laughter and tears in a gripping little problem playlet with a powerful climax and a wholesome moral.

N. Y. *Herald*—Miss Countiss and her players were recalled half a dozen times. The team work was excellent

and the sketch human and capitally acted.

N. Y. *Sun*—Gave Miss Countiss ample opportunity to display her versatility. The playlet told such a strong story and suggested such a wholesome moral that the audience was more than pleased.

N. Y. *Review*—Catherine Countiss gives vaudeville a real surprise and does some rare acting in *The Birthday Present*. It is a supreme test to plant a story, establish relation of characters and work up from comedy to a big emotional, tear compelling situation, all in twenty minutes. Miss Countiss is very beautiful and has the gift of being able to get right to the hearts of men and women. The enthusiasm she aroused shows that vaudeville audiences are quick to recognize real acting.

Florence Roberts, Catherine Countiss and E. D. Price were fellow guests at a house party at Cedarhurst, near New York, on a recent Sunday. It was the first time that Miss Roberts had met Mr. Price since she was under his management at the old Alcazar and on the Pacific Coast circuit, and they had many happy reminiscences to talk over. Miss Roberts is playing Eastern vaudeville time in J. Hartley Manners' fine sketch, *The Woman Intervenes*, and Price is still manager of Robert Hilliard who is nearing the 200th New York performance of *The Argyle Case* at the Criterion. It is one of the greatest hits of recent years.

### "Bronco Bill" in Dixon

DIXON, April 18.—New features which are being added to the big May day celebration which will take place in this city on Saturday, May 3. The people of this section will have a day to remember and the Dixon chamber of commerce will have moving pictures taken of the "big doings."

The general director of the day, W. J. Weyand, was in the city recently and met Mr. Anderson, who is considered as being "the king of the moving pictures." Anderson is known throughout the many patrons of these moving picture shows as "Broncho Billy," and as he is interested in a large farm a few miles west of here he is very anxious to have some scenes of cowboy life on his ranch. It is the plan of Mr. Anderson to take views of the different parts of the celebration, the most important industrial things about the city to be sent all over the world.

### Theatre Ticket Sale Restricted

That no theatre or other regular place of amusement can sell more tickets of admission than the seating capacity of the house is the purpose of Senator Bryant's bill, which passed the State Senate last week. There were eight votes opposing the bill. Any one violating the provisions of the bills is to be deemed guilty of a misdemeanor and punished by a fine of from \$100 to \$500. Senator Larkins believed that it was a bad idea as applied to entertainments and shows given in small halls in country towns where people were willing to stand when the houses were crowded. The bill is of doubtful value and The Dramatic Review does not believe it will serve any good purpose.



## Dates Ahead

**ARE YOU A CROOK?** (H. H. Frazee, Mgr.)—New York, April 28, indefinite.

**BISHOP'S PLAYERS.**—In stock, Ye Liberty Playhouse, Oakland.

**CHAUNCEY OLCOTT** in *The Isle o' Dreams*—Eugene, April 26; Portland, 27-30; Tacoma, May 1; Victoria, 2; Vancouver, 3; Seattle, 4-10.

**FINE FEATHERS** (H. H. Frazee, Mgr.)—San Francisco, April 27-May 4.

**JUVENILE BOSTONIANS** (B. Lang, Mgr.)—Kelowna, April 25-26.

**KOLB & DILL**—Chas. Muehlman, Mgr.)—Los Angeles, April 27 (four weeks).

**MANION-CLAMAN PLAYERS** (No. 1)—Richmond, April 27 and week.

**PEARL ALLEN'S CO.**—Revelstoke, April 21-27; Kamloops, 28-May 4.

**FRECKLES** (Dan Martin, mgr.; Geo. Elmore, bus. mgr.)—Grant's Pass, April 26; Eugene, 28; Albany, 29; Salem, 30; Centralia, May 1; Aberdeen, 2; Olympia, 3; Tacoma, 4; Victoria, 5; Nanaimo, 6; Vancouver, 7-8; N. Vancouver, 9; New Westminster, 10; Bellingham, 11; Everett, 12; Ellensburg, 13; N. Yakima, 14; Spokane, 15; Colfax, 16; Lewiston, 17.

**INTER-MOUNTAIN WAGON SHOW** (Chas. P. Helton)—Nephi, Utah, May 3.

**LAURETTE TAYLOR** in *PEG O' MY HEART* (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

**MOROSCO STOCK CO.**—Los Angeles.

**ROSE STAHL** (Ollie Alger, bus. mgr.)—Los Angeles, April 21-26; Bakersfield, 27; Coalinga, 28; Fresno, 29; Stockton, 30; Oakland, May 1-3; Marysville, 5; Chico, 6; Portland, 8-10; Tacoma, 11-12; Victoria, 13; Vancouver, 14-15; Bellingham, 16; Everett, 17; Seattle, 18-24; Calgary, 26-28; Edmonton, 29-31; Saskatoon, June 2-3; Prince Albert, 4; Regina, 5-6; Brandon, 7; Winnipeg, 9-11; Duluth, 13-14; Minneapolis, 15-18; St. Paul, 19-21.

**SELLS FLOTO CIRCUS**—Merced, April 26; Stockton, 27; Richmond, 28-29; Oakland, 30; Santa Cruz, May 1-4; San Francisco, 5; San Jose, 6; Vallejo, 7; Santa Rosa, 9; Napa, 10; Roseville, 11; Oroville, 12; Chico, 13; Sacramento, 14; Colfax, 15; Reno, 16; Winnemucca, 17; Elko, 18; Ogden, 19.

**THE SILVER WEDDING** (H. H. Frazee, Mgr.)—Chicago, March 30, indefinite.

## Spotlights

The coming of Eddie Foy to the Cort Theatre in *Over the River*, is making for much interest among the comedian's extensive following in this city. Foy will appear at the conclusion of the run of the *Tik-Tok Man of Oz*. The music of *Over the River* is said to have unusual charm and popular qualities. Some of the whistly favorites are: *New York Isn't Such a Bad Old Town*, *When There's No Light at All*, *The Chop Stick Rag*, *The Broadway Cabaret*, *The Raggety Man*, and *My Tango Maid*.

*Hanky Panky*, Lew Field's Broadway entertainment, is scheduled for

early presentation at the Cort. The piece is described as a riot of fun, color and beauty, and the critics of the East have been using their most extravagant superlatives in its praise. Some of the folk with the show are: Max Rogers, Bobby North, Harry Cooper, Hugh Cameron, Clay Smith, Virginia Evans, Christine Nielsen, Myrtle Gilbert, Flora May, and Montgomery and Moore.

Arthur Hammerstein announces that he has for the first time determined to produce a typical musical comedy or, more correctly, musical farce. Heretofore, his productions have all been of the more ambitious order, such as *Mlle. Trentini* in *The Firefly* and the star production of *The Geisha*, now being presented at Weber & Field's 44th Street Theatre under the joint direction of himself and the Messrs. Shubert. This first musical farce, which will signalize the entrance of the Hammerstein family into a new field of endeavor, is entitled *High Jinks*. It is by the same authors as *The Firefly*, the book and lyrics being by Otto Hauerbach and the music by Rudolf Friml.


Laurette Taylor is nearing her 150th performance at the Cort Theatre, New York, of the character of Peg O'Connell in J. Hartley Manners' comedy of youth, *Peg O' My Heart*. This delightful play is one of the really solid successes of the present season, and Oliver Morosco, the producer, is positive it will run on at the Cort until next Christmas holidays.

Plans are under way for the construction of a complete amusement resort at Lake Lowell, near the city of Caldwell, Idaho. Practically every amusement feature used in like resorts will be installed. The resort will be under the control of the Caldwell Traction Company, with C. H. Sebree in charge of the management.

The absolute permanence of the Gilbert & Sullivan Opera Company has been tested and proved. These players, appearing under the direction of the Shuberts and Wm. A. Brady, have made as great success in their presentation of *The Beggar Student* as in any of the actual Gilbert & Sullivan pieces in which they have appeared. It is safe to predict that the organization will add still further to its repertoire of Gilbert & Sullivan productions in the future, but the present experimental departure is of special importance in showing that the organization is able to do equally well with other material. In the days of a quarter of a century ago, the McCaull Opera Company with its repertoire of German pieces was no less a factor in public entertainment than the D'Oyly Carte Company with its Gilbert & Sullivan presentations. It is entirely proper that the organization should continue the name of The Gilbert & Sullivan Opera Company, for the pieces by Gilbert & Sullivan will continue as the distinctive features of an ever-increasing repertoire.

The whimsical Eddie Foy, and his company of seventy-five people in the latest New York musical comedy success, *Over the River*, is the announcement of the Cort Theatre for the attraction to follow *The Tik-Tok Man of Oz*.

The Passing Show of 1912 will be seen in all its glitter at the Cort soon. This will be the first of the big Winter Garden shows to come to San



### The Oliver Morosco Enterprises

<b>BIRD OF PARADISE</b> By Richard Walton Tully <b>THE MONEY MOON</b> By Hartley Manners <b>THE FOX</b> By Lee Arthur In Preparation Nat C. Goodwin in <b>GAUNTLET'S PRIDE</b>	Laurette Taylor in <b>PEG O' MY HEART</b> By Hartley Manners <b>THE TRUTH WAGON</b> By Hayden Talbot <b>THE ESCAPE</b> By Paul Armstrong
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Francisco and considerable interest attaches thereto. The cast boasts of such names as Trixie Friganza, Texas Guinan, Eugene and Willie Howard, Charles J. Ross, and Louise Brunelle. The piece is an amusing commentary on important events, theatrical and political.

In the production of *Everywoman*, which will be seen at the Cort shortly, there are thirty-seven speaking characters. None of these roles is "doubled," to use the technical term signifying the playing of more than one part by one person. Henry W. Savage has established a notable reputation for the unvarying excellence of his casts. Over 150 people take part in the great Walter Browne morality play.

## Personal Mention

EVELYN THAW's plea that her husband, Harry K. Thaw, was responsible for the clothing she bought during 1908 was disregarded last Tuesday by the N. Y. Supreme Court, and a firm of outfitters was awarded judgment against her for \$3746. The itemized account showed that Mrs. Thaw paid from \$30 to \$85 for her hats and as high as \$350 for her gowns.

ISADORA DUNCAN, the dancer, grief stricken over the death of her two children and their nurse, who were drowned Saturday when the automobile in which they were riding plunged into the Seine at Paris, is said in cable advices definitely to have announced her decision to retire from the stage and devote the rest of her life to the care of the poor and sick as a hospital nurse. It is said that as soon as she has recovered from the shock she will leave for the field of military operations in the Balkans and join the Bulgarian Red Cross.

HERE is a fine example of civic pride. I refer to the Gantner and Mattern Company, manufacturers of the famous G. & M. brand of underwear and actors' supplies. J. O. Gantner found his firm needed a large factory. He was offered an acre of ground in Oakland and three or more in Point Richmond, not mentioning the several offered in Daly City. He was also told that labor would be cheaper in those places. Instead of accepting, he purchased for fifty thousand dollars a lot on the



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corner of Mission and Tenth streets, and is starting to build a \$150,000 factory.

DE WOLF HOPPER, the comedian, who has been called "the husband of his country," was divorced for the third time last Monday in Mineola, N. Y. Mrs. Ellen B. Hopper, fourth wife of the actor and daughter of the late Police Captain Reardon, was granted a decree on statutory grounds, with permission to resume her maiden name and remarry. The latest Mrs. Hopper, who has now officially joined the ranks of former wives of the comedian, is a professional. Her stage name is Nella Bergen. After her marriage to James Bergen of Bridgeport, she made her debut on the stage fifteen years ago. Later she divorced Bergen, and in 1899, while she was playing with Hopper in *El Capitan* in London, became the wife of the comedian.

FRANK CAMPEAU, who plays the part of Don Robledo, the villainous villain in *The Ghost Breaker* at the Lyceum Theatre, New York, is said to be the most famous gunman of the stage, and the only one who has the distinction of being ambidextrous. Campeau can shoot as unerringly with the left hand as with the right. As a rifle marksman he was the best amateur marksman of the country in his early youth, and he excelled as a clay-pigeon and glass ball artist. Campeau also won distinction as a pistol shot, his bulls-eye percentage being 98. His performance of *Trampas*, the bad man in *The Virginian*, placed him in the front rank of actor gunmen. In *The Ghost Breaker* he pulls the beads in the twinkling of an eye, and the pistol duel between Robledo and Jarvis, the Kentucky feudist, is one of the most thrilling, and Campeau's death one of the most realistic ever seen on the stage. Campeau has made a study of deadly weapons, and claims that even in the dark he can tell the make of a pistol or gun, or the size of a cartridge by the touch.



## Correspondence

SACRAMENTO, April 21.—Grand Theatre: Ed Redmond has a successful vehicle this week in "The Temptation," which has just come from a long run in New York. Paul Harvey has an excellent chance in the role of the deserting lieutenant, and Beth Taylor is happily placed as Madge Summers, the daughter of an army officer. Beth Taylor is a charming detective par excellence, but a little later she is just as convincing in the dance-hall singer, and at that she is some singer. This little lady is constantly springing surprises on her audiences, and possesses unusual versatility. Hugh Metcalfe gives a wonderful portrayal of the old colonel of the regiment, and Ed Redmond, Roscoe Karns, Leslie Virden, Harry Lelande, Bert Chapman, Jack Fraser and the others of the Ed Redmond players lend clever touches and work together to make up a smooth and likable production. This is one of the best stock productions this company has put on in this city, and that is saying quite a little for them, known as they are for their general good work. Twenty extra players are used in the cast. Rex Beach's popular story of the Panama Canal, "The Ne'er Do Well," will be the bill for next week. Clunie: Chauncey Olcott is booked here for the 24th. There is promised a most successful performance, as Olcott is a favorite, and the company is well recommended generally. There is a large advance sale. Clunie-Orpheum: The headline act of an all-headline bill, as advertised, was In and Out, a sketch by Porter Emerson Brown, displaying the talent of Homer B. Mason, Marguerite Keeler and a comedy quartette. The sketch easily took all honors, and drew laughs from the first. After the Race was the other favorite, with Bobby Barry and Amy Mortimer. Barry is a comedian who easily lives up to his own reputation as a funmaker. He can sing and dance and does it. Madame Vallecit's leopard act is first class, while the quartette of Musikal Girls, composed of Mary Wilczek, violinist; Miss Piper, cornetist; Miss Churchill, drummer, and Miss Swan, trombone player, is a headliner for any bill. Estelle Beach Granger is a real prima donna. Harry Breen demonstrates from the stage how easy it is to write songs, and has the audience trying it, too, before he is through. The Rowlandow Brothers are good at their acrobatic balancing. Edison talkophone presents "The Temptations of Faust." Empress Theatre: The act that takes first honors is that of "The Diving Girls"—girls, although one of the trio is sixty years old. Madame Berlo is a diving wonder, and the two girls, Dora Woolard and Laura Murray, are quite as wonderful. Burns, Armstrong and Fuller are a hit in their Campus Rehearsal. Stith and Garnier, spinners and manipulators, easily get away with their stunts, assisted by good electrical effects. Neil McKinley is a monologist par excellence: sings a little, talks a lot. A trio of musicians that are known to Sacramento includes Mr. and Mrs. George Swain, and Maurice La Plat. They are good in their offering. Paddock and Paddock, pleasing singers and dancers,

complete the bill. Pantages: Vaudeville again reigns this week at this house, opening its run with a very good bill headed by the scenic masterpiece, "Visions of Fairyland," presenting "La Graciosa." The act is composed of fourteen beautiful scenes artistic in the extreme. In each "La Graciosa" is the main object of interest. Diamond and Beatrice present a new musical act introducing the remarkable playing of a child harpist. Grimm and Elliott are minstrels in two shades of cork, and have a lot of clever parodies which are well received. Donita, for years the English music hall artiste, does a series of piano selections, assisted by Jack Crippen. This little lady is a finished musician. A team of gymnasts complete the bill except for three reels of pictures. "Diepenbroek: The Southern Stock Company presented for the pleasure of its audience the Society Thief, assigning the stellar parts to George Spaulding, Helen Carew and George Chesebro. Mr. Spaulding could not have been cast more appropriately, the part of a Y. M. C. A. member being exceptionally natural for him. Miss Carew had a wide range to cover, and it revealed her versatility to see her jumping from a lovesick girl to a captive at bay. Her success was marked. George Chesebro had only to be himself, quiet, cynical, and withal extremely good to look at. Geraldine Wood portrayed the none too honest widow with a depth that showed her insight and devotion to the part. James Gilfoil, as Dr. Leslie, was dignified and convincing, as James Gilfoil always is, and Raymond Hatton, Jack Daly and Frances Roberts were sympathetic and true to the characters they were playing. It was a good performance, and enjoyable. This week terminates the engagement of the Southern Players at the Diepenbroek. It is to be regretted, as a good season was anticipated and the company was a very good one, one that has played long runs in other cities. However, it is hard for two stock companies to make the desired business in this city, especially when one enters into competition with the fine Redmond players, who are firmly established in the hearts of the theatre-going public. Also, the house is out of the theatre zone and has long had a black eye. It has helped to break up the run of this Southern stock. Ben Greet Players: The Ben Greet Players will be at Buffalo Park for a matinee and evening performance on Tuesday, April 29th. They come from many successes, and the reputation that comes ahead of them will attract much business. The matinee will be "She Stoops to Conquer," while the night performance will be of "The Comedy of Errors."

FRESNO, April 21.—Barton Opera House: Chauncey Olcott in "Isle o' Dreams," April 21st; Rainey's African Hunt Pictures, 23d and 24th; Rose Stahl, in "Maggie Pepper," 29th; John Drew, in "The Perplexed Husband," May 2d. Empire Theatre: Scranton's Marionettes are the headline number on this week's bill. They have been shown in practically every foreign country and all the principal cities in the United States, and their wondrous ingenuity is a marvel. Pearl Palmer was easily a feature, taking the audience by

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storm with her syncopated monolog. The Baron and the Lady are a laughing success, and quite an unusual one. They are funmakers of quality. Hanley and Murray are the exponents of comedy that engineer it. Kelley and Massey present the Girl and Chauffeur. This is one of the funniest sketches in vaudeville. Another comedy couple is Hall & O'Brien. Teal's: Fred Ardath's Dainty Maids are as dainty as ever, and the houses are just as large as ever. Good stuff. Finnegan's Flats is a good chance for Fred Ardath and Charles Conklin. Madge Carreg, Del Estes and Percy Mickelburgh will each present their special work, and, they being general favorites, their success is assured. Claude Allen, the new leading man, will open this week. Three bills will be presented. After Monday, the County Fair will be produced Tuesday and Wednesday, and Friday and Saturday nights there will be a big scenic production. Ardath and Erickson will install a dramatic stock at this house, which they now call the Princess, on Sunday, opening with Divorcees. The leads will be played by Irene Outtrim and Bryce Howatson. Loriman Percival will be the stage director and heavy man, and others in the company will be Robert Buchanan, Frank Thorne, Edson Elliott, William Raymond, Mrs. Frank Thorne and Avis Manor.

SAN BERNARDINO, April 23.—At the Opera House (Mrs. M. L. Kiplinger, mgr.), 18th, Rose Stahl and an excellent company presented Maggie Pepper to a fine house. Two nights later, 20th, Maud Adams, in Peter Pan, was the offering; the house was crowded, and of course it goes without saying that this also was a theatrical treat. The next road attraction is Eddie Foy, who will usher in the month of May with Over the River. The vaudeville is particularly good this week at this house, and playing to good houses nightly. The Auditorium and Temple, with films and vaudeville, are also doing a good business.

Bud Atkinson's Wild West show got in from Australia Friday morning and are stopping at the Continental. The trip abroad was a fizzle.

Marshall Zeno, featuring Dorothy

H. Lewin

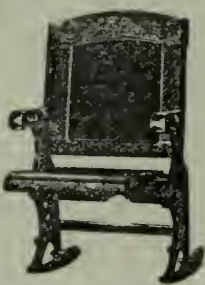
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Douglass, will open his road season in Lodi next Sunday, playing The Price She Paid, and The Turning Point. The company is composed of Marshall Zeno, Dorothy Douglass, Frank Kelton and wife, Leota Howard, and others.

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## Correspondence

NEW YORK, April 20.—Eugene Brienx's thesis in dramatic form, known in French as *Les Avaries* and in English as *Damaged Goods*, was acted at the Fulton Theatre last Monday. It will be presented there for two weeks. The play has already been seen here at two semi-private matinees given under the auspices of the sociological fund of the *Medical Review of Reviews*. Practically the same company of actors appeared last night. Wilton Lackaye was not in the performance, but Richard Bennett, Grace Elliston and Amelia Gardner had the parts they acted at the original representations. The audience was large, and there is said to be sufficient curiosity about the play to insure audiences just as large for the remaining performances. \* \* \*

Managing an all-English company has some disadvantages, especially to the property department. Tea whether it takes part in the play or not—and it generally does in an English play—has to be provided for the actors at every performance, and with the tea must be supplied cream and sugar and little cakes. Even if the actors pay for it, the property man supplies it. The 200th performance of Fanny's First Play at William Collier's Comedy Theatre has brought out some statistics, and in Fanny's First Play there is a tea party on the stage in the third act and a breakfast scene in the first. Manager Maurice Elvey and the head property man have compiled these figures for the 200 performances since the play opened. There have been consumed 200 pounds of cake, 200 biscuits, 600 buns (three at each performance), 400 eggs (two a performance), and about thirty pounds of the best English tea, and all of the food is actually eaten on the stage. There are not even any cakes left for the property men to sneak when they are "clearing" the scene. Mr. Elvey has not included in his figures any account of the dressing room teas that take place at every matinee performance. Two parties are going all the time in the afternoon, one in Sydney Paxton's room for the men and one in Miss Kate Carlyon's room for the women of the company. These private parties probably bring the total up to double the statistician's figures except in the case of the eggs. \* \* \*

Charles Frohman has completed final arrangements with Miss Billie Burke for another New York appearance in another Pinero comedy this season. Miss Burke is now appearing in the west as Lily Parradell in *The Mind the Paint Girl*. At the end of her present touring season she was to have sailed for Europe but the sailing date has been postponed so that Miss Burke may appear this season in the role of "Tommy," the girl masquerading as a boy, in the Pinero comedy, *The Amazons*. This will be Miss Burke's first appearance on any stage in boy's clothes. She will play the role of Lady Thomasin Belturbet, one of the three daughters being brought up as boys by the eccentric marchioness in the most famous of all Pinero comedies, *The Amazons*. Miss Billie Burke will make her first appearance in this boy's part in *The Amazons* at the Empire Theatre, New York, on April 28th. Mr. Frohman stated that the idea of Miss Burke in the comedy role of

Tommy, has been lurking for some time in the back of his head. For a long season Miss Burke has given herself energetically to the acting of the serious role of Lily Parradell in *The Mind the Paint Girl*—an achievement that has added greatly to her stature as an actress. It is Mr. Frohman's wish to reward Miss Burke for her success in *The Mind the Paint Girl* by giving her a part as completely comic as Lily Parradell is completely dramatic. Rumor has it also that when Billie Burke first steps upon the stage in the boy's dress a new fashion will be set for men's outing costumes this season. "I shall put on *The Amazons*," said Mr. Frohman, "exactly as I gave it in London at my Duke of York's Theatre last summer. But as Miss Burke has only postponed and not entirely given up her contemplated trip to Europe, unfortunately we can offer *The Amazons* at the Empire Theatre for only four weeks." \* \* \*

Definite announcement has been made by H. H. Frazee that his new Long Acre Theatre on Forty-eighth street, just west of Broadway, will be formally opened on Monday evening, April 28. The Long Acre, which is the newest of New York's theatres, has been in course of construction for some time, its opening having been delayed by labor strikes and contractors' difficulties. For the initial attraction Mr. Frazee has selected *Are You a Crook?* described as a new farce in three acts by William J. Hurlbut and Frances Whitehouse, in which the present vogue of crook plays is said to be humorously satirized. Additional interest attaches to the announcement that Marguerite Clarke, Joseph Kilgour and George Fawcett will be the featured members of the cast, which will include a number of other notably well-known players. \* \* \*

James T. Powers and his wife took some friends on an automobile ride to Far Rockaway and thereby caused consternation to the stage manager of *The Geisha* at Weber and Fields' Forty-fourth Street Theatre on last Thursday night. The curtain had to be held for twenty minutes because of the absence of the comedian. Mr. Powers got to Far Rockaway all right, but on the return trip he decided to take a short cut to save time. And he got himself lost. Running along a queer Long Island road he saw an Irish woman hanging out clothes in a back yard. He stopped the car and asked her the way to Hoffman Boulevard. "Is it Hoffman Boulevard ye want?" she said. "Then go straight ahead until ye come to a white house with an iron dog in the front lawn. Then take the road to the left until ye come to a fork in the road. Then take the right road until ye see a cross road and then turn to the left. When ye come to a pile of sand and some cobblestones, that's Hoffman Boulevard." Mr. Powers thanked her and drove ahead, following directions as well as he could remember them. But he lost himself again. Finally he saw a woman in a white apron leaning against a front fence and he stopped the car to ask her the way to Hoff-

man Boulevard. "Is it Hoffman Boulevard ye want?" she said. "For the love of Mike, didn't I tell ye the way half an hour ago, when I was hanging out me clothes?" \* \* \*

"Fred" Stone added a new dance last week to the present Punch Bowl Glide, which is one of the big features of *The Lady of the Slipper* at the Globe Theatre. Victor Herbert has written the music for Mr. Stone. \* \* \*

Everywoman, the modern morality play, was acted again last week at the Grand Opera House and in spite of its frequent representation in this city, was enjoyed by a large audience. Sam Bernard has taken his beauty chorus as well as the rest of *All for the Ladies* to the West End Theatre and last week there was a large audience to welcome the company. *The Butterfly on the Wheel*, which was acted so long last winter at the Thirty-ninth Street Theatre, was given by the members of the stock company at the Harlem Opera House. \* \* \*

One of the most successful revivals this season was that of *Liberty Hall*, a play in four acts by R. C. Carton which was first produced in this country at the Empire Theatre in August 1893. It was revived by Charles Frohman in the same theatre early this year and has had a profitable run that has afforded much enjoyment to that large class in this community which still prefers clean conventional plays. In reproducing *Liberty Hall*, Mr. Frohman selected an excellent cast calculated in every way to give the same satisfaction as that in the original production twenty years ago. In place of Henry Miller of that period there was "handsome Jack" Mason for the star part. Mr. Mason was ably supported by Julian L'Estrange, Lennox Pawle, Martha Hedman, the young Swedish actress, and Charlotte Ives, as well as a number of other capable men and women. It is to be hoped that Mr. Frohman sees fit to send this company out West with a repertoire of popular plays including *Liberty Hall*, for those plays that made the Empire Theatre in this city synonymous with all that was worthy in the dramatic line have lost nothing by age. I sometimes wonder why managers will go on striving for new plays even to the point of producing monstrosities when they had much better be engaged in reproducing the best that has been brought out in the last two or three decades. *Liberty Hall* was given exactly in the same manner of the original production. It charmed the audiences of twenty years ago and it charmed us this season just as it did when we older New Yorkers had our first peep at it. And just consider what a lot of intelligent theatre-goers there are in this country who were not there or old enough to appreciate good plays twenty years ago. \* \* \*

*The Master Mind*, by Daniel D. Carter, as played by Edmund Breese and company at the Harris Theatre under the direction of Messrs. Werba & Luescher, is one of the most intensely exciting plays that has challenged the detective ingenuity of the New York play going public this season. It has

been running to crowded houses for several months and it looks as though it would fill out the season with a demand for its return in the fall. If in the meantime Messrs. Werba & Luescher can book it to the Pacific Coast where the weather conditions permit an enjoyment of the drama throughout the entire summer while we are sweltering on roof gardens in the East it ought to prove a profitable undertaking. *The Master Mind*, as unfolded in the play, proves to be the brother of a man who had been convicted on the charge of homicide—one of those unwritten law cases—in which nine men out of ten would have said the killing was justified, but which an effete East still punishes by death. *The Master Mind*, in the person of a butler, "plants" a case to entrap the District Attorney who convicted his brother. The District Attorney, five years after the execution of the brother for murder, is about to be nominated for Governor. *The Master Mind*—as he was known in the underworld—has in the meantime sent Sadie Flint, a girl with a manufactured "record" over to Paris to have her educated. Upon her return to America the *Master Mind* supplies her with a fake mother, father and brother. The District Attorney is brought face to face with the young woman whom he instantly recognizes as the one who saved his life after an automobile accident in Chicago. They really and truly love each other. But after they are married *The Master Mind* plans to degrade the District Attorney—now a candidate for Governor. He brings on from Chicago one of Sadie Flint's boy friends—a fellow who thought a good deal of her. He was a "crook" but still thought that Sadie, now Mrs. Courtland Wainwright, might run away with him. *The Master Mind* spots a Pinkerton detective in the house working ostensibly as Mr. Wainwright's secretary. The detective is told of the impending robbery. When the plot is all thickened up to suit the most blood curdling, the candidate for Governor is coolly introduced to his alleged "in-laws," consisting of Bank-Cracker Morgan, Milwaukee Sadie and Diamond Jim. Even his wife had a "record" that had been manufactured by *The Master Mind*. Then at the very last moment, when *The Master Mind* had accomplished his revenge—had induced the candidate to resign the nomination—the unexpected happened. The girl-wife prevailed upon him for the love he bore his own dead brother to let her live happily with the only man she had ever loved. Thus ended a play to the satisfaction of all those who like to see "happy endings." Prepare to have your hair stand on end when you go to see *The Master Mind*! GAVIN D. HIGH.

CARSON CITY, Nev., The Grand (W. S. Ballard, mgr.)—The Paul Rainey African pictures drew record houses for three showings last week. Porter Stock company April 24, 25 and 26. A. H. M.

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## Correspondence

CHICAGO, April 19.—With a regiment of clever acting talent in this strenuous burg of ours, Chicagoans have much to distract them from appreciating the fact that the fag end of the theatrical year comes on apace. Yet in such a center as Chicago is, theatricals are less a matter—very much less, we might say—of the time of year than was the case a dozen years ago. This city has become in the interval a place where the inhabitants of the section of the country known as the Middle West look to for its amusements, whether they are comprehended as frivols or the serious form of drama, colloquially known as "high brow." \* \* \* Two new productions will be brought out here this week, the first being *Crispino e La Comare* (the Cobbler and the Fairy), which will be presented at the Auditorium, Monday evening, April 21st, by the Chicago Grand Opera Company, upon its return from the trans-continental tour, which has occupied the company since February. Cleofonte Campanini will direct the orchestra with the wonderful skill which the opera-going public are so well acquainted. Ruby Heyl, the English contralto, will be in the cast, singing the Fairy; while Vittorio Trevisan will enact the role of Crispino, which is said to be eminently suitable for his talents, both as singer and actor. Fabrizio will be sung by Giovanni Polese and Constantine Nicolay will have the role of Mirabolano. After the opera a grand ballet divertissement will be given by the corps de ballet. Signorina Rosina Galli and Mlle. Julie Hudak will both appear in the ballet. \* \* \* Harris & Selwyn will present *Her First Divorce* at the Blackstone Theatre, Monday night. The play was written by C. W. Bell, a Toronto attorney; and is said to treat of one of the greatest of our national evils in a most entertaining and intelligent way. Producing the play are a group of well-known players, which includes Laura Hope Crews, Julian Estrange, Allen Pollock, Harold Russell, Ruth Holt Boucicault, Adora Andrews, Crosby Little and Harry Lillford. That eccentric Celtic wit and humorist, George Bernard Shaw, must have been in a particularly waggish humor when he wrote *Man and Superman*, which Robert Loraine, Emily Stevens et al. are playing at Powers' Theatre, this being the last week of its presentation. Those who are conversant with plays and players, especially that wide circle of Shaw devotees, are acquainted with the motif of this, one of the most interesting of brain products of the brilliant Shaw mind. In it we see a world dominated by women, women, indeed, who do the courting, pursuing the retiring male creature to the inner recesses of his secluded domicile. The play is of a calibre which does not grow old, or rather there is a peculiar element of humor which might just as well have a vogue which playgoers of the next and succeeding generations as it does with the men and women who go to the theatre now and are entertained by its superb drolleries and rich philosophy. It is plays like *Man and Superman*, and they are not so few as one might imagine, that makes the theatre worth while; which, in a way, forecasts that indennite, intangible thing

of the future—a real temple of the-  
atric art, consecrated to all the finer  
emotions of our common humanity.  
Mr. Loraine's characterization of John  
Tanner is certainly of a kind which  
should be soothing to any author who  
appreciates a thorough comprehension  
in the minds of others of the signifi-  
cance of his work. Miss Emily  
Stevens, too, in the part of Ann  
Whitefield, the persistent feminine  
wooer, who brushes aside obstacles  
like so many cobwebs, is a most intelli-  
gent and charming young actress, and  
has evidently given a great deal of  
thought as to the method of procedure  
of the newest woman. \* \* \* When  
Claudia Smiles, a Blanche Ring show,  
is doing extremely well at the Illinois,  
and the audiences which go to see  
Miss Ring are, as a rule, well repaid,  
for in the fine comedy sense which this  
young woman possesses there is a  
world of surcease from the common  
or garden variety of worries; and,  
after all, that is an attainment worthy  
of the best efforts of any actor or  
actress. \* \* \* When *Dreams Come  
True*, with Joseph Santley, is being  
played at the Garrick. It is a musical  
farce and has not much distinction  
apart from two or three songs and  
dances. Ziegfeld's Follies, one of the  
biggest and most satisfactory of the  
revue shows of this and past years,  
has departed from the Colonial The-  
atre, where it has literally turned 'em  
away. \* \* \* Likewise Gertrude  
Hoffmann, who is appearing in Broad-  
way to Paris, will leave these parts by  
the time another week rolls around.  
At the American Music Hall, where  
Miss Hoffmann, attended by a large  
and pulchritudinous company, is ex-  
hibiting, the crowds have been uni-  
formly large and appreciative, which  
leaves nothing to be desired as far  
as we can see. \* \* \* Tully Mar-  
shall, in *The Talker*, is pleasing the  
Studebaker patrons. The Talker is a  
play principally about a woman who  
believes she has a mission in the  
world; she is the talker, and she talks  
herself into a lot of embarrassment  
before the final curtain. However,  
there is a general readjustment all  
hands around, and the mental fog sur-  
rounding the lady propagandist is  
nearly all, if not quite, dispelled. \* \*  
Helen Ware in Paul Armstrong's play,  
*The Escape*, is in its final week at the  
Chicago Opera House. \* \* \* This  
is the fifth week of Broadway Jones  
at the Grand Opera House. Mr.  
Cohan's own theatre; and if we may  
be guided by the Cohan audiences,  
George M. will be here five weeks,  
and then some more. \* \* \* The  
Silver Wedding, H. H. Frazee's  
latest Chicago production, and one  
which is receiving a very flattering  
reception at the hands of the public,  
is in the fifth week of the Chicago  
entertainment. \* \* \* Willie Col-  
lier, in *Never Say Die*, at the  
Princess, proved several years ago  
that he is a comedian of more than  
ordinary excellence. In *Never Say  
Die* he emphasizes his remarkable  
gift of comedy, and the piece, there-  
fore, is one of the most thoroughly  
enjoyable of the season's offerings.  
\* \* \* Oran Johnson and Mar-  
guerite Leslie, in *The Money Moon*,  
will follow Robert Loraine in *Man  
and Superman*, at the Powers The-  
atre, beginning Sunday, April 27th.  
Oliver Morosco and Charles L.  
Wagner are the producers of the  
play. \* \* \* The management of  
the Great Northern Hippodrome has

engaged Great Raymond to enter-  
tain their audiences the next two  
weeks. His salary, it is announced,  
will be two thousand dollars per  
week. Raymond has been in Chi-  
cago several weeks, playing at the  
Studebaker, and later transferring  
his fine entertainment to the Ma-  
jestic Theatre. His success has been  
unqualifiedly great, which may ac-  
count for his rather ambitious title.  
\* \* \* Mme. Sarah Bernhardt is to  
make her last appearance in Chi-  
cago, so 'tis said, at the Majestic  
Theatre this week. Her repertoire  
will consist of some of the strongest  
scenes and acts from the plays  
which have contributed the most to  
her reputation as one of the world's  
foremost actresses. \* \* \* Hedwig  
Reicher, in *The Conquest*, will be  
the main attraction at the Palace  
Music Hall. Walter Kelly, the Vir-  
ginia Judge, in a new monologue,  
will also be on the bill. \* \* \* This  
week marks the return of the  
Olympic to vaudeville and moving  
pictures an event it is promised of  
much importance and pleasure to  
that large clientele of amusement  
lovers who love the pictures. A  
large and complete orchestra, pipe  
organ, singers and dancers, will also  
be a part of an entertainment which  
could hardly be surpassed for the  
money, ten cents being the maxi-  
mum charge. The house will be un-  
der the Kohl-Castle management.  
\* \* \* A Thief for a Night, with  
John Barrymore, Alice Brady,  
Frank Sheridan, Elmer Booth and  
a splendid supporting company, is  
enjoying a fine run of prosperity at  
McVicker's Theatre, as it rightly  
should, being an extremely clever  
comedy. \* \* \* Columbia Theatre  
will have Frank Finney and the  
Trocadero Burlesque this week,  
which is good news for Finney's  
countless admirers. \* \* \* Rose  
Sydell and her London Belles will  
be the attraction at the Star &  
Garter this week. \* \* \* Jones,  
Linick and Schaefer have added an-  
other theatre in Chicago to their  
already imposing list, the latest ac-  
quisition being the Crown, situated  
on Division, near Milwaukee avenue.  
The policy of the Crown will be  
high-class motion pictures and  
vaudeville shows for little money.  
The plans for Jones, Linick and  
Schaefer's new down-town theatre  
are being drawn now, and construc-  
tion will not be long deferred. \* \*  
Rosedale, current at the Lyric The-  
atre, New York, will be brought to  
Chicago soon. In the cast are Rob-  
ert Warwick, Charles Cherry, Della  
Fox, Elsie Ferguson and other well-  
known people. \* \* \* Thomas A.  
Wise, who is the Herr Koehler in  
*The Silver Wedding*, now being  
played at the Cort Theatre, was the  
recipient of a handsome loving cup  
the other evening, the occasion  
marking the thirtieth anniversary  
of Mr. Wise's connection with the  
stage. The donors were George M.  
Cohan, William Collier, George Par-  
sons, Joseph Stanley, John Slavin  
and many other well-known actors.  
The experiences of Thomas A. Wise  
would make mighty interesting  
reading, were they put in book form.  
He was an actor back in the old  
stage-coach days, and California  
was the State which witnessed the  
beginnings of one of the best loved  
actors on the American stage.

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## New California Theatre Still in Muddle

The dispute between the heirs of J. K. Prior, deceased, and the Down-  
town Realty Company over the rental  
of the property at the southwest cor-  
ner of Eddy and Mason streets was  
still further complicated last week by  
the filing of a suit for \$60,000 and  
costs by the heirs. It is claimed by  
the heirs that on March 15, 1913,  
there was due \$20,000 for the first  
ten months' rent. The company's  
lease is for thirty years. The Court  
is asked to declare a sum equal to  
three times the rent to be due the  
heirs and to declare the lease void.  
The Downtown Association's suit was  
filed December 18th last. It states that  
the association rented the corner,  
which is the site of the former Tivoli,  
and proceeded to erect a 156-room  
hotel, nine stories and a theatre. Some  
dispute arose as to what the rental  
should be before the completion of the  
building, and a tender of what the as-  
sociation thought to be due was made  
to the heirs. The tender was refused,  
whereupon the association brought an  
injunction suit to compel its accept-  
ance and to preserve the lease. This  
suit is still pending.

The first exhibition in this country  
of the Kleine-Cines motion spectacle  
of Quo Vadis, a dramatic visualiza-  
tion in pictures of Sienkiewicz's story  
of that name, was shown at the Astor  
Theatre for an indefinite engagement  
beginning Monday matinee, April 21.

H. B. Warner in Maurice Camp-  
bell's production of *The Ghost  
Breaker*, is still a theatrical sensation  
of New York and will continue at  
the Lyceum Theatre for the re-  
mainder of the season.

After upwards of two years of con-  
tinuous playing, Henrietta Crosman  
will close her season in *The Real  
Thing* on May 18th at the Nixon  
Theatre in Pittsburg.



# THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Editor

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## Correspondence

SALT LAKE CITY, April 22.—The Salt Lake Theatre last week had the honor of sheltering Eddie Foy in Over the River. This is the first appearance since 1902 but that clever fun-maker's ability has not been forgotten and big business was played to. Werba & Luescher stand sponsor for the attraction which in itself means lavishness and with George V. Hobart, H. A. DuSouchet and John L. Golden responsible for the score. The piece is The Man From Mexico set to music. Eddie Foy is as funny as ever, but the hit of the show is the appearance of the seven Foy Kiddies in the last act in diversified songs and imitations. Their work is well presented and their ability promises worthy successors to the famous Eddie. As an added attraction Mathews and Davis present a series of whirlwind dances that take immense, Pearl Mathews, being a native of Salt Lake. Others in the cast are Charles Swickard, William Selery, David Andrada, J. S. Kinslow, Milton Dawson, Eleanor Kent, Cecelia Hoffman, Marie Horgan, Nellie Daly and Leavitt James. Miss Hoffman and Miss Daly are specially prominent for their rather strenuous work in the majority of the numbers. The week end sees Fine Feathers with an all-star cast made up of Robert Edeson, Rose Coghlan, Wilton Lackaye, Lolita Robertson, Max Figman and Amelia Summers. \* \* \* The Colonial still offers William J. Kelly and his stock company in such of the season's successes as the audience seems to favor, a list of plays being submitted in the programs from which selections are

made by the audience and handed in at the box office, the play having the greatest number of admirers being played first in order. This week's selection of St. Elmo is meeting with a turnout far in excess of all expectations and that is saying something when the good business heretofore done is taken into consideration. Mr. Kelly assumes the leading role and Edith Lyle is seen to advantage. J. Frank Burke is still on the sick list.

PORTLAND, Ore., April 21.—Heilig Theatre (Calvin Heilig, mgr.; W. T. Pangle, res. mgr.): On Thursday and Friday nights the Bachelor's Baby, a clean-cut farce, occupied the boards at this theatre. The story is wholesome and is treated in a refined manner throughout and was highly amusing and entertaining as presented by such capable players as Henry Buckley, Vera Rownsend, Lena Lorraine, Stella Wilson, Louis Shea, and Sydney H. Sully. The ever popular Merry Widow opened last night for a three-night engagement and was as enthusiastically received as on the occasion of the first visit. The play is magnificently staged and the costumes are more than handsome. The cast is headed with Mabel Wilber and Meakins. Oscar Figman, Arthur Wooley and F. J. McCarty are still with the Merry Widow. The music, tuneful and seductive, is as alluring as ever. Mabel Wilber, beautiful and entrancing as ever, is a delight as Sonia. Her dancing is the incarnation of grace and her powerful flute-like voice is delightful. Charles Meakins is a handsome Prince Danilo. Oscar Figman is Popoff, the Marsavian Ambassador, furnishing plenty of comedy. Coming: Chauncey Olcott, in Isle of Dreams. Baker Theatre (Geo. L. Baker, mgr.): Texas, with cowboys in plenty and everything pertaining to the cattle country, with all the excitement incident to a roundup, is this week's offering. The action takes place on the famous Buck Head Ranch, owned by Colonel West, father of Texas. Texas, Alice Fleming, is in love with Jack Dallah, Robert Conness, but they are estranged because of his attention to a titled English woman who is visiting there. Meanwhile the English woman's brother is scheming to get possession of the Buck Head Ranch as he has discovered that there is gold on it, and has just about succeeded in getting it when Jack strikes gold on some of his land and buys the land. Helen Strickland as Mrs. Jinnie Peppercorn, the widow, is immense and causes plenty of hearty laughs. The play calls for the full cast of the Baker Players, and each gives a capital performance. Next: Fifty Miles From Boston. Lyric Theatre (Keating & Flood, Mgrs.): A tuneful operetta, the Isle of Bing Bong, is the offering of this playhouse for the week. It contains a cleverly arranged plot and tells a story of the early history of this country. There are a number of musical specialties and all the principals are well taken care of. Orpheum Theatre, Frank Coffinberry Mgr., Julius Steger in Justice; Lydia Barry; Teschow's Feline Entertainers; Ball and West; Arnaut Bros., Keane & White and De Renzo & La Due. Empress Theatre, H. W. Pierong, Mgr. Ida Fuller and her dancing Nymphs, is the headliner with five

# JACK JOSEPH

IS THE NORTHWEST MANAGER OF THE DRAMATIC REVIEW, WITH HEADQUARTERS IN SEATTLE, WASH. Advertisements and news items may be left with him.

CHAS. H. FARRELL, PUBLISHER  
San Francisco, April 26, 1913.

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## The Woman

By William C. de Mille

Its first presentation in a popular-price theatre

Prices—Night, 25c. to \$1; Mat., 25c. to 50c. Matinees: Thursday, Saturday, Sunday



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Sunday Afternoon and Evening, Last Times

ATOP OF THE WORLD IN MOTION

Starting Monday Matinee, April 28, Daniel Frohman Presents

## James K. Hackett

in

## The Prisoner of Zenda

THE MOST MARVELOUS MOTION PICTURE EXTANT

Matinees Daily at 2:30; Evenings at 8:30  
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## Pantages

Unequaled Vaudeville

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## "H-I-R-A-M"

Return of the Musical Favorites,  
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other tip-top acts. Pantages Theatre, John Johnson, Mgr., Laurie Ordway; Don Carlos Marionettes; Forrester and Lloyd, The Cervo Duo, Walter Percival & Co., and the Neapolitan Trio. A. W. W.

LEO DITRICHESTEIN has been engaged by the Alcazar management to open here some time about the middle of June and put on and play in a series of his comedy successes.

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With ROBERT EDESON, WILTON LACKAYE, MAX FIGMAN, ROSE COGHLAN, LOLITA ROBERTSON, AMELIA SUMMERS and others  
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Evening prices: 10c, 25c, 50c, 75c. Box Seats, \$1.00. Matinee prices (except Sundays and Holidays): 10c, 25c, 50c.

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## CORT LEADING THEATRE

Ellis and Market Sts.

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A Smashing Success! Second Big Week Starts Sunday Night—Oliver Morosco's \$50,000 Fairyland Fantasy,

## The Tik-Tok Man of Oz

Book by L. Frank Baum. Music by Louis F. Gottschalk

Morton and Moore, Eugene Cowles, Dolly Castles and 75 others

Night and Saturday Matinees, 50c to \$2.00  
Wednesday Matinee, \$1.00

## Empress Theatre

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New Bill Beginning Sunday, April 27

## MY LADY'S FANS

Scenes from Famous Paintings

LA VINE-CAMERON TRIO, Travesty on Physical Culture; MARIE RUSSELL, the Belle of Kentucky; VALENTINE FOX, JR., Ventriloquist; FUN ON THE REVOLVING LADDER, Athletic Novelty.

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CAMPBELL & RENO in comedy sketch, A Rural Schoolmaster

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## Columbia Theatre

The Perplexed Husband is in our midst and drawing good houses, for as a perplexed husband he is no less charming and dependable than he was years ago as an unwilling one. One can always depend on John Drew to do just what is expected of him, and one always expects him to do just what he does. So, either way, John Drew is here. But the unexpected happens in the appearance of Mary Boland, for no one could quite expect any young woman to be quite as clever or charming as that beautiful little lady shows herself to be. As Kallia she shows glimpses of her Greek soul that prove her well on the way toward stardom. She is cleverness personified. Nina Severing is a convincing wife who would work for the cause and at times show flashes of emotional genius. But Alice John—really, she almost is unbelievable, she is so beautiful and so sensible and so wonderful! This young woman is the possessor of a voice that will win her a place among the queens of her chosen profession, and the careless little wave of her muff with which she disposes of all matters not wisely is a thing to be studied. Miss John has a great future. The Master was most pleasing in the part, and the Butler was—enough is said—he was a butler. A clever comedy, with bright lines, where each part has a chance to become a part, and does.

## Cort Theatre

### CAST OF CHARACTERS

THE TIK-TOK MAN OF OZ  
Betsy Bobbin, an Oklahoma girl.....Lenora Novasio  
Hank, her pet mule.....Fred Woodward  
The Heartless Gardener.....Thomas Meeghan  
The Foolish Gardener.....Sammy Burns  
The Shaggy Man, a pilgrim in search of his lost brother.....Frank F. Moore  
Princess Ozma of Roseland, just ripe enough to pick.....Vera Doria  
Polychrome, the Rainbow's daughter.....Dolly Castles  
Tik-Tok, a clockwork man.....Jas. C. Morton  
Queen Ann Soforth.....Josie Intropidi  
Private Files, constituting the Army of Oogaboo.....Chas. Ruggles  
Ruggedo, the metal monarch, who hates all mortals.....Eugene Cowles

Oliver Morosco, formerly of San Francisco, but the man who now controls the destiny of the Los Angeles show world, and who is incidentally the coming show man of America, gave us a review of his musical show, The Tik-Tok Man of Oz last Monday night, and we are very glad to record the pleasing fact that a packed house applauded enthusiastically and gave its approval. The Dramatic Review has previously given a description of the piece and made mention of the authors, so in this article we will confine ourselves to principal mention of the leading actors included in the piece. First and foremost the hit of the show is made by Fred Woodward, who plays the part of Hank, the pet mule. There never has been a creation on the American stage of such artistic drollery as that furnished by Mr. Woodward in this instance. His comedy is of the most convulsing kind, and is never overdone. His dancing is wonderful and in every way he gives a superlatively fine impersonation. James C. Morton, who plays The Tik-Tok Man, achieves a marked success, and is a comedian of good method and has splendid ability in his feet, for his dancing is most enjoyable. His partner, Frank F. Moore, who plays The

Shaggy Man, is the weakest spot in the bill. The part, to begin with, is a poor one, and Mr. Moore seems to be unable to infuse any comedy into it. Toward the end it becomes tiresome and could be entirely eliminated without any weakening of the whole. Dolly Castles, who plays Polychrome, is an attractive and effervescent singing soubrette, who achieves a large measure of success. Josie Intropidi has the part of a modernized ideal suffragette, burlesqued in the part of Queen Ann Soforth, commanding general of an army made up of officers and one lone private. Miss Intropidi is famous for her comedy ability and her work in this instance was much applauded. Charlie Ruggles played the lone private, and while Charlie is one of our very best legitimate comedians, he was badly miscast in this role, and was succeeded on Wednesday night by Charles Purcell, a regular musical comedy singing and dancing light comedian. Vera Doria, as the Princess Ozma of Roseland, was a good looking and young and pleasing singer. Eugene Cowles as the Metal King did not come on till the second act, and even then he had very little to do. Burns and Fulton, a couple of light-footed terpsichorean marvels, achieved a triumph of large dimensions with their dancing. The production was in every way a marvel of stagecraft and one that must have cost Mr. Morosco a pretty penny, for he stopped at nothing to produce results. Costumes were elegant and expensive, and the chorus composed entirely of California girls was an exhibit of pulchritude rarely seen on the stage. The enthusiasm throughout the evening was spontaneous and genuine, and Mr. Morosco was called before the curtain for a speech. He responded in happy vein and introduced Mr. Baum, the author of the book, and referred to the value of the work done by Mr. Gottschalk, the composer, and Frank Stammers, who staged the piece. In this speech Mr. Morosco mentioned the fact that he started from this town on his own account seventeen years ago, and he expected it to be his town again in the near future, which sentiment was generously applauded.

## Alcazar Theatre

This week Charles Waldron is re-appearing in one of his former and most substantial successes, The Admiral Crichton. It will be recalled that seven years ago, just before the calamity that overtook this town, Mr. Waldron appeared in this fascinating Barrie fancy, and achieved a most unusual success. It has, since that time, been a pleasant hope that he might some day be able to repeat the performance, which he does this week with all the charm, power and intelligence that has always characterized his work, and the added quality that comes from experience and development. It would be hard to conceive of a finer performance of the part of Crichton, the ideal family servant, than Mr. Waldron gives us. The men in the cast are all admirable. Burt Wesner as the Earl of Loam reads his lines with rare expression. Edmond Lowe as Lord Brocklehurst does the best

work of his Alcazar career. This fine young actor has been gradually acquiring poise and losing self consciousness and is very fine this week. Messrs. Butler, Chatterton, Clements and Belasco have small parts and furnish an excellent ensemble. Through some unexplained reason the ladies of the company are not particularly strong, in fact their work is almost colorless. Practically the only exception to this statement is the work of Effie Bond in the part of Tweeny. Out of the long list of small parts played by the young girls of the company, that of Fisher, in the hands of Ethyl MacFarland, stands out. Miss MacFarland has all the earmarks of future success, and it would be well to bear her in mind. She has youth and beauty and evident adaptability. The stage staff has outdone itself this week in the production, the second act being a wonderfully contrived affair. The attendance was very gratifying. Next week we will see what promises to be a strong performance of The Woman.

## Savoy Theatre

Third and last call to see the classiest set of motion pictures that has been shown in this city lately, Atop of the World, at the Savoy Theatre. The beauties and grandeur of the frozen north are faithfully portayed, and the portions of the film showing that queer little people, the Eskimos, are by far the most interesting news from that race as yet shown. Many of the pastimes and customs of that country are depicted by the motiograph in a most instructive as well as thrilling manner. The pictures will go to Los Angeles from here and there is every likelihood that they will play a return date here.

## Correspondence

OAKLAND, April 22.—Monday evening's performance at the Liberty was a notable one in as much as it marked the return of two of Oakland's greatest favorites, Franklyn Underwood and Frances Slosson. The house was filled to overflowing and a magnificent and cordial reception was accorded the two popular players. The play, Her Husband's Wife, is a fine modern comedy from the pen of E. Thomas and is replete with bright lines and comic situations. The cast is small but contains the flower of Bishop's players and the production was given a rendition that would reflect credit on any company. Besides the two stars, exceptional cleverness was shown by Broderick O'Farrell, James Gleason, Jane Urban and Mrs. Mina Gleason. Underwood and Slosson will be here for an extended engagement during which period Ye Liberty management have arranged to present a succession of the very latest productions. The Traveling Salesman will follow and then The Dawn of A Tomorrow. \* \* \* At The Macdonough, From The Manger To The Cross is proving one of the big attractions of the season and the attendance throughout the week has been very satisfactory. John Drew is booked to appear next week and Manager Geisa reports an immense advance sale. \* \* \* The Quakers is the offering at The Columbia. \* \* \* At The Orpheum, Manager Ebey is presenting a fine all round bill with not a weak number on the entire program. Charles Kellogg and

## Entertaining James Post in Honolulu



James Post and his merry-makers continue to contribute to the gayety of Honolulu. Their success has been exceptional and they have become a part of the life in the island city. They are constantly in receipt of social courtesies. The most important in this line was tendered Mr. and Mrs. Post on April 13th. An invitation received by THE DRAMATIC REVIEW reads as follows:

Honolulu, T. H., April 8, 1913.  
You are most cordially invited to attend a Luau to be given on Sunday, April 13, 1913, at the home of Mr. Albert A. Araujo, corner Rose Street and Kamshamsha Fourth Road, in honor of Mr. and Mrs. James Post and his company. Your presence will, we assure you, contribute to the success of our earnest efforts in making this function one to be long remembered. Meet committee corner King and Kamehameha 4th Road, between 11 and 12 a. m. Me Ke Aloha Pihia. C. F. Parsons, Manual Nascimento, A. K. Vierra, committee on arrangements.

The following bill of fare was served:

Poi, Pig, Chicken Cooked with Luau, Lomied Salmon and Tomatoes, Mullet Cooked in Ti Leaves, Squid Cooked with Luau, Ophiis, Opelu, Limu.  
Hawaiian Baked Banana, Potatoes, Kukui Nuts, String Onions, Paakai and Nioi, Kulolo, Haupia, Koelepalau, Sandwiches, Cake, Coffee, Pineapple.

Liquid Refreshments—Okolehao, Bock Beer, Primo Beer, Soda Water (Okolehao Cocktail, A. K. Special). Swipes, Awa Root.

"We won't get home till morning."  
Music rendered by the James Post orchestra.

ALOHA.

Mr. Post writes: "We expect to play the other islands when we close here on the 10th of May and will leave about the 31st for home. The management wants me to extend my engagement, but I am sure the company will be glad to get home. It has been a good engagement, but it has also been one for hard work."

Daisy Jerome evidently receive the lion's share of applause. The others who contribute are Mary Leighton & Co., Sandor's Burlesque Girls, Abbott & Curtis, Doc. O'Neil, Mlle. Lorette, Chas. F. Semopn. \* \* \* At Pantages: The attendance keeps up to its usual notch and some good features are offered by Four Prevosts, Leonard & Drake, Williams Tucker, Ed Gray, Willie Hale & Brother, The Bellet of Chinatown. \* \* 1/2 Things continue in the usual way at Idora with the attendance showing a good healthy increase owing most likely to the pleasant summer evenings. This is the last week, but one, of La Monaca and His Band and Carver's Diving Horses. \* \* Maribel Seymour, a prominent member of Bishop's players, was united in wedlock with John Hogarty, manager for Chauncey Olcott, at Sacramento last Tuesday. Mrs. James Gleason (Lucille Webster) was present at the wedding.

LOUIS SCHEELINE.



## Columbia Theatre

In H. H. Frazee's production of *Fine Feathers*, which is coming for six nights and two matinees beginning Sunday, local playgoers will be given a sight of the rarest thing on the stage—a great play perfectly presented. Not only has Eugene Walter written his best drama in *Fine Feathers*, but it is acted by an all-star cast, and with stage settings and accessories in keeping with the quality of the play and the players. *Fine Feathers* comes here direct from its remarkable run at the Astor Theatre, New York, which followed its great success in Chicago, and the most wonderful feature of the production is the fact that the all-star cast has not been changed since the opening night. With Robert Edeson in the role of the young engineer, with Wilton Lackaye as the man of big business, with Max Pigman appearing as the young newspaper reporter, with Rose Coghlan playing the part of the gossiping neighbor, with Lolita Robertson appearing as the wife and Amelia Summers as the maid, *Fine Feathers* offers the finest dramatic cast on the American stage. The local engagement of the play is without a doubt the most important dramatic happening in several years.

## Cort Theatre

Oliver Morosco's fairyland fantasy, *The Tik-Tok Man of Oz*, was disclosed to a San Francisco audience for the first time last Monday night. *The Tik-Tok Man of Oz* is wonderfully produced. Elaborateness in its ultimate expression is the keynote of the performance. Expense has obviously not been spared in any detail of the presentation. Scenery, costumes and effects are quite the most lavish that this city has known. The cast is excellent. Morton and Moore who play the Tik-Tok Man and the Shaggy Man, respectively, Eugene Cowles is Ruggedo, Dolly Castles is a dainty Polychrome, the Rainbow's daughter. Two new stars were added to the cast Wednesday night, and are emphatic hits. They are Edith Decker and Chas. Purcell, the latter being the clever portrayal of the name part in *The Chocolate Soldier*, who appeared at the Cort on the occasion of the last two visits of that comic opera. The second week of *The Tik-Tok Man of Oz* starts this Sunday night.

## Alcazar Theatre

*The Woman*, one of David Belasco's latest successes, is to be given its first presentation in a stock theatre next Monday evening and throughout the week, with Charles Waldron leading a carefully-chosen cast. Written by William C. de Mille, *The Woman* fairly reeks of Belasco's incomparable stagecraft. All the action is laid in a Washington hotel, and much of it hinges on the refusal of the girl who presides at the telephone switchboard to expose a secret which means the making or breaking of a political leader and the preservation or ruin of a woman's good name. A gang of congressional ringsters, headed by one "Jim" Blake of Illinois, have been ordered by "The System" to put through a railroad bill which practically legalized stock jobbing. This proposed measure is blocked by Matthew Standish, the insurgent leader, whose character is without blemish,

and Blake's only hope of defeating him is to find something discreditable in his life. At this critical juncture the "gang" discover that five years previously their opponent had an indiscretion with a woman, but in order to make good their charge they must establish her identity. In the execution of her duty the telephone operator, Wanda Kelly, accidentally learns that the woman is the wife of one of the machine politicians and the daughter of another. When the gang hears of the girl's secret they determine to wrest it from her, but she shrewdly and sturdily resists their "third degree" methods and is only saved from malicious arrest and prosecution when one of the desperate men guesses the truth and realizes what its exposure would mean to the woman's husband and father as well as to their enemy. Thus the girl's courageous stand results in saving several people from undesired misery and also in killing the dishonest railroad bill. She becomes the wife of the brother of the woman she defended. Mr. Waldron will be seen as Congressman Mark Robertson of New York, Louis Ben- nison as Congressman "Jim" Blake, Edmond Lowe as his son, Kernan Cripps, (specially engaged) as Congressman Matthew Standish, Burt Wesner as Attorney Van Dyke, Roy Clements as Congressman Silas Gregg of Kansas, Thomas Chatterton as Congressman "Tim" Neligan of Pennsylvania, Rhea Mitchell as the telephone girl and Clara Beyers as the woman in the case.

## Savoy Theatre

Daniel Frohman, who first presented James K. Hackett in *The Prisoner of Zenda*, will offer the same star in the same play in motion pictures for a limited engagement beginning at the matinee next Monday. This wonderful motion picture production has created a profound impression all over the east and will be shown for the first time in this city at the Savoy. In the meantime *Atop of the World* in Motion, that wonderful pictorial story of life in the frozen north, is delighting large audiences at the Savoy where it will be shown every afternoon and evening up to and including Sunday.

## The Orpheum

The announcement for next week will repay careful perusal, for it contains an exceptionally fine list of attractions. An entire vaudeville performance condensed into one act is probably the most succinct description of the mono-drama-vaude-logue which Henry E. Dixey will present. Colonel J. A. Pattee and his company of *Old Soldier Fiddlers*, who play solely by ear, will be another interesting feature. They consist of three Union and two Confederate soldiers, and they play the old-time war tunes and indulge in the pastimes of the camp. From the sands of the desert come Bobker's Whirlwind Arabs, who will exhibit their skill in pyramid building and whirlwind tumbling. Harry B. Lester will introduce in his monologue his impressions of numerous theatrical stars. The Edison Talking Moving Pictures will be *Votes for Women*, a suffragette subject and *The Anniversary of Jerry and Mandy*. Next week will be the last of the Maskeleyne-Devant illusion, *The Window of Ap-*

partitions. It will also conclude the engagements of Franker Wood and Buncie Wyde, the Ishikawa Brothers and Belle Baker.

## The Empress

*My Lady's Fans*, an art posing invention which serves to depict famous fan paintings from the brush of Julian Dove, a Parisian artist, who has made a specialty of fan decorative work for society folk, will be the headline attraction on next Sunday afternoon. The La Vine-Cimeron Trio will offer a travesty on physical culture entitled *Imagination*. Marie Russell, who styles herself *The Belle of Kentucky*, is the best impersonator of the dark brown variety of negro in vaudeville. Valentine Vox Jr., vaudeville's artistic ventriloquist, will comede himself into popular favor with the aid of his wooden dummy. A nervy and at the same time funny athletic act called *Fun on the Revolving Ladder*, is another attraction that will elicit praise. The Pla Trio of operatic singers promise a musical treat with a selected repertoire of classic and popular numbers. Campbell and Reno in a comedy-dramatic sketch entitled *A Rural Schoolmaster*, and *Twilight Pictures* are other additions.

## The Pantages

A gorgeous electric spectacle, entitled *Visions in Fairylond*, will head the new bill. This act is in fourteen scenes. *La Graciosa* is a beautiful young actress who was the rage of the artistic world of Paris, will be seen in a spectacle. Fred Ardath's dainty maids will be seen in the merry rural musical farce entitled *Hiram*. Ardath takes the principal rube character, with Muriel Arlington as the principal support. Diamond & Beatrice will present their favorite musical selections on the Irish harp, harpsichord and clarinet. Miss Beatrice is a saxophonist of note and the duo have one of the most musical acts that has ever played the Pantages time. Grimm & Elliott, a team of black-face comedians with excellent voices, will offer their dialect playlet, *The Boys From Missouri*. Donita, a dainty little character impersonator, will make a welcome reappearance in a brand-new repertoire of the latest popular songs. Jack Crippen will assist Donita at the piano. Leddy & Pony, a duo of pretty young girls, will make their first vaudeville appearance. Rizal & Atima are a team of sensational acrobats who have a combination of flexible and gymnastic stunts, which call for considerable ability and grace.

## Frazee's New Theatre

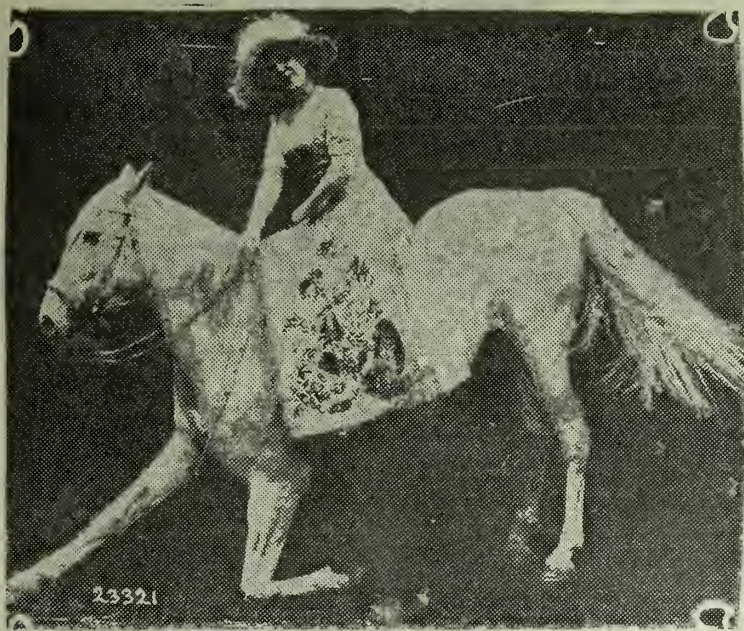
When H. H. Frazee's new Longacre theatre is formally opened on Monday evening April 28, it will be found to represent the most complete structure in modern theatre construction that it has been possible for the architect and contractor to erect. Located on Forty-eighth street, just west of Broadway, the Longacre theatre is in the heart of the new theatre district. The late Georgian style of the eighteenth century English architecture has been followed. The facade is of gray limestone and terra cotta, very simple and dignified in treatment and resembling more closely the famous Whitehall palace. The lobby is treated in gray-green tones, with a suspicion of gold and serpentine marble. The main auditorium, containing an orchestra floor, one balcony and a

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family circle, with four boxes on each side of the proscenium, presents the most recent innovation in intimate or wide auditoriums. This is especially noticeable in the balcony and family circle, both of which are unusually low and afford direct sight lines to the stage from any seat. The predominating colors are Roman gold, topaz with rich wistaria and gold draperies. The carpets throughout the theatre are in topaz tones. The seats are of Circassian walnut, covered with a wistaria plush. The ceiling, which is in light relief, is a warm tone. The electric light fixtures are in the Georgian period, and the lighting treatment is different from that employed in most theatres, the house being illuminated by means of two large crystal chandeliers which are hung from the ceiling on either side of the house, diffusing a mellow light throughout the auditorium. The wall brackets are curious and interesting in treatment, being designed along the lines of the old English candle brackets of ormolu and crystal. The decorations, however, are extremely simple. The proscenium arch is simply a wide frame of old gold and breccia violet marble, perfectly square, and the box treatment is simply a subordinate replica of the treatment in the proscenium opening. Between the proscenium opening and the ceiling is a frieze in bas-relief, which leads the eye from the vertical walls to the horizontal treatment of the ceiling. The stage itself is one of the most commodious in the world, with a depth of thirty-six feet and a width of nearly seventy feet enhanced by every modern appliance applicable to the theatre. It is particularly noted in the plans that the staircases to the balcony and family circle, while they communicate with the main auditorium, also have direct exits to the street, so that in case of necessity the audience from these parts of the theatre can exit to the street without coming in contact with the audience from the main floor. Above the theatre and connected by elevator service are the general offices of H. H. Frazee, who will directly supervise the new playhouse. For the initial attraction Mr. Frazee now has in preparation the production of a new farce, *Are You A Crook*, by William J. Hurlbut and Frances Whitehouse. It is in three acts, the locales of which are laid in Long Island and New York city. For the limited season this spring an unusually notable cast of prominent players has been engaged, among whom Marguerite Clark, Joseph Kilgour, George Fawcett, Scott Cooper, Robert Ober, Ivy Troutman, Forest Winant, Marion Ballou and Elizabeth Nelson are to create the principal roles. Rehearsals are now in progress under the direction of Robert Milton.





Miss Royal, Sells-Floto Circus

### Sells-Floto Circus

The Sells-Floto circus, which comes here on May 12th, has for years maintained the reputation of having the best and most comprehensive display of horse flesh ever appearing with any traveling organization, and this year, for the benefit of their patrons, they will make a special display of these wonderful animals in a large tent adjoining the Animal Menagerie, so that their patrons and lovers of good horses generally may feast their eyes on the various breeds and individual champions which go to make up this

wonderful collection. In it will be found specimens of the Percheron, representatives of the thoroughbred, standard bred, Suffolk Punch, coach horses, hackneys, hunters and general-purpose horses. It will form an interesting study for those who are either closely connected with the business of horse raising or farming, besides those who love the horse for himself and desire to see him at his best. The doors of the circus proper will be open one hour before each performance in order that the menagerie and Horse Fair may be looked over before patrons take their seats.

### Correspondence

TACOMA, April 19.—Robert McKim who has been playing leads with the Bailey-Mitchell players in Everett, has joined the ranks of the players at the Princess Theatre here, and next week will play an important role in *The Crisis* which will be the week's bill. Besides attaining plaudits by her clever suffragette act at the Pantages this week, Laurie Ordway has gained local distinction by being the first woman in this state to embark as a passenger in an aeroplane. On Wednesday Miss Ordway, with Aviator Crawford, a Pierce county inventor, made a trip over the tide flats and harbor, ascending over 3000 feet. On Thursday she was entertained at the home of W. F. Sheard, the celebrated curio collector, and dealer in furs, and was presented by him with a splendid hand carved ivory gavel in the shape of a walrus. The Neapolitan Trio at the Pantages were entertained at a supper party after the Thursday evening performance by Mr. E. E. Bare, a local newspaper man. From Seattle came additional guests, old time friends of Mme. Gelli. Grace Mills and Mr. Vivian of the Ben Greet Co., were dinner guests on Thursday of Mr. and Mrs. Fred Rice. Mrs. Rice as Grace Clark Kahler, toured as soloist with the Greet Co. in *Midsummer Nights Dream* two seasons ago. The Prince of Pilsen, tuneful and pleasing as of yore, came back to the Tacoma April 13-14. Jess Dandy still continues in the leading role and

other old friends were Lottie Kendall of last year's *Madame Sherry* cast and Dorothy Delmore. Included in the list of principals were Bernard Ferguson, Frederick Lyon, Mary Murray, Edna Pendleton, Norma Brown, Campbell Duncan and Bobby Woolsey. The staging and costuming were adequate and the chorus a good one. Under the auspices of the Collegiate Alumnae the Ben Greet players presented a well interpreted version of Goldsmith's *She Stoops to Conquer*. It was greeted by a crowded house and was much appreciated. Special mention should be made of Leonard Shepherd, George Seyboldt, William Keighley, Percy Vivian, Grace Halsey Mills and Margaret Gallagher. Little Miss Brown comes April 20-21, followed by *The Merry Widow* on April 24-25. The Princess Stock Co. has been doing a splendid business with this week's attraction, *The Squawman*. It was carefully staged in every detail. Leo Lindhard played the Squawman in a natural and convincing manner. J. Will Pike, especially engaged for the role of Tabywana, was the character to the life. Others lending excellent support were Betty Barrons, Laura Heinrich, George Cleveland, William Dills, Neil McKinnon, Loring Kelly, Richard Lonsdale, Chester Warner, Guy K. Burg and little Laura Lavroff. Every week at the vaudeilles brings back one or more old friends, and this week Black and White, the breezy athletic girls and James Fulton and Mattie Choate in *The Mayor* and *The Manicure* are back at the Empress. The three Creighton Girls

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and the Honey Girls

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put on a snappy song and dance act and a popular xylophone act was given by the Taubert Sisters and Brother Paul. An elaborate dancing act, featuring gorgeous electrical effects, was given by Miss Ida Fuller and company. For the week of April 21st, return of Lasky's Six Hoboes, Billy Noble and Jeanne Brooks, Violet McMillan the Cinderella of vaudeville, Novelty Wire Dancing and Juggling by Ella Fondelier and Brother, Jere McAniff & Co. in *Days of '61*, and the Tetsuwari troupe of Japanese. Besides Laurie Ordway and the sweet singing Neapolitan Trio at the Pantages, Forester and Lloyd pleased with a lot of comical chatter and clever parodies. A miniature melodrama, *The Choice*, was well written and capably played. The Cerve Duo presented a diversified musical act with accordions. The Fantoches Theatre proved to be some skilfully manipulated mannikins. Next week's bill: Slayman Troupe of Arabic Tumblers; return of Mr. and Mrs. Mark Murphy and Vilmos Westony, pianist; Ernest Racket, comedy act; Marie La Varre, French singing comedienne. A. H.

### Anglo-American Players in the Orient

The Anglo-American Players arrived here from Japan on March 26th and opened successfully. Arthur Fox is planning to stay here for two weeks. The Americans in Shanghai turned out in force on opening night, but we have also made a hit with the British, and as they outnumber the Americans 4000 to 900, business will be great. Came in on the heels of an English comedy company which made it hard sledding for a couple of nights. The company, Henry Dallas and ten people from London, closed last night and are now heading for Kobe and Yokohama, stands which we have already made. The weather up to the present time has been exceedingly cold, but today gives an indication of the heat which will soon come. From here we make Hong Kong and Canton and then into Ma-

nila and the provinces for a long engagement. Following that Mr. Fox is uncertain whether we will make the India tour, through the Strait Settlements, India and South Africa. It will either be that or return over this territory or possibly a jump to Australia. The work of all the company has been well received. Roy Neill and Gene Yarborough of the Alcazar are especially well liked. George Samuels opens his *Alaska-Siberia* pictures tonight. He reports good business in Honolulu and Japan. Malini, the magician, is making a leisurely tour, stopping in Japan for a month before coming here. Needless to say he has taken Yokohama by storm. The Bandmann Opera Company open here for three weeks in about ten days. They are working north from the Strait Settlements. As Bandmann is the great favorite here, no company dares buck him. We will pass him on the way to Hong Kong and open there shortly after he closes. I am told that three American musical comedy companies are planning to come here next season and have already penciled dates. One rumor has it that Mr. Pierce of Manila is to bring over a large company. The Hartman company passed through here two months ago on their way home. In Japan the house managers said the Hartman company on its return was greatly disorganized and failed to give as good a show as when it first went through under Mr. Fox's management.

L. N. THOMPSON, Agent,  
Anglo-American Players.

### Stock Company

Fred J. Dailey, one of the cleverest men on the managerial staff of the Shuberts, will open on May 5th, a stock company at the Market Theatre, Indianapolis. The company will be composed of Elsie Herndon Kearns, Joseph Yanner, Susanne Willa, James A. Bliss, Raymond Van Sickle, Emily Callaway, Grace Barton, Philip Ford and others under the stage direction of Ernest C. Warde. The first bill will be *Caught in the Rain*.



## Vaudeville

### The Orpheum

The headline honors are easily taken from Belle Baker this week by the Ishikawa Brothers, Japanese hand equilibrists, for these sons of the Orient are certainly wonders when it comes to balancing. It can easily be said this is the best act of its kind ever seen over this circuit. The act is not lacking in comedy as one of the boys mimics Belle Baker in a way that is a scream. Belle Baker comes in for next honors with her character songs. She has a neat way of putting her numbers over that compel attention. Franker Wood and Bunee Wyde, in Good Night, have a lot of comedy, sing well and dance splendidly. The Window of Apparitions, presented by P. I. Selbit is a very clever illusion and had the audience guessing from the start. The Thomas A. Edison talking pictures showed Edmund Breese and Co. in the third act of The Master Mind. The hold-overs are The Three Bohemians, More Sinned Against Than Usual, Percy Waram & Co. in The Bosun's Mate and last, but not least, Bixley & Lerner.

### The Empress

Leader, head this week's bill. This is one of the funniest sketches seen over this circuit. Mr. Lewis in the title role, is exceedingly funny, playing the German professor in an unctuous manner. The Cabaret Trio have a melodious singing and piano-logue act that scored heavily. The Waytes, Australian whip marvels, proved a big hit. Agnes Kayne is a fair comedienne. Kennedy and Hollis are an added attraction and are one of the brightest spots on the bill, with their songs and stories. The Aeroplane Ladies offer a spectacular aerial performance in which a routine of clever iron jaw work is performed. Sid Grauman's big production, Twenty Minutes at the Chicken's Ball is attracting great attention. Little Myrtle Howard works very hard and shows the liveliest kind of talent. A fine reel of comedy pictures complete the bill.

### The Princess

Manager Sam Loverich has exercised his usual care in the selection of his bill this week. The first half sees Alice Teddy, roller-skating bear; Harris & Martyn, in singing and dancing; Johnson & Bonnell, in comedy, singing and dancing; Flying Delmar, aerialist; Sid Gilmore, monologist. The second half shows Brown & Lester, in mirth and melody; Cross & Brownell, entertainers; Alice Teddy, roller-skating bear; Della LeRoy, in singing and dancing; Jack & Buddie White, kids.

### Pantages

A wide variety of acts comprise the bill here this week. Brooks and Lorrilla, comedy acrobats, open the show and have an unusually fine acrobatic offering. Wolfe and Zedella have a neat song and patter act in which the male member does some good eccentric dancing and acrobatics. Colton, Darrow and Co. have a humorous playlet, entitled The Wise Guy, that pleased. The hit in a musical line is

Gladys Spiro, a local society favorite, who knows how to sing raggy songs. She answered many curtain calls. The Caro-Miller family of five people have an elaborate singing and dancing act that is very strong on the dancing, but weak when it comes to singing. The costumes and scenery of this act are elegant. Bert "Gone" Melburn is an out of the ordinary comedian, he being really funny, and registered a big hit. The Patterson troupe of female performers give a finished and graceful exhibition on the trapeze and rings. Comedy pictures complete a fine bill.

### The Majestic

First half: Williams and Held, with their black-face singing and talking act registered one of the biggest hits for a black-face act ever seen at this popular house. Ted McLean and Genevieve Lee, in Let Well Enough Alone, had a pleasing comedy playlet that scored big. Del Bailly and his performing dog, Jap, pleased. Bonnie Leonard, Comedienne, sang her way into the hearts of the Mission patrons. Hathaway and Mack gave a novelty offering of singing and dancing and received many encores. Last half: Bobbie Robinson and Charles Kellogg are entitled to the headline position this half, for on Wednesday matinee they stopped the show with their singing, pianologue and patter act. The boys sing well, have a fine line of patter and, most of all, have a great personality. The musical Lovelands, musical act, come in for next honors with their singing and musical numbers. The act is beautifully mounted and the people are all first-class musicians. Ted McLean and Genevieve Lee present another comedy entitled Love Will Find a Way. This proved a big success. Santsche, vocalist, was good. Conlan, a female ventriloquist, is below the average, her material being old and her enunciation poor. Pictures.

### The Portola

The show at this popular Market street house is nothing wonderful this week, but there are a few bright spots on the bill, and one of them is the Great Ito Family of Japanese magicians and acrobats. Jack Steward has a good singing act that pleased. Golding and Keating in singing and dancing, have plenty of comedy which they put over well and gained much applause by so doing. Penny, Wilson and Penny (new act) have a singing and pianologue that can be improved in spots. Better stuff is expected from these people as they are clever. Guthrie and Ingham have a good comedy trick act that goes well. Mme. Abbott scores heavily with her operatic selections. Oswald Goodhue can surely tickle the banjo and is big. Lancaster's Georgia Blossoms have a big spectacular plantation act that introduces singing, talking and dancing and it is proving a big success. As usual good pictures complete the bill.

### Vaudeville Notes

SONORA (Tuolumne Co.), April 21.—Wednesday afternoon Dare Devil Wilson of Beasley Brothers' carnival made a thrilling balloon ascension, the parachute failing to open properly and the man falling heavily in a back yard on Shepard street. He was rendered

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"That Rag Time Riot"

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unconscious and three ribs broken as a result of his fall. Friday, he being unable to make another ascent as advertised, Roy Scott, a Sonora boy, made a successful one to the satisfaction of the large crowd assembled.

Morton M. Mellis, advertising agent of the Princess Theatre is beaming these days. He is a father, the event occurring last Sunday when his wife presented him with a daughter.

Tom King and Madge Turner are framing up a novelty singing and talking act that will be seen over the Levy time shortly.

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## We Should Worry!

BY KIRK.

Before our busy little Legislature adjourns there are still a few things to which they might turn their attention. For instance:

A law to prohibit barbers from trying to comb your hair the way they taught them to do it in the Barber College. I think the Barbers' Camorra must offer a large prize secretly to the member who roaches up a victim's hair and gets away with it.

\* \* \* \* \*

A law to prohibit the same gentry from asking you to have a shampoo, face massage, or hair tonic or all the rest of the extras calculated to equalize the cost of a shave and a seat for the opera.

\* \* \* \* \*

And while we are still on the subject, a law to prohibit the porter from helping you to take off and put on your coat. It's very flattering to assume that we all have valets, but some of us do not.

\* \* \* \* \*

A law to prohibit carrying dead cigars in street cars.

\* \* \* \* \*

Establishing a school of correct diction for street car conductors and railway brakemen.

\* \* \* \* \*

Also for actors.

\* \* \* \* \*

A Jap bellhop showing a guest to his room was asked why the room was so warm. To which he replied: "I sink must be the heat."

\* \* \* \* \*

Suggestion to inventors: A light under which young females of the poultry stage can make up without appearing gaudy in the sunlight. This will fill a longfelt want. There's a fortune in it.

### Commits Suicide

NEW YORK, April 22.—Alta Phipps, leading woman of the new Winning Widows Company, died at the Polyclinic Hospital today as a result of a dose of mercurial bichloride, which she took in a fit of despondency a week ago Sunday. In private life she was Mrs. Abe Reynolds, and her husband is the principal comedian of the College Girls Company. At first it was hoped that her life might be saved, but the effect of the powerful poison was so strong that she finally succumbed.

Miss Phipps was popular out here four years ago as Ed Redmond's leading woman.

### Bookings

At the Sullivan & Considine, San Francisco office, through Wm. P. Reese, their sole booking agent, for week of April 27, 1913.

EMPRESS, San Francisco—Clairmont Bros., Pla Trio, Valentine Vox Jr., La Vine-Cimaron Trio, Marie Russell, My Lady's Fans. EMPRESS, Sacramento—The Waytes, Agnes Kayne, Kenny & Hollis, Aeroplane Girls, Cabaret Trio, The New Leader. EMPRESS, Los Angeles—Stith & Garnier, Paddock & Paddock, Three Varsity Fellows, Mr. and Mrs. Caulfield, Neil Mc-

Kinley, Pattee's Diving Girls. EMPRESS, San Diego—Skaters Bi Jouve, Dow & Dow, Jeanie Fletcher, Glendower & Manion, Welch, Meeley & Montrose, Rose of Mexico. EMPRESS, Salt Lake (April 30)—Knapp & Cornella, Hilda Glyder, Philippino Quartette, Nat Carr & Co., Wallace Galvin, Alber's Polar Bears. EMPRESS, Denver—The Cleirs, Mammie Fleming, Sailor Boy Four, Morrissey & Hanlon, Lawrence Crane, Loja Troupe. EMPRESS, Pueblo-Colo. Springs—Jack Art, Bessie Le Count, J. K. Emmet & Co., Capt. Anson, Francesco Creatore & Band, Bud Snyder. EMPRESS, Kansas City—Rouble Sims, Floyd Mack, Hobson & Mabelle, Bobby Pandur & Bro., Haverly & Carter, Night in the Park.

### Vaudeville Notes

Harris and Martyn, the popular black face team that has been causing such a riot in these parts have been booked to play return dates over the entire Levy time. These boys sure have some act.

LILY LANGTRY is now a moving picture actress.

Pantages has a star this week, in his own line, in the person of young Bert "Gawn" Melburn, who has a line of comedy that he puts over with a roar. He is a clever boy, has made the circuit as a general favorite, and when he closes on this time expects to return to San Francisco to play all the spare time he can find, just to be near the city. He has taken a great fancy to the place. Bert has all the earmarks of a comedian, reminds one of the famous Julius Tannen, and puts his stuff over in much the same style. He gets the good wishes of this paper and it is hoped that he will return as he wants to.

Johnny Pringle and company open at the Broadway Theatre, Oakland, tomorrow in My Cowboy Girl, with Lulu Jordan, Zoe Bates, Kathryn Lawrence, Armine Lamb and Denver Storer in the supporting company. It is planned to go north after next week, playing independent vaudeville houses, Col. Storer having booked a route. Besides My Cowboy Girl, Mr. Pringle will use Delmonico's at Six, Sammy of the Hills and The Sporting Deacon.

Bobbie Robinson, former manager of Robinson Bros. & Wilson, has severed connection with that act and is now with Charles Kellogg. These two boys constitute one of Mrs. Weston's best acts and are headlining the bills everywhere they play.

A white slavery case resulted this week in Los Angeles in the arrest of J. S. Manney owner of a motion picture theatre, who is charged jointly with Miss Ferel Nesbeth with having contributed to the delinquency of Christine Neal, a 17-year-old girl, recently from Seattle.

The Major & Phil Roy, a comedy juggling novelty, will be seen at the Empress shortly.

Juno Salmo, The Dandy Devil, was forced to close at The Republic the first half of the week owing to a severe cold. Phil Godfrey, tumbler, took his place.

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### Good-by to the Last Tank

Tommy Namack, ahead of Maude Adams, is just about to say good-bye to the last tank, before he makes a wild dash for San Francisco.

### Correspondence

SAN DIEGO, April 21.—Spreckels: Maude Adams in Peter Pan, April 25th and 26th; strong company is advertised, and there is a large advance sale. Eddie Foy, aided and abetted by the seven little Foyes, in Over the River, April 27th and 28th. Empress: Headline sketch is easily Nat Carr with his ultra-laughable End of the World. He has a reputation that needs no amendment, and is ably assisted by the petite and clever Anita Allen. Miss Allen is also known for her good work, and carries the weight of the feminine role easily and daintily. Hilda Gyler is some ragtime kid. Like March, she comes in like a lion and one expects her to tear down the house, but she ends very tamely, and leaves a more than enthusiastic audience. Knapp and Cornalla in noiseless talk get by with a swing, and Walter Gavin, a manipulator of cards and rings, carries the house with his very quietness and absence of slapstick stuff. There are good reels of pictures to complete the bill, a good one. Savoy: Jules Held and his school are a feature always. It is filled with entertaining specialties. Purcells Brothers in their convict dance are a scream. Leffingwell and Myers, in A Night at the Lodge, have a good

offering well delivered, and get the crowds. Mae Seamon and Kern Kilion, the tailormade singers and dancers, captivate by their talent—and win with their looks. They can be compared to the best favorably. The Cook Sisters—why say it? What can be said that has not been said already? They have come back? Yes. Is that not proof that they are class? The Corkscrew Kids are comedy acrobats with a difference. They are pleasing. Then, of course, there are the unusual entertaining photo reels. Princess: A good bill this week made up of Lavelle and Finney, singers in a Southern Reverie; Tom Kerr, that strolling musician; the Traviolas, who can juggle; and four photo plays. Lyric: This theatre has a company in rehearsal for dramatic stock and will open at a near date with a line of first-class royalty plays.

SEATTLE, April 21.—Metropolitan: Leo Dietrichstein in The Concert did a fine business last week. House dark this week. Chauncey Olcott May 4. Moore: House dark. Next attraction, Nat Goodwin in Oliver Twist. Seattle Theatre: Father and the Boys is being produced this week. Guy Hitner plays the old Crane part and Nana Bryant is seen as the widow, Bessie Brayton. Both do well. The Orpheum: Don, the talking dog, and The Top o' th' World Dancers, headed by Vivian Ford, share the headline honors. Edgar Atchison-Ely & Co. present the rollicking farce, Billy's Tombstones; Lester, ventriloquist; The Curzon Sisters, known as the Flying Butterflies; Elizabeth Otto, musician; The Romanos, posers, representing Grecian art, and the talking pictures round out the bill. The Empress: Lillian Holmes, contralto, makes her vaudeville debut. Frank Stafford with Marie Stone and Rex, a posing dog, present The Hunter's Game. Other acts are Joe Fanton and his awakening athletes; Al Herman, blackface comedian; Sidney Broughton and Grace Turner, singing, dancing and talking; W. C. Hoefler, comedian and trick bicyclist. The Pantages: Headlining the new bill is Ed. Mor-

rell, the pardoned lifer and former member of the notorious Evans and Sontag gang of California outlaws. Other acts are Shaw's Comedy Cir-

Maker's Dream; the Three Musical Elliotts, vocalists and harpists; Reeves and Werner, singing and talking comedians, and Carl and Lillian Mueller.

Marshall W. Zeno, Director and Manager. N. P. Franksen, Treasurer and Business Manager  
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# THE SAN FRANCISCO DRAMATIC REVIEW

Music and Drama

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Roselle  
Fielding

Hartsook, Foto.





Elinore Pearl Sayre

J. Willis Sayre, one of the oldest of the dramatic critics on the Coast, having been in the theatrical business in Seattle for twenty-two years, for many seasons as the dramatic editor of *The Times*, has several vaudeville acts to his credit, but according to his personal opinion, the best production he ever made is the little girl pictured above, Elinore Pearl Sayre. Mr. Sayre proved his possession of good taste and discrimination by coming after a California girl for a wife. Mrs. Sayre was before her marriage a society girl of Santa Cruz, Miss Pearl Shackelford.

### Entertaining the Drews

Miss Frances Joliffe was hostess at an informal and delightful tea on Friday of last week at her home on Jackson street, given in honor of John Drew. Among those who called to meet the actor were Major and Mrs. Sidney Cloman, Dr. and Mrs. Herbert Moffit, Mr. and Mrs. Jerry Landfield, Mr. and Mrs. Theodore Wores, Mr. and Mrs. Mark Gerstle, Misses Virginia Joliffe, Gertrude Joliffe, Kathleen de Young, Frank Hitchcock, Charles Kenyon, Mr. Barry and Mr. and Mrs. Rudolph Spreckels. There has been much entertaining for Mr. Drew and his wife. Mr. and Mrs. Joseph Sadoc Tobin entertained Mrs. John Drew over the week-end at their home in Burlingame. Mr. and Mrs. Drew were also the guests of Richard Tobin during the week.

### Mrs. Harry Warner Killed in Auto Collision

SEAFORD, L. I., April 20.—Mrs. Harry B. Warner, wife of H. B. Warner, the actor, was killed in an automobile collision near here. The automobile in which Mrs. Warner was riding was struck by another machine, which attempted to pass it. The automobile skidded to the side of the road, turned half way around from the force of the impact, and turned over. The injured woman was taken to the hospital at Babylon, where she died ten minutes later from a compound fracture of the skull. In the automobile with Mrs. Warner were her husband, Maurice Campbell, a New York theatrical producer, a woman who gave her name as Miss A. Wheeler, but who is believed to

have been Miss Henrietta Crosman (Campbell's wife), and George Sedley Brown Jr. of New York, a stepson of Campbell. Mrs. Warner was the widow of Fred Hamlin of Chicago, when she married Warner about four years ago. Hamlin had inherited a fortune from his father, who had made his money in oil, and was the owner of the Grand Opera House in Chicago. He was the original producer of *The Wizard of Oz*, and *Lutes in Toyland*, and left a considerable fortune, of which his widow received a large part. She had no children.

### Actor Drops Divorce Suit

DENVER, April 23.—Thomas D. Richards today dismissed his divorce suit against Martha Miner Richards, a Denver singer. Richards brought the divorce suit after Mrs. Richards had filed an alienation suit against Lulu Glaser for \$25,000.

### Letter List

The following letters are in the letter-box at *The Dramatic Review* office, subject to orders:

R. Richard Anderson	Mr. E. Le Compte
Lucille Alisky	Miss Lotus or Anna
Caroline Alisky	Murray 2
C. M. Alisky	Mr. C. Manion
Harry P. Belmour	Miss Maude O'Delle
Mr. George Barrell	Clarence Peck 2
Fred Cutler—Telegram	Mr. John L. Phipps 2
Mr. T. J. Culligan	Mr. Phillips
Maurice Chick	Miss Fay V. Poston
L. Lloyd Clark	Dora Parker
Mr. N. H. Connors	Miss Adele Ray
Mr. E. L. Carpenter	Mr. Nat Reiss
Mr. James Dillon	Miss Marjorie Rambeau
John E. Drew	Mr. R. Snelgrove
Mr. Frank Denithorne	Mr. Denton Vane
William C. Dowlan—Telegram	Lawrence Vanderwood
Mr. A. T. King	Mr. Fred Wilson 2
Miss Rose Llewellyn 3	Mr. Lee Willard 2
Mr. Chas. J. LeMoine 2	Mr. Arthur Wittney
Mr. Harry Leander	Mrs. Lucy Weldon
Billy Menimen	Mr. Chas. Yule. 2
Mr. Arthur Maule	Marshall W. Zeno

### Maude Adams to Play Limited Engagement in Peter Pan at Columbia

Following the very limited engagement of *Fine Feathers* at the Columbia Theatre comes Maude Adams in *Peter Pan*. Miss Adams and her company will be seen for only six nights and two matinees in the J. M. Barrie fantasia and judging from the inquiry already being made regarding the advance sale of seats, the engagement will be a record breaker of the first water. Charles Frohman has sent Miss Adams on tour with a very elaborate production and San Francisco will see the Barrie piece on a superb scale. Seats for the Maude Adams engagement will be placed on sale commencing next Thursday morning. The opening night will be Monday May 5th.

PROF. ZELLA WRITES—Just a few lines to let you know that I am still alive and kickin' for a living as are the other members of the Southern Minstrel Maids. We cleaned up through Arizona and New Mexico. Have been doing good through Nebraska and South Dakota. Expect to reach California next fall after playing Canada this summer.

The Baker stock of Portland will close on May the third.

Raymond Hitchcock, supported by Flora Zabelle and a company of nearly one hundred, will present *The Red Widow* in the near future at the Columbia Theatre. Hitchcock has not visited San Francisco in a half dozen years.

## Personal Mention

It is reported that KOLB and DILL will play Honolulu in July under guarantee of the Consolidated Amusement Company.

TIM FRAWLEY played *Nobody* in *Everywoman* in Minneapolis last week, as a substitute for the actor regularly appearing in the role. Mr. Frawley appeared on short notice and gave a fine performance.

FRANCES CAMERON, the "girl with the volcanic eyes," who until a month or six weeks ago was one of the principals in *The Count of Luxembourg*, and previous to that was *The Widow in the Prince of Pilsen*, is back in New York for purposes, it is stated of accumulating a trousseau and when that has been accomplished she will go to Pittsburg where she will be married to a steel millionaire.

LOUDEX McCORMACK, aged 65, a well known actor in melodrama, committed suicide April 23 in an uptown New York hotel by drinking poison. He had suffered for years from nervous disease, and had not been on the stage for two years. Several years ago he went to California and played in several stock companies on the Pacific Coast. He returned to New York about two weeks ago, ill and depressed.

ROWLAND BUCKSTONE, the veteran Shakespearean actor, is an inmate of the psychopathic ward at Bellevue Hospital, New York. He recently resigned from the Sothern and Marlowe company. Mr. Buckstone's wife died about two months ago and the shock affected him deeply. He had been stricken in January last while appearing in the Sothern-Marlowe company in St. Louis and for a time was dangerously ill in St. John's Hospital there. He returned to New York recently and when he entered the Players' his old friends saw at once he was hardly the same man they were accustomed to greet. They thought he was acting strangely and became so anxious the physician was called. Then it was decided it would be better to take him to Bellevue.

COLONEL STONER has returned from his trip north ahead of the Armstrong Folies company. The Colonel reports that the company did a wonderful business and he himself met with a surprising climax to the trip. In Portland, Ed and Bill Armstrong called the Colonel to their hotel to settle his account, which called for two weeks' salary, and an expense account. After perusing the items they told him bluntly that they were not satisfied with the amounts, and refused to pay it. They waited a while until the Colonel caught his breath, and then informed him that his work had been of such a nature that they had decided to pay him three weeks' salary, and that the amount of the salary would be fifteen dollars more than they had agreed upon. The expense account was OK, too. Colonel has been upon this earth a few years, but he says that this was the biggest surprise of his life.

CHARLES ROYAL, who has been very successful in the north-west with his stock company, writes that he is now in his ninth week at Nanaimo, playing to large business. His wife, Edythe, is one of the cleverest leading women

in the country, and Charlie has developed his little daughter Tot into quite a player. She is a great favorite. Charlie says that he hasn't been down to San Francisco for several years, and is beginning to feel an overwhelming desire to get here; that when he does come he will bring with him a whole lot of new plays, songs and musical comedies which he has produced with unusual success. The Royal and Elliott company includes Charles Royal, Edythe Elliott, Lottie Fletcher, Marie Humberg, Margaret Marion, Ed Howland, Donald Grey, William Little, Stanley Ayres, Alvan A. Beard and William Fletcher.

JOHN DILLON, noted many years ago in Chicago as a comedian and known among actors as "the best laugh getter" in the profession for several years, died April 21 at the home of his daughter in Chicago. The cause of his death was pneumonia. He was in his prime at the time of the great Chicago fire and attracted thousands of persons daily to the old Academy of Music in Halstead street. He retired from the stage about fifteen years ago. He was 81 years old.

THOMAS Q. SEABROOKE, it was discovered, died a rich man and left his young bride, Martha Shepard Seabrooke, the nineteen-year-old daughter of his vaudeville partner, Mattie Quinn, a fortune estimated at about \$100,000. It will be a surprise to many people who knew the once famous musical comedy comedian to hear that he recently came into a fortune by the death of a relative in New York State. Seabrooke was well connected. His right name was Quigley and he was originally a bank clerk in New York. His first wife was Jeanette Lowry, from whom he was divorced. In recent years he has been out of an engagement most of the time and has been "playing in hard luck," because he was regarded as unreliable by managers. About six weeks ago Seabrooke received his inheritance.

GEORGE MOOSER, who is general Eastern manager for Oliver Morosco, representing the Morosco theatre, the Burbank Theatre, The Majestic Theatre, the Lyceum Theatre and the Republic Theatre of Los Angeles, writes from New York that Mr. Morosco still has a big winner in *Peg O' My Heart*, which has run over \$11,000 a week for the last ten weeks. The Morosco shows on Broadway the next season will be the *Tik-Tok Man*, the *Escape*, *The Money Moon*, *Peg O' My Heart*, and *The Elixir of Youth*. The latter play, which will be under the management of John Cort, is partly owned by Mr. Morosco, also. As Mr. Mooser is a man of many parts he does not confine his activities to one branch of the game, so accordingly he is breaking into the vaudeville game. He refers to this as follows: "I, with John Cort, am starting a little war this week against the forces of The United Booking office and hope to effect some improvement in vaudeville conditions throughout the country. Ching Ling Foo, a Chinese vaudeville act controlled by my brother Leon and myself, is the big feature of Ziegfeld's Folies which opened in Chicago recently to over \$19,000 of the week."



## Dates Ahead

ARE YOU A CROOK? (H. H. Frazee, Mgr.)—New York, April 28, indefinite.

BISHOP'S PLAYERS.—In stock, Ye Liberty Playhouse, Oakland.

CHAUNCEY OLCOTT in The Isle o' Dreams—Vancouver, May 3; Seattle, 4-10.

DELLA CLARKE CO.—Oroville, May 1; Chico, 2; Red Bluff, 3; Dunsmuir, 4; Weed, 5; Yreka, 6; Medford, 7; Grants Pass, 8-9; Eugene, 10; Corvallis, 12; Albany, 13; Salem, 14; Astoria, 15; Elma, 17; Aberdeen, 18; Olympia, 19; Centralia, 20; Victoria, B. C., 21; Westminster, 22; Vancouver, 23-24; Bellingham, 25; Everett, 26; Ellensburg, 27; N. Yakima, 28; Walla Walla, 29; Dayton, 30; Lewiston, 31; Moscow, June 2; Colfax, 3; Spokane, 4.

KOLB & DILL—Chas. Muehlman, Mgr.)—Los Angeles, April 27 (four weeks).

FRECKLES (Dan Martin, mgr.; Geo. Elmore, bus. mgr.)—Aberdeen, May 2; Olympia, 3; Tacoma, 4; Victoria, 5; Nanaimo, 6; Vancouver, 7-8; N. Vancouver, 9; New Westminster, 10; Bellingham, 11; Everett, 12; Ellensburg, 13; N. Yakima, 14; Spokane, 15; Colfax, 16; Lewiston, 17.

FINE FEATHERS (H. H. Frazee, mgr.; Chas. Hertzman, adv.)—Oakland, May 5-7; San Jose, 8; Modesto, 9; Fresno, 10; Bakersfield, 11; Los Angeles, 12-20; San Diego, 25-26; Pasadena, 27; Santa Barbara, 28; San Luis Obispo, 29; Sacramento, 30; Portland, June 1-4; Aberdeen, 5; Tacoma, 6-7; Seattle, 14; Everett, 15; Bellingham, 16; Victoria, 17-18; Vancouver, 20.

INTER-MOUNTAIN WAGON SHOW (Chas. P. Helton)—Nephi, Utah, May 3.

LAURETTE TAYLOR in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

MOROSCO STOCK CO.—Los Angeles.

ROSE STAHL (Ollie Alger, bus. mgr.)—Oakland, May 1-3; Marysville, 5; Chico, 6; Portland, 8-10; Tacoma, 11-12; Victoria, 13; Vancouver, 14-15; Bellingham, 16; Everett, 17; Seattle, 18-24; Calgary, 26-28; Edmonton, 29-31; Saskatoon, June 2-3; Prince Albert, 4; Regina, 5-6; Brandon, 7; Winnipeg, 9-11; Duluth, 13-14; Minneapolis, 15-18; St. Paul, 19-21.

SELLS FLOTO CIRCUS—Santa Cruz, May 1-4; San Francisco, 5; San Jose, 6; Vallejo, 7; Santa Rosa, 9; Napa, 10; Roseville, 11; Oroville, 12; Chico, 13; Sacramento, 14; Colfax, 15; Reno, 16; Winnemucca, 17; Elko, 18; Ogden, 19.

THE GREY HAWK—With Albert Phillips and Leila Shaw. (Rowland & Clifford, Inc., Frank Hurst, Mgr.)—Toledo, April 28-May 3; Pittsburg, May 5-10.

THE MISSOURI GIRL (Norton & Rith)—Fanbury, Neb., May 5; Wymore, 6; Tecumseh, 7; Syracuse, 9; Hamburg, Iowa, 10; Creston, 11; Osceola, 12; Seymour, 15; Centerville, 16; Ottumwa, 17; Oskaloosa, 18; New Sharon, 19; Newton, 20; Victor, 21; West Liberty, 22; Muscatine, 23; Moline, 25.

THE SILVER WEDDING (H. H.

Frazee, Mgr.) Chicago, March 30, indefinite.

## Frank Dare Skips Out

Frank M. Dare, who has been exploiting Erna Steck in repertoire in California the past month, having come here from Oklahoma, skipped out from Fresno two weeks ago, leaving his company stranded. The show had been out for two weeks and business had been deplorable from the start. The first week Dare had a band with the show. The second week he let the band go, but business did not get any better. For several days in Fresno he ran a bluff about going into stock, at the old Teal's Theatre and after he had the fears of his company allayed he gathered his wife and one trunk and skipped for St. Louis. Dare made a very good start at the beginning, and created a favorable impression and it is too bad that he should have spoiled it all by this precipitate and unmanly act.

## Correspondence

SPOKANE, April 21.—Orpheum: Miss 318 easily captures the audience with her bright, snappy department-store troubles. Miss 318 is a winsome girlie, portrayed by Jessie Busley, and the rough corners of her English are only put there to hide the hollows of pathos. Miss 318 is clever—meaning that Miss Busley makes her a laughable, lovable character. The company is a very good one. Laddie Cliff, whose equal, it is said, cannot be found, is a comedian of the first water, set in comedy of purest gold. Laddie is not yet out of his teens, and his youth, coupled with his clever songs and his incomparable way of singing them, would make him a headliner even if he could not dance. And how he can dance! Eccentric, original, all kinds; he's there. Will Ward, with his five beautifully costumed, pretty and clever Melody Maids, is a hit on any bill at all, but on the present bill it is the hit. They are musicians worth hearing, and use care in effect. The eye and ear are both pleased throughout. Margaret Ashton, fresh from foreign successes, presents her own line of comedy. She has a good bunch of songs, and has the "punch" needed to get them over. Another musical act is billed as A Messenger, a Maid and a Violin. A very good voice with a violin accompaniment is always liked, and Adelaide and the messenger prove no exception. Meehan has a troupe of performing dogs, the feature of which is the leaping that the hounds have been trained to do. Delmar and Delmar present an act, that is said they have invented, also that there is not anything in the act that has been done before. They get a fair round of approval. Edison talking pictures fill out a most satisfactory bill. Auditorium: The Concert plays here this week to fine houses. American: This company celebrates the opening of their twenty-eighth week by getting into military array, playing the Boys of Company B. In the role of Tony Allen, Henry Hall is seen to advantage. Ruth Lechler again steps into leads, playing the part of Aileen MacLane, and plays it with daintiness and charm. Marguerite McNulty, Earl Dwire, Frank



*The Olive Morosco Enterprises*

BIRD OF PARADISE

By Richard Walton Tully  
THE MONEY MOON

By Hartley Manners

THE FOX

By Lee Arthur

In Preparation

Nat C. Goodwin in

GAUNTLET'S PRIDE

Laurette Taylor in

PEG O' MY HEART

By Hartley Manners

THE TRUTH WAGON

By Hayden Talbot

THE ESCAPE

and others By Paul Armstrong

The Morosco Theatre  
Los Angeles, Cal., Broadway, near Eighth. This theatre will be devoted to first productions, with an especially selected cast. It will be the only theatre of its kind in the west.

The Majestic Theatre  
Los Angeles, Cal., Broadway, near Ninth. The leading theatre of Los Angeles, playing only the best attractions touring from New York and Chicago.

Morosco's  
Burbank Theatre  
Los Angeles, Cal., Main, near Sixth. The leading stock theatre of the world. Playing new productions; all records have been broken at this house.

Lyceum Theatre  
Los Angeles, Cal., Spring Street, near Second. Devoted to melodrama.

## The Butler-Nelke Academy of Dramatic Arts

Now located in the Alcazar Theatre Bldg. (O'Farrell Street, bet. Powell and Mason). Most complete and thoroughly equipped dramatic school on the Pacific Coast. Courses in Dramatic Art, Voice Development, Vocal Expression, Pantomime, Literature, French, Dancing, Fencing and Make-up. Amateur clubs rehearsed; entertainments furnished. Send for catalog. Miriam Nelke, director; Fred J. Butler, principal (stage director Alcazar Theatre).

Darien, and the full force of the company are cast happily, and the production is a successful one from every standpoint.

MARYSVILLE, April 23.—Tom Arnold, in "The Prince of Tonight," in the Marysville Theatre on April 20th, pleased his small audience. He deserved a bigger house. Mr. Arnold is a clever actor and has the good looks and manner that is so necessary in the part he plays. Miss Carey makes a pretty, flirting girl. Betty Caldwell is great. On the 21st Freckles was witnessed by a very slim house, although it was a good play by good people.

MANILA, P. I., Feb. 15.—Scheep's Dog, Monkey and Pony Circus, now touring Australia, will visit Manila. \* \* \* The Court Cards Theatrical Company will soon greet Manila with their repertoire of musical comedies. \* \* \* Charles King, Virginia Thornton and Rupert Drum, vaudeville artists of note in the States, are now en route to Australia. They will be seen in Manila about five or six months from now. \* \* \* Jack Bayle and Leah Patsy, who have amused many audiences in Manila, will leave for Japan in the very near future. \* \* \* We are to have a modern opera house. It is to be controlled by Manila people. It will be modern in every respect and will be but one of a large circuit of theatres now being arranged so that the better plays and better theatrical companies can be brought to the Orient on tours that insure at the least, no loss.

RED BLUFF, April 22.—Opera House: Prince Pat, the educated horse pleased good audiences. No vaudeville week of 20th on account of road shows. The Empire theatre has dropped vaudeville. The Princess theatre has closed down for repairs. Robert DeShields, of DeShields and Morrow, is very sick at the home of his parents here.

GEORGE WAHL.

## Alex Byers Pleads Guilty

CHICAGO, Ill., April 22.—Alexander Byers, the "king of play pirates," was found guilty on April 18 in the United States District Court of copying and selling the manuscript of Baby Mine, a copyright play, which is the property of William A. Brady, and he was sentenced by Judge Carpenter to pay a fine of \$500.

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The sentence imposed on Byers was the minimum for the offense charged in the indictment, and this light sentence was given because Byers offered to turn State's evidence and turn over to the government all the records and books of his play-pirating bureau, the operations of which extended all over the country. This will be interesting reading.

## Statement of Ownership

In compliance with Section 467½ of the Postal Laws and Regulations, the following statement of ownership of THE DRAMATIC REVIEW is made: Charles H. Farrell, Editor; Charles H. Farrell, Publisher; Charles H. Farrell, Manager. CHARLES H. FARRELL, Manager.

Sworn and subscribed to before me this 12th of April, 1913.

J. D. BROWN,

Notary Public in and for the State of California, residing at San Francisco.

Pavlowa will bring M. Novikoff to this country next season as her dancing partner on her American tour. Novikoff is the sole dancer of the Imperial Russian Opera in Moscow.



*Oliver Morosco Talks of the Stage, the Writing of Plays, the Conduct of Theatres, and a Few Hopes and Ambitions That Keep Him Busy*



For the first time in about twelve years, Oliver Morosco is in San Francisco for a three weeks' stay. It was about twelve years ago that Mr. Morosco broke away from the home of his boyhood and went to Los Angeles to try his young and enthusiastic hand at managing a hoodoo house, and in all the intervening years he has been too busy to give us more than a passing glance—a day or two at a time. The hoodoo house was the Burbank Theatre, which has become one of the most famous of American theatres, and a monument to the cleverness of Oliver Morosco. It has likewise been his chief standby in the race to wealth, and if there is any business sentiment that holds full sway over his heart it is the affection that he possesses for the home of his first triumphs. The editor of THE DRAMATIC REVIEW, who is a friend of many years, found the manager of many theatrical ventures in reminiscent and optimistic mood the other evening and so good and so interesting were many of the ideas brought out that he has determined to record such of them that have not escaped his memory.

"The beginning? Well, you remember it, when I went to Los Angeles

and took hold of the old Burbank Theatre. The fact that my thirteen predecessors had failed seemed an ominous circumstance, but I believed I would come out all right. I had just \$39 in my pocket when I arrived in Los Angeles. It is acknowledged now that the Burbank Theatre has become one of the most successful theatres in the world.

"It strikes some persons as strange that Los Angeles should be a producing center. Every town of any size has an ambition that way. Chicago has aimed at it. The fact is, New York has really been the only producing center in the country, if you will allow me to except Los Angeles. I have an idea that San Francisco is the real spot for a producing center. After I had got on well with the Burbank I acquired other theatres in the same town. Then I found that I needed new material all the time. I started in to get it without saying much to anybody, having made up my mind to devote my attention entirely to producing plays that had never been given on any stage.

"I went East and mixed with a few well-known playwrights, and got some things to try in Los Angeles. I was always rather adept at fixing a

play for production. Having grown up in the theatre, I seemed to be able to sense what an audience wants. I have had to fix up most of the plays I have used, and I want to tell you that most plays are not written. They are rewritten. By that I mean that it is seldom that an author turns out a play that can be produced as it is written. Usually something has to be done with it—frequently a great deal.

"I have produced as many as fifteen new plays in a season. This year nearly all I have put on have been new. I think little has been said about Los Angeles as a producing center. There is no town in the East of its size that pretends to do what Los Angeles does in the matter of turning out successful plays. There is no town of that size in the East where a play can run eight to ten weeks, no matter how successful the play. Yet in Los Angeles every play that makes good really runs from eight to ten weeks. I was the first to produce 'Peg o' My Heart' there, and it ran for 101 performances.

"You will recall the first run of my earlier successes—the seven weeks of 'The Judge' and the 'Jury', the ten weeks of 'The Half Breed', the runs of 'South Car'liny', and other plays. Many skeptical people who had developed a great bump of wisdom were certain that there was something exceptional about our ability to draw crowds over a period—that it could not be repeated, but just how valuable that wisdom was is seen in the long runs that have followed since then, winding up with the run of nine weeks that was recorded for 'The Elixir of Youth'. This play was only taken off because of previous contracts that had to be fulfilled. There is no reason why a good and entertaining play should not run for weeks, but to accomplish that you must have publicity and have established a faith with your public.

"There are a great many playwrights in San Francisco, New York and other cities who have never had a chance, who have never had an opportunity of getting to the managers. In Los Angeles I have about 500 people in my employ, and a small portion of them do nothing but read, revise and reconstruct plays—not, however, without the author's consent. After these plays have been got into something like presentable shape they are turned over to me. No play of any literary merit is ever turned down. If it is good or there is even a strain of good hidden in it, I find out how it can be improved and suggest the way to the author. If my suggestions are carried out, the play is produced.

"I go East four or five times a year to produce or to make engagements. On nearly every trip I stop at cities on the way to see all the stock companies. I am continually looking for young actors with looks and talent, and these I take out to Los Angeles. I think in this way I manage to do some good for the profession and at the same time a great deal for myself.

"I have had offers of theatres in New York, and have had proposals to have theatres built for me. Some day I will decide to have my own theatre in New York. Within a year I will have a Morosco theatre in San Francisco and it will be a producing theatre. I firmly believe that the new plays are the ones that the people want and I have found that they are

the ones that make money for the managers.

"As regards the construction of theatres in the East and the West, it seems to me that the West is way ahead of the East. Out here we look to the comfort of our patrons. In the construction of many New York theatres the last thing taken into account seems to have been the comfort of the public which pays its money to see a show, and upon whom the manager naturally depends. The seats there are small and aisles narrow. In many theatres a man can come in late and make a whole row of people stand up; otherwise he cannot get past them. Persons are thrown into such close proximity that it is frequently objectionable. The law permits so many inches between rows of seats, and almost every manager adheres strictly to the law in that he gets his seats just as close together as the law allows, and thus fills his orchestra with as many seats as it will hold. In my theatres there will be four inches more space between rows than is generally provided now. I shall not have over fifteen rows on the first floor, and the theatre will be wide so that everybody will be close to the stage, and the actors will not have to yell to make themselves understood. The seats will be absolutely comfortable. Those in my new theatre in Los Angeles are arm chairs. My San Francisco house will be of the same model.

"My opinion of the 'Endowed Theatre'?"

"The trouble with the New Theatre in New York was that it was built on wrong lines. You can easily get an endowed theatre killed by calling it endowed. They made a barn out of the New Theatre. It was too big. Besides the public doesn't like to think of paying money for seats at an endowed theatre. It will only pay to see what it wants to see, and then only when it thinks it is getting full value for its money.

"I am delighted with the success of my initial venture in the line of musical plays, and it looks to me as though the 'Tik-Tox Man' was a genuine success in San Francisco. The author and myself are still working on it and we are making satisfactory improvements every day. As I said before, plays are rewritten. I was up practically all of last night working on new lines and brightening up the old ones. I believe when the show strikes the East it will reflect credit on the constructive ability of the West. But I am glad to be able to be once more associated with San Francisco. One of my cherished ambitions will be realized when I open my new theatre here."

### The Princess

The ever-popular Princess Theatre offers the usual interesting program, as follows: First half—Markel Bros., the minstrel and the man; Goulding and Keating, entertainers; Black and Leslie, novelty act; Mme. Abbott, vocalist; Roth Rossi Co., musical act. Last half—Three Navarros, equilibrists; Jack Stewart, popular songs; Powell and Rose, singing and talking comedians; Gilbert and Keene, knockabout comedians; Agnes Kayne, character change artist.

Kolb & Dill will go to Honolulu on a guarantee after the four weeks in Los Angeles.



## William Desmond Makes his Reappearance Under the Morosco Banner and Shows a Matured Artistic Excellence in His Work that Pleases Los Angeles Theatregoers

LOS ANGELES, April 30.—Patrons of the Morosco did not seem to take kindly to the peace and quiet between acts, therefore an orchestra is the order of the day, and the orchestra pit, banked with autumn leaves and the tolling of the bell to announce the curtain are two Belasco touches that are now things of history. \* \* \* Helen Robertson has severed her connection with the Morosco Co. and departed for New York. \* \* \* Florence Stone will open in the Orpheum Stock Co. in Salt Lake City, with Brandon Tynan as her leading man. Mr. Tynan is at present playing with Joseph and His Brethren. \* \* \* Frances Ring will be made happy this coming season when Thomas Meighan joins the Morosco forces, all because she happens to bear that name also, and no doubt looks forward to much domestic joy. \* \* \* Bud Duncan, last seen here with Fischer's Follies and also an erstwhile member of the Kolb and Dill company, is playing this week with the Burbank company. Another reminder of the Fischer season is in the Edison talking picture at the Orpheum this week where appears the voice and shadow of Bob Lett. We are also told that Texas Guinan will soon honor us with her presence at the Majestic. \* \* \* Kolb and Dill's electrical contrivance used in their production of In Dutch got mixed up with the Los Angeles fire ordinance on the opening night and came off second best. \* \* \* Miss Adams very generously entertained all the kiddies of the Peter Pan Home for Children, giving them a box party on Tuesday evening, when they filled three boxes with as happy and interested and sympathetic an audience as Miss Adams could ever wish for.

BURBANK—Get - Rich - Quick Wallingford is witty, sentimental, swift moving, and sets forth the antics of that lively pair of promote-while-you-wait schemers that are already so well known to us through other channels. Forrest Stanley plays Wallingford in a straightforward, convincing style that lends a large interest to the very good performance. Frances Ring, who created the role of Fanny, the stenographer when the Cohan comedy first saw footlights, again lends charm of person and talent to the role. Morgan Wallace contributes his versatility to the making of Wallingford's pal, "Blackie," and does it capitably. Donald Bowles, as the hotel clerk, keeps within the village atmosphere in delicious style. Mr. Duffield, James Corrigan, Ed. Dickenson, Dell Knott, Willis Marks and David Hartford all offer types in their most approved manner. Hollister, as a reporter, recalls his work in A Romance of the Underworld. Bud Duncan, who has not been seen here since Fischer's Follies' days,

plays the hotel bell-hop. Grace Travers adds a joyous bit in the role of the head waitress. Beatrice Nichols and Selma Paley are as pretty as needs be. The play is given with speed and careful attention to character drawing that makes it interesting and enjoyable entertainment.

EMPRESS—Burns, Armstrong and Fullen bring a marked college atmosphere to a Campus Rehearsal, smartly and gayly singing, joking and pattering their way into high favor. Dora Woodward and Laura Murray are shapely diving girls whose stunts compare favorably with any hereto put forth. Mme. Berlo, who claims sixty-five summers, supplies the surprise and the comedy. Niel McKinley has a whirlwind "whose - loony - now" method of appealing to the funny spot. Smith and Garnier set things spinning in an unique and novel turn. Mr. and Mrs. Ward Caulfield in the Section Boss win many laughs. Paddock and Paddock dance much and sing less. The bill is one of the best seen in a long while.

MAJESTIC—In Dutch depends largely upon Kolb and Dill for its existence, who, with their own particular brand of comedy lend spice and a punch of enjoyment to the occasion. Jokes, music, dances and plot all show the marks of time and are shop-worn by usage. However, there are a couple of moments in which the above-mentioned gentlemen make the show well worth while. Violet Seaton is a sweet singer. Lon Chaney, Sidney de Grey and Thomas Leary are a trio of merrymakers not found wanting. Velma Steck, not seen locally since her Ferris Hartman days, shows noticeable improvement. The chorus, though not large, is good to look upon and works hard. In Dutch wins by two laughs—Kolb and Dill.

MASON—Maude Adams comes back to us with Peter Pan in order that we may forget that we have grown up, that we may readjust our much-jostled memories, that we may marvel at what we once knew and saw so clearly and have now seen fit to forget until forced to remember by the charming, wistful, winsome art of Maude Adams, or Peter Pan—have it as you will. Maude Adams' impersonation is so charming, so finished that it is never to be forgotten. The pirate captain, whose hand was left with a crocodile, is a large part of the enjoyment, owing to the art of R. P. Carter. Ann Pittwood is an entrancing Wendy, as are also the other two children. Byron Silvers gives us Nana the dog, the lion and the crocodile, who swallowed the clock. Though Tinker Bell be but a spotlight, yet the appeal of Peter Pan for his life must needs be answered by your avowal of a belief in fairies and the fanciful bit of

nonsense is over.

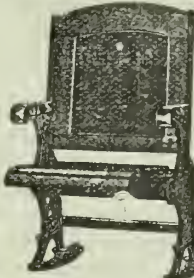
MOROSCO—A worthy revival of the always enjoyable Old Heidelberg brings William Desmond into view once again after a three-years' absence, and makes the week at the Morosco doubly interesting. Three season of arduous labor before critical Australian audiences have made themselves felt with Mr. Desmond in an ease and smoothness of style that are to his advantage. Florence Reed plays Kathie, the barmaid, with just a hint of the accent and difference in station between herself and the Prince, that raises the character to more prominence than it has ever had in any previous production here. It is a small thing most splendidly carried out. Howard Scott reappears in his time tried characterization, Kellerman, that is always so delicately done. Harrison Hunter is as dignified as a valet should be. Malcom Williams plays the role of Dr. Juttner with the sympathy and finish of an artist. Charles Ruggles leads the students' chorus with a dash and swing in keeping with the dignity of Count Asterburg and bows to the hearty welcome accorded. Many minor roles are well filled and the scenery is in entire keeping with the excellency of the entire production. Old Heidelberg, in this case, is a happy renewal of memories.

ORPHEUM—Charles Kellogg, who truly might charm the birds from the trees, returns to give of this wonderful woodland knowledge, entertain with his bird songs, bird talk and bird intuitions, in an unassuming and cleverly constructed turn. Joseph Hart's sketch, An Opening Night, makes up in numbers what it may lack in material. A cast of twenty players, more or less clever, creates the laughs with some rather tiresome characterizations and entertains with some very good choral singing. Homer B. Mason gets into favor again with In and Out, which is filled with plenty of good fun, created by Mason, as the gentlemanly intoxicated chap, who enters the wrong house. Marguerite Keeler lends picturesque assistance. The Musikal Girls are also acquaintances to be renewed, musically and humorously. Harry Breen, whose musical tones are appalling, makes good with his nonsense. Beautifully trained leopards respond to the commands of Mile. Dolores Vallecita in a thrilling and sensational act. Harry Richards and pretty Bessie Kyle, with the Big City Four are the holdovers.

PANTAGES—The Belle of Chinatown has a lot of pretty girls cavorting rag time tunes in dazzling costumes of oriental hue and texture and the scenery is very beautiful. Skinny's Finish is a bit of pathetic comedy and a tale of love for a crook by an East Side belle, and is skillfully handled by Williams and Tucker. Ed Gray is good looking and tells funny tales in a most acceptable style. Leonard and Drake are impersonators of no mean order. Bits of Vaudeville is the offering of the Hales in which they display their ability as jugglers and handle the xylophone in musicianly fashion. The Four Provosts do some difficult and interesting tumbling acts, mixed up with much fun, in what they are pleased to call Fun

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### JIM KEANE A LIVE ONE

James Keane has spent a busy week here, engaging actors for the moving pictures that are turned out wholesale at Santa Monica by the New York Motion Picture company. Mr. Keane is working up a new series of pictures which will be of a nautical nature and he had to come north for a new equipment of actors, to say nothing of buying a ship, which will be the most used prop in the series. While here Mr. Keane made his headquarters at THE DRAMATIC REVIEW office and through the efforts of our engagement bureau signed the following people:—Walter Belasco, Tom Chatterton, Patrick Calhoun, Pietro Sosso, Norbert Cills, Claire Simpson, W. E. Parsons, Thomas Colmonial, Jack Rand.

While here Mr. Keane was overwhelmed in a social way, for he has a large acquaintance with our leading people.

The Nat Goodwin Company will close in Seattle on May 10. The days of the debonnaire Nat as a money maker on the road are about over.



## Correspondence

NEW YORK, April 27.—There are rare occasions when the theatrical reviewer coming from the play feels like buttonholing every one he meets and shouting: "Do not miss it." That, in fact, is the sort of feeling last Monday's performance at the Casino engendered. No matter how often you may have seen *The Mikado*, go and see it again. And if you happen to be one of those benighted souls willing to confess that this delightful Gilbert and Sullivan work is still unknown to you, there are dozens of reasons why you should not miss it. To begin with, the book and lyrics might have been written yesterday, a fact which is attested in many places, but nowhere more than in that comprehensive list of those "who never would be missed." Delivered last week without a single modern interpolation or addition, it is still as complete a catalogue of pests as it was in the days when *The Mikado* was still a novel thing. To praise *The Mikado* music would be a work of supererogation in this day and generation. But there is always added satisfaction in a revival in which practically every one of the singing roles commands a voice equal to the requirements. And, then, there is the longitundinous Mr. Hopper, just a little less longitundinous for the occasion since tradition has bowed the legs of Ko-ko. It may be doubted if at any time in its long history on the stage the role of the Lord High Executioner has been in abler hands. A remarkably fine comedy performance when it was first revealed at the Casino a year ago, Mr. Hopper's Ko-ko has now become more definite and fixed in its general outline without in any sense losing its spontaneity or legitimate character. His first reading of the Mikado's letter, his significant by-play in the scene of Nanki Poo's contemplated suicide, his interviews with Pooh-bah, and his mock sorrow in the revelation of the "stuffy death" that awaits the widow are only a few high points of laughter in a performance which is colored throughout with a genuine sense of humor and a remarkable capacity for emphasizing comic points. Perhaps there were in the performance last night a few of the singers who took part in the revival of the same work several years ago at the same theatre. But in certain particulars the performance was the best that the company has ever given. There was last night an excellent Nanki Poo in Arthur Aldrich. Gladys Caldwell was the new Yum Yum and got through her task creditably. Anne Wheaton and Louise Barthel were charming as her two companions. Kate Condon sang Katisha delightfully. It was really the delicious humor of De Wolf Hopper as Ko-ko dominated the performance. It was there that the "star" element mentioned on the programme showed itself. He has enriched his performance with much appropriate and irresistibly comic byplay which delighted the audience. Then his speech—his inevitable speech—after the first act was an interlude of the most taking fun. William Stewart and Arthur Cunningham were two of his capable associates and George MacFarlane was put down for the ruler of Japan. The chorus and orchestra were admirable. *The Mikado* was certainly never more enjoyable

than the present performers succeed in making it. \* \* \* \* \* Bucking broncos again contended for public interest, pitted now against the ultra modern automobile polo, when the Two Bill Show—Buffalo Bill's Wild West and Pawnee Bill's Far East—appeared in Madison Square Garden for their season beginning last Tuesday. The new fangled game with the gasoline mounts brings thrills that are modern, but the old fashioned cayuse, with all four off the earth, trying to pitch a cowboy over his head brings back the fascination and dash of the "wild and woolly" that has vanished. "Buffalo Bill" is out of the saddle this year, after many decades as a riding frontiersman, and appears in a new role, while "Pawnee Bill" is arena director. New scenes arranged by R. H. Burnside, introduce the strange riding nations of Asia, as well as the familiar favorites of the Wild West—the cowboys, cowgirls, Mexicans, soldiers, and the American Indians, whose traditions still are preserved in the spectacle. Little Blue Bird, a grandson of American Horse, a famous Ogallala Sioux, is one of the copper skinned riders in the show. Novelties like Miss Wentworth's trained buffalo team, the first to appear in an arena, and the automobile polo players give a modern touch to the scenes of older days. Roltz Sterling and "Blondy" King give twenty minutes of exciting paly with the mechanical polo "ponies." \* \* \* With the conclusion of this season's engagement in Years of Discretion at the Belasco, Bruce McRae will sever his connection with David Belasco's management and will be starred under the banner of Cohan & Harris in a new comedy which Edgar Selwyn is now writing and in which Mr. Selwyn, Mr. McRae and Miss Virginia Pearson will play the leading roles. Mr. McRae's successor in Years of Discretion has not yet been announced but as this is one of the few comedy successes whose popularity will carry it far into the hot weather, it will be at least another two months before Mr. McRae deserts his present role. \* \* \* Barnum & Bailey's Circus, now under the management of Ringling Bros., has been spreading its annual sunshine at Madison Square Garden for three weeks and it can be said without exaggeration that this year's aggregation of talent is bigger and grander than ever. William C. Thompson, formerly city editor of the New York Evening Telegram, is in charge of the press department which is tantamount to saying that not a day has gone by without the discovery by him of new and more stupendous adjectives than were ever needed in the description of such a dazzling entertainment which combines the ordinary up-to-date attractions of the sawdust and the arena with all the paraphernalia of modern stage craft. Nor are the newest freaks of nature neglected, given at Madison Square Garden, for, in the free side show, as it was there were on exhibition smaller mid-gets than were ever before presented to circus-goers and the tallest Texas giant that we have seen in these parts.

# Dick Wilbur Co.

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All of the animals including the herds of elephants, camels, giraffes, as well as the caged lions, tigers, bears, etc., were there in plentitude to be seen before the show began, and the boxing kangaroo made merry as a part of the general entertainment. As usual with the generous management of the circus several afternoons were devoted to the free entertainment of the children from the orphan asylums and the hospitals. New York is about the only place in the East which can enjoy the circus before summer begins because we not only have a Madison Square Garden amphitheatre that is large enough to house the entire circus but we are the nucleus of a population of six million persons, not to mention a floating population of 200,000—all of which make it possible for the circus to come out of winter quarters a month earlier than it would be able to do if it were necessary to expose the tropical animals in tents that are suitable after warm weather sets in. \* \* \* Just to show that it need not confine itself exclusively to the operas of the late W. S. Gilbert and Sir Arthur Sullivan, the Gilbert & Sullivan Opera Co., under the management of the Messrs. Shubert & William A. Brady, has been presenting to packed houses a star revival of Carl Millocker's masterpiece, *The Beggar Student*. That opera will therefore form a part of the repertoire of this excellent combination when it goes on the road after a short season of revivals of the gems of comic opera in this city. It has been a pleasing sensation for all of the old time theatre goers to see real comic opera revived at the Casino, "the home of comic opera" for so many years. The present company consists of De Wolf Hopper, "the unstarred star," and the following other Broadway favorites: George MacFarlane, Arthur Aldridge, Blanche Duffield, Anne Wheaton, Viola Gillette, Arthur Cunningham, our San Francisco baritone, Kate Condon Adelaide Robinson, Harry Smith, Parker Leonard, Paul Farnac, Joseph P. Galton, Robert Milliken, David Heilbrunn, and Jack Evans. The orchestra is under the direction of Frank P. Paret and the stage under the management of William G. Stewart. The company in every way measures up to the former company under the Shubert management which put on the Mikado, Pinafore, etc., and then took them on tour. Of course some of the smaller places outside of New York have their regular summer opera companies, and San Francisco has always had a standard organization at the Tivoli for the presentation of comic and light grand opera. But it is safe to assert that when the New York company direct from the Casino reaches the large cities in the middle west or the Pacific Coast there will be an out-pouring of music lovers to hear once more genuine light opera instead of some of the productions of the current decade whose collaborators have endeavored to make it appear that opera consists of one voiceless prima don-

na and a man with a voice of unknown classification. I am real glad to see genuine comic opera getting back to the Casino. \* \* \* The Astor theatre housed a motion-picture production for the first time last week, when the Kleine-Cines's presentation of *Quo Vadis* was given there. The pictures, which were made in Italy, followed the events of the successful novel of that name by Sienkiwicz. The presentation was divided into three acts, which took more than two hours to show. Special incidental music was provided on a mechanical orchestral player. The pictures represent the most ambitious photo drama that has yet been seen here. The production has many spectacular scenes and is full of pictorial effects that are striking. One of the notable things about the production is its success in fixing the atmosphere of the days of Nero. It is plain that a wealth of effort has been spent on details, and nothing occurs to destroy the illusion. The arena scenes are almost painful, so faithfully do they paint a picture of ruthless cruelty. In none of the pictures is there the slightest suggestion of canvas and paint, all of them being taken with a natural background. It is said that a huge arena was specially built for the production, and the film gives visible proof of the statement. The films are fine examples of motion-picture photography, all of them being perfectly lighted and free from blemish. The acting of the principals was calculated to help the illusion at all times, and the handling of the small army of supernumeraries admirable. If a feature moving-picture production can fill a Broadway Theatre, *Quo Vadis* ought to be able to do it. \* \* \* Cecil Spooner and her company opened the new Cecil Spooner Theatre in the Bronx last Monday with a performance of *The Wall Street Girl*. The new playhouse is located on Southern Boulevard, just north of 163d Street. It is a structure of pleasing design and expresses the modern ideas in theatre construction. Miss Spooner has been appearing for some time in the Metropolitan Theatre and the stock company idea was so successful there that the new theatre was the outcome. Miss Spooner comes of a theatrical family which has been identified in various parts of New York with similar ventures. There was considerable local interest in the opening of the new theatre, last Monday, which manifested itself in the form of elaborate floral offerings, a large audience, and the insistence on Miss Spooner's making a speech after one of the acts of the performance. \* \* \* There are judges of humor who think that May Irwin's depiction of a certain mild degree of inebriety is about the most amusing of her accomplishments. She revealed this talent last week at the Cohan Theatre when she revived Mrs. Peckham's *Carrouse*, which George Ade wrote for



## Correspondence

her several years ago. It was the success of this play at the performance for the Actor's Fund a short time ago that led to its revival last Monday. \* \* \* \* Hubert Wilkie, who used to be admired in comic opera, is now a member of the company supporting Walker Whiteside in *The Typhoon*, which was presented last week at the West End Theatre. Florence Fisher, who was in the original cast at the Hudson Theatre, now plays the leading feminine role. \* \* Little Boy Blue, by A. E. Thomas, which was acted for such a long time last year at the Lyric Theatre, turned out to be quite as charming as ever when it was seen once again at the Grand Opera House last Monday. Kathleen Clifford is now the heroine. \* \* The Melting Pot, by Israel Zangwill, which opened the Comedy Theatre, in this city was acted last Monday by the stock company at the Harlem Opera House.

GAVIN D. HIGH.

CHICAGO, April 26.—There comes to Powers this week a play written by J. Hartley Manners, founded on the novel of Jeffrey Farnol and produced by Oliver Morosco, called *The Money Moon*. Not only is the title rather fantastic than otherwise, but the plot of the piece would indicate a rather novel play idea. It concerns the adventures of a young American in England, who has plenty of this world's goods, but whose affairs of the heart have been unfortunate. Geo. Bellew, the name of the young man in the case, finds it hard to forget his lost love, and often takes long walks in the rural parts of England, seeking, in these solitary excursions, some diversion from the ever-recurring phantoms of the past. It was near the close of a day on one of his expeditions that Bellew encountered young Porges, aged six. The little fellow informed the man that he was looking for the money moon. When he found it he would secure enough money to relieve the financial difficulties of his auntie. Through the boy the young man meets the aunt, who is a young and beautiful woman. Thereupon, as acquaintance proceeds, the little boy finds his money moon in the new-found friend, and the latter finds his fate, which had been waiting for him all these years, in the person of the young and beautiful auntie. In the cast are Orrin Johnson, Marguerite Leslie, Ada Dwyer, Lennox Pawle, Master Robert Tobin, John Clulow, Margaret Sayre, Roland Rushton, R. House Peters and Frederick R. Seaton. A new policy regarding the price of admission will be inaugurated at this house beginning tomorrow night. After 7:30 in the evening and 1:30 on matinee afternoons there will be a flat rate of 50 cents for all unsold seats in any part of the house. It is said this departure has been somewhat hastened by the abolition of all courtesies which the management initiated the first of the month, and which has left a notable hiatus upon several occasions in that part of the house where the most expensive seats are located. A reduction of the

tariff, it is hoped, will encourage the attendance of those patrons of the drama, including the dead-heads, whose purses are slim, but who have a feverish admiration for the stage and its votaries. \* \* \* Whether *Never Say Die* is the best or worst medium of laughs which Willie Collier has ever had, certainly it is a splendidly entertaining comedy which *Princess Theatre* patrons are witnessing. As Dionysius Woodbury, the eccentric American, who has been given to understand by his physician that his lease on life is exceedingly tenuous, a matter of but a few short weeks, Willie Collier demonstrates that his grip upon comedy situations is of a character which more and more reflects surprising talent; a gift, indeed, which has been accumulating all these years, until we find in that same Mr. Collier a comedian of rare powers, one who is continually advancing upon the sanest lines to the highest achievement in the acting profession—a master of the comedy moods in human nature. As the play proceeds and Dionysius confronts his august titled physician by not dying, but, on the contrary, becoming healthier and healthier, there is fine opportunity for laugh-making complications, which is certainly taken advantage of in the most approved manner by the star and his associates, not the least of whom is Mr. Collier's young son, Willie, Jr. \* \* \* The *Talker*, Marion Fairfax's bright play, will end its engagement at the *Studebaker* this evening. The *Talker* has had a very successful engagement at this house, and Tully Marshall and Eva McDonald, assisted by Vida Croly-Sidney, Marion Phillips, Thomas Loudon, Harry West and others, have given one of the best entertainments in town. \* \* \* Edith Wynne Matthison and her company are giving a series of classic, or rather plays which approach classic pretensions, at the *Fine Arts Theatre*. This week *The Terrible Meek*, *A Miracle* and *At the Miter*, triple bill, will be presented. The *Terrible Meek*, particularly, is an unusual stage offering, dealing as it does with an incident of the crucifixion of Christ. Much unfavorable comment was excited last season when the play was produced at the *Little Theatre* in New York. The play was written by Charles Rann Kennedy. Miss Matthison, however, is one of the most intelligent and reverent of actresses, and her handling of one of the most delicate of themes may be depended upon to be all that a sincere, conscientious woman could give. \* \* \* The *Cort Theatre* will be transformed into a motion picture house, at least temporarily, and *The Silver Wedding* will be given for the last time this evening. The picture offering at the *Cort*, commencing tomorrow evening, will be one of the Kalem films, biblical series, entitled *The Manger to the Cross*. \* \* \* George M. Cohan will continue at his theatre in Broadway Jones for four weeks and will then hie away to Europe, where he expects to make a comprehensive tour. \* \* \* Blanche Ring, in *When Claudia Smiles*, will probably play at the *Illinois* the greater part of the summer. \* \* \* When *Dreams Come True*, at the

Garrick, is to have a summer run at this theatre, and will be seen in New York on August 18. \* \* \* This is the last week of *The Escape* at the *Chicago Opera House*; ditto the theatre itself, for the house is to be torn down immediately. \* \* \* A *Thief for a Night* at *McVickers* ends its stay at this house a week from tomorrow (Sunday night). A superb moving picture representation of *Quo Vadis* will be the succeeding attraction. The play is divided into three acts and eight parts, showing 500 separate and distinct scenes. It will be produced twice daily, afternoon and evening. \* \* \* At a professional matinee the other day at the *Chicago Opera House*, where Paul Armstrong's *The Escape* has been having such a successful run, the author put on his latest play, a one-act production called, *To Save One Girl*, as an afterpiece to the regular attraction. Catherine Calvert took the central part, that of a young hotel stenographer. Like most of the Armstrong output, *To Save One Girl* is stirringly dramatic and intensely interesting. Miss Calvert will star in the vaudeville tour of the piece. \* \* \* Wm. A. Brady is negotiating for the control of the *Fine Arts Theatre*, which he desires to secure for the production of the short plays which are meeting with such favor at his *Princess Theatre* in New York. If Mr. Brady secures the house, he plans an innovation in the matter of the first curtain, which will rise at 9:15 instead of 8:15 as is the case with ordinary theatres. He believes the later hour will appeal to those diners who love to linger over their dinners. \* \* \* Andreas Dippel has resigned the management of the *Chicago Grand Opera Co.*, which will go into effect after May 3. The reason given out is that Mr. Dippel's outside interests are so large as to practically demand the largest portion of his time. Again it is reported he has been offered the management of the new *Tivoli Theatre*, San Francisco, and also the directorship of the *National Grand Opera Co.* of Washington, D. C. However, it is conceded on all sides that placing the opera company on a paying basis was the work of Andreas Dippel. \* \* \* Great Raymond in his wondrous magical stunts is packing them in at the *Great Northern Hippodrome*. He will remain another week. \* \* \* Robie's *Knickerbockers* will hold the fort at the *Columbia* this week. \* \* \* The *Behman Show*, with Lew Kelly as Prof. Dope, will stop at the *Star* and *Garter* this week. \* \* \* Ralph Herz and the usual high-class vaudeville will be seen at the *Palace Music Hall*. \* \* \* *Majestic* will have Albert Reiss, one of the principal tenors of the *Metropolitan Opera Co.*, besides Catherine Countiss, in a smart playlet entitled, *The Birthday Present*. Others on the bill are Ray Cox, Kennedy and Rooney, *The Musical Johnsons*, James Leonard & Co., Morris' *Baboons* and Louis Stone. \* \* \* Cliff Gordon, known from coast to coast as *The German Senator*, passed out of this life some time between the hours of the afternoon performance and that of the evening last Monday at the *Majestic*. Gordon, who had followed

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Bernhardt on the bill, could not raise any of the old-time enthusiasm which his former appearances evoked from those out in front, and this he seemed to feel deeply as he spoke of it to Lyman Glover, the manager of the house. Mr. Glover, however, kindly told him to brace up and try again, but when the time for his evening appearance came he could not be found, and when a messenger was dispatched to his hotel, the actor was found dead. He had not been well for some time, and it is believed his poor reception aggravated his condition to such an extent that heart failure ensued. \* \* \* Mother, Wm. A. Brady's production, will be the attraction at the *Crown* this week. \* \* \* Romance of the Underworld, Paul Armstrong's seamy side drama, is at the *National*. \* \* \* Uncle Tom's Cabin is underlined for the *Victoria*. \* \* \* Doctor Cook, the polar explorer, is the main feature at the *Willard*. Kinemacolor pictures will also be seen. \* \* \* Blindness of Virtue, with Marie Nelson and Rodney Ranous, is at the *Imperial*. \* \* \* At the *Wilson Avenue Theatre*, Emma Carus will appear. Others are the *American Florenz Troupe* and the *Mozarts*. \* \* \* Harry Ridings, manager of Cohan's *Grand Opera House*, will be the guest of honor at a midnight party at the *Lambs' Cafe* tomorrow (Monday) evening, tendered by George M. Cohan.

OWEN B. MILLER.

## Eva Tanguay Coming

After leaving New York last week Eva Tanguay returned to the road to play a series of week stands—Baltimore, Washington, Atlantic City, Philadelphia, Brooklyn, Detroit and Chicago (Auditorium), thence going westward to the Coast. Arthur Klein, manager for Tanguay's show, has booked a route over the *Cort Circuit*, extending until October 1 next.



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### Roselle Fielding

Miss Fielding, as will be seen by our front page, is a particularly handsome type of Western beauty. Her line is grande dames and characters, combining a charming personality and distinction of manner. Miss Fielding has proven to be a valuable addition to any company. Her last engagement was with Ye Liberty Stock in Oakland and before that she was with Kelcey and Shannon for a season, as well as having been identified with other well-known road shows. Miss Fielding may be addressed care of The Dramatic Review.

### Howard Signs New Stock for Vancouver

George B. Howard, who has made a pronounced success of the stock game in Vancouver for the past four years, has been making his headquarters at The Dramatic Review office the past week and has signed a fine new company to take the place of the Del Lawrence company, which will move over to the Empress Theatre. Mr. Howard will open his new company on June 30. Clara Beyers, who is popular with Vancouver audiences, will be the leading woman, and Rhea Mitchell, who has scored so heavily at the Alcazar, will play the ingenues. John Sumner, now with the Baker stock in Portland, will take care of the character comedies. Billy Bernard will direct the stage. A well known young leading man and a couple of other good actors will be signed next week.

### Idora Park Musical Comedy

Idora Park, the Oakland pleasure ground, will open its musical season on June 1, under the direction of Jack Raynes, who is very generally regarded as our best and most resourceful musical producer. The opening bill will be The Three Twins, with George Ebner in the leading part. Mr. Ebner starred in this piece in the East and was a decided success. Other principals will be Mindell Kingston, who will play the Yama Yama Girl; Alfred Goulding, Hazel Paulsen and possibly Laura Oakley. A good line of plays has been secured, such as The Time, Place and the Girl, The Red Mill and A Broken Idol.

### Bishop to Innovate

Harry Bishop will on June 1, or thereabouts, offer a new idea to the dramatic world. At his handsome big theatre in Oakland he will inaugurate three full dramatic shows a day. A matinee will be given



### Abram & Johns Celebrate

William Abram, who is one of the most popular actors ever associated with San Francisco theatricals, has been working under great difficulties this week. His mother and sister, who have been in poor health for a long time, have been at the point of death, and at the present time there is hardly any change for the better in their condition. The week of April 14 was the anniversary

of the appearance of Abram and Johns as stock stars over the Western States vaudeville time, they having sent them a beautiful stand of flowers, attached to which was a card opened at the Republic Theatre on April 14, 1912. Very apparently the management had them in this house to celebrate the anniversary and reading: "If you are as tired of us as we are of you, you will be with us for many a year to come." (Signed) Harris and Ackerman.

daily and two shows at night, the first at 7 p. m., the second at 9 p. m. Two companies will be used. One week, one company will play afternoon and one show at night; the next week, the other company will go through the same program. This means every other week one company will play only one show a day, either afternoon or night. This will be a decided innovation and there is great interest manifested in the idea, which is really a move to work on the lines of popular priced vaudeville. Prices will be reduced to 25 cents.

TACOMA, April 28.—Tacoma Theatre: Little Miss Brown pleased 20-21. Send more of this kind, you powers that be. The Merry Widow long ago firmly established in our hearts, followed the Brady show and did the customary fine business. Chauncey Olcott, May 1, and John Drew and Rose Stahl are to be here soon. Princess Theatre: The stock company appeared last week in The Crisis. Erba Robeson made her reappearance in dual characters, a Southern Mammy and as Mrs. Brice. She received a generous welcome. Robert McKim, another new member left a favorable opinion in the part of Clarence Colfax. Leo Linhard played the lead, Brice, and was good. A Contented Woman is this week's bill. Pantages: Joseph Callahan gives a remarkable series of characterizations. Others on the bill are Bob Albright,

**Pantages**  
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 Engagement Extraordinary

**Laurie Ordway**  
 London's Militant Suffragette  
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Monday Evening, May 5, and Throughout the Week,

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and the Alcazar Company in an Elaborate Revival (in response to popular request) of the Beautiful Play of Youth,

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One of Mr. Waldron's Most Valuable Vehicles  
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### Empress Theatre

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Market St., Bet. Fifth and Sixth

Week of May 4

The Acme of Vaudeville Perfection

### IDA FULLER

and her dancing nymphs;

THE MAYOR AND THE MANICURE, with Jas. F. Fulton and Mattie Choate; BLACK AND WHITE, the athletic girls; TAUBERT SISTERS and BROTHER PAUL, xylophone experts; ALFRED KELCY, in Irish creation, DEVIL A LIE; CREIGHTON SISTERS, maids of melody and mirth; GEORGE WARREN and FRED KANE, delineators of Darktown characters; TWILIGHT PICTURES.  
 Prices: Matinee, 10c and 20c; Evenings, 10c, 20c and 30c

the Male Melba; Elsie Cramer & Co., in an acrobatic act; Maide DeLong, comedienne; and Harlan & Robinson, with a pleasing musical act. Empress: The bill this week is a good one from

### Columbia THEATRE

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### MAUDE ADAMS

In J. M. Barrie's Most Famous Success,

### PETER PAN

Monday Night, May 12—Frances Starr in  
 The Case of Becky

### Orpheum

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 Safest and Most Magnificent Theatre  
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Week Beginning This Sunday Afternoon  
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A MARVELOUS NEW BILL  
 JULIUS STEGER and his company in JUSTICE; LYDIA HARRY, the comedienne of quality; BALL and WEST in the character comedy, Since the Days of '61; ABNAUT BROS., European tumbling clowns; TESCHOW'S FELINE ENTERTAINERS; COL. J. A. PATTEE and his company of OLD SOLDIER FIDDLERS; BOBKE'S WHIRLWIND ARABS; NEW EDISON'S TALKING MOVING PICTURES, The Musical Blacksmiths and Dob Serving the Writ. Last week, tremendous hit, HENRY E. DIXEY in his famous Mono-Drama-Vaudelogue.

Evening prices: 10c, 25c, 50c, 75c. Box Seats, \$1.00. Matinee prices (except Sundays and Holidays): 10c, 25c, 50c.

PHONES: DOUGLAS 70; HOME C1570

### CORT LEADING THEATRE

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 Oliver Morosco's \$50,000 Fairyland Extravaganza.

### The Tik-Tok Man of Oz

Book by L. Frank Baum. Music by Louis F. Gottschalk

Morton and Moore, Edith Decker, Eugene Cowles, Dolly Castles, Charles Pureell and 75 others

Night and Saturday Matinees, 50c to \$2.00  
 Wednesday Matinee, \$1.00  
 Coming Sunday Night, May 11—Eddie Foy in Over the River

### Savoy THEATRE

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 CHARLES H. MUEHLMAN, Manager

Phone, Market 130  
 Daily Matinee at 2:30. Night at 8:30  
 Starting Sunday, May 4—Second and Last Week

Daniel Frohman Presents

### James K. Hackett

In the Dramatic Masterpiece of Romance and Adventure

### The Prisoner of Zenda

IN MOTION PICTURES  
 Matinees Daily at 2:30; Evenings at 8:30  
 Reserved Seats, 25 and 50c

all angles. It consists of Bozanny Lunatic Bakers; Major and Roy; Fred Wells and Lulu Holmes, musical duo; Fred Kelsey, character singing comedian; Sigma, singing comedienne; Caddie Hayes in Trapping Santa Claus. BROWN.

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## Columbia Theatre

Fine Feathers, the latest of Eugene Walter's realistic pictures of certain existing social conditions, is a keen psychological study—as painful and unpleasant as *The Easiest Way*, and more consistent than *Paid in Full*—showing a deeper understanding of his subject and a firmer grasp in handling it. It has the "punch." Tense, gripping, dramatic, with all the bleakness of a morality play, it forces home the conviction, without possibility of doubt, that the wages of sin is death, and lays bare the soul of a man who knows what is right, but knowing deliberately chooses the wrong only to find that, as his friend, Dick Meade, expresses it, he is one "of the people who cannot go wrong and get away with it." It is the story of a weakling—a man without sufficient strength to be good or the power to be bad, and as a natural consequence, between the twinges of his conscience and his failure as a criminal, he falls to the ground. The character is skillfully drawn, unfolding itself logically through a number of strong scenes to the inevitable death at the end. Invested with Robert Edeson's virile personality it catches the sympathy of the audience by storm and becomes under his magnetic touch a martyr more sinned against than sinnig—one whose chivalrous devotion to his wife makes him sacrifice his honor to the plausible sophistry of the villain. Wilton Lackaye is John Brand, the villain, whom he clothes with the wisdom of serpents under the guise of an insinuating gentleness that is guiltless of melodrama, sets a new standard for villainy, and is far and away the finest piece of work Mr. Lackaye has yet presented. Max Figman—that prime favorite of San Francisco audiences—is Dick Meade, the buoyant reporter and confidential friend of the family, whose fine helpfulness and spontaneous gayety almost prevent the tragic climax—almost, but not quite. As Jane Reynolds, the young wife, Lolita Robertson is something of a disappointment. She expresses the moral flabbiness, the silly vanity and inordinate craving for fine feathers, but even her charming personality fails to get over the necessary subtlety that alone could cause her husband's moral lapse. Rose Coghlan plays the meddlesome Mrs. Collins with a delightfully humorous appreciation of her short-comings and Amelia Summers brings down the house with her stolid Swedish servant. Fine Feathers is presented by H. H. Frazee with realistic exactness and with the fine technique and cultured diction of the actors who make up the cast it is one of the most important dramatic events of the season.

## Alcazar Theatre

The Woman is the best performance that has been seen at the Alcazar for many a long day; its cast challenging comparison with that lately seen at the Columbia in the same play and leaving the challenger with more than a little to the good. It takes only a few of the regular company—two men and two women—but these few fit their respective roles like the proverbial glove, honors falling to Rhea Mitchell and E. L. Bennison, on whose shoulders the burden of the play rests. As the lady of the switchboard who guides the destinies of her little world, Rhea

Mitchell has a fine opportunity for displaying her versatility and she more than makes good, gliding from gay to grave with a confident ease that foreshadows her early graduation from ingenue parts into leading roles. Her latent strength is tested throughout the trying ordeal of the third degree where she holds her natural emotion well in hand never allowing it to degenerate into hysteria, while her charming brightness is evident in the scenes with Edmond Lowe who not only rises to the occasion but also discloses a fine talent for serious work, his conception of Tom comparing more than favorably with that of his predecessor at the Columbia. As Grace Robertson, the woman in the case, Madeline Louis is not altogether happily cast, the emotional demand being somewhat too great for her quiet dignity. Charles Waldron, on the contrary, is put on his mettle as Standish, the insurgent reformer, whose scenes while they are few in quantity are of a thoroughly vital quality, sounding the key-note of the conflict and showing him sane and well-balanced though rather too attractive to be plausible as a rejected lover. In its length, the part is secondary to that of Jim Blake, the leader of the graft politicians. Louis Bennison plays this big part for all that is in it doffing his mannerisms and masking the baseness and treachery of the Honorable Jim with a bluff heartiness that easily explains his political power. His verbal duels with Waldron are shining examples of what stock work may mean. The other roles are all well handled—Kernan Cripps, specially engaged to play Mark Robertson, is virile and interesting; Burt Wesner and Roy Clements maintain their usual high standard; Thos. Chatterton is a typical pothouse politician in a dyed mustache and striped waistcoat and S. A. Burton is an excellent page. The play is exceptionally well mounted and runs with a smoothness that is a credit to the management.

## Savoy Theatre

James K. Hackett appeared in motion pictures for the first time in this city at the Savoy Theatre Monday afternoon and evening. The Prisoner of Zenda is the medium for Hackett's introduction to the film world. The supporting company includes Beatrice Beckly. In the dual role of Rudolf V, the weak king of Ruritania, and Rudolf Rassendyll, an adventurous English gentleman, Hackett shines in splendid style and during the hour and three-quarters required to show the pictures, he is almost continually in evidence. Adventure piles upon adventure, stirring and exciting scenes follow each other in rapid sequence and never for an instant is the interest allowed to lag. The production is really better, from a pictorial standpoint than one given on the stage, as many of the scenes were made in the open air, where the chances for dramatic action are even better than on the boards. The costumes and general accessories give fine coloring to the story.

## Cort Theatre

The Tik-Tok Man is in the second week of its splendid success at this house. It has made a distinct impression on the San Francisco public and both young and old can find an evening's full entertainment

in it. Next week will be its last and then the big company will jump direct to Chicago for a summer run.

## Correspondence

SACRAMENTO, May 1.—Grand: The current offering of the Redmond players is *The Ne'er Do Well*, Rex Beach's famous story of the Panama scandal, intrigue and love-making, took on an interesting and brightness of humor that, in comparison, is thinly imparted by the book itself. Harry J. Leland in the character of Consul Weeks succeeded in coming across with all the comedy in the role and he did it in a natural way. Bert Chapman made a hit as Colonel Alfarez, his ability proved equal to this hard part. Beth Taylor as Miss Cortlandt, has a great chance to display her ability in this role and she failed not in her acting of it. Paul Harvey does well in the part of a happy-go-lucky-son and scored heavily. The rest of the company do good work and the production is considered one of the best yet presented by this company. The American Girl is the offering of the Southern Stock Co. for the last week of its engagement at the Diepenbroek Theatre. With Geo. L. Spaulding as Colonel Bolter and Helen Carew as Jessamine, the American Girl, the piece is enacted in a wholesome way. Spaulding as Bolter furnishes the central figure all through, he handles the part in an excellent manner. Miss Carew assumes the part of Jessamine in a simple, natural way. Possessed of a good voice and a pleasing manner, the strength of her acting appealed to her audience. Geraldine Wood as Twister does admirably. The rest of the company is well cast and it is a pleasing show all through. Orpheum: The headline attraction this week is Harry Leighton and Co., in his latest laughing success *Get-Away-Quick-Hogan* and it is proving a big success. Daisy Jerome, the English music hall favorite, is well received and pleased. Paul Sanders' Burlesque Circus of Great Danes have a fine canine act. Abbott and Curtis are a team of singers and dancers; they have the requirements of good voices, good songs, good appearances and are splendid dancers. Mme. Lorette is armed with a repeating rifle and has a wonderful Irish setter with a coat of silken brown hair that shines like gold. Mistress and dog pose beautifully. Chas. F. Seaman, "the narrow fellow," is a laugh provoker of quality. Semon is a comedian and musician and he dances in a manner that defies even old sober-sides. Edison's now famous talking pictures complete the bill. Empress: The New Leader, with Al Lewis is proving a winner as the headline attraction this week. Another big hit is Will & Marion Wayne, Australian whip marvels; the Aeroplane ladies have a daring act and always receive big applause. Kenney and Hallis have a fine singing and talking act. The Cabaret Trio offer a splendid singing act, full of rag and syncopated music. Good pictures complete the bill. Pantages: Will be closed renovation during this week.

FRESNO, May 1.—Judging from the approval expressed by an audience which completely filled the Princess Theatre last night for the opening of the Princess Dramatic Stock Company, no better play than *A Woman's Devotion* could have



Maude  
Adams

as Peter Pan

Miss Adams is making a triumphal tour of the country, and so great is the call for her in every city in the land that she will merge her two seasons and play continuously until close of next season.

been chosen for the introduction of the Ardath-Erickson players to this city. The company is deserving of praise for the perfection of the production despite the short time devoted to its organization. In addition to the exceptional talent of the members of the cast the detail of the production is more than could have been expected under the disadvantages of the opening. Irene Outtrim in the leading role displays excellent emotional ability in the trying scenes that are numerous. Brice Howatson, the leading man, is seen to great advantage in the part of Oliver West, the husband. Loriman Percival, Daisy Swaybel, Avis Manor, William Raymond and Bob Buchanan are all well cast, and the company's success is assured. Barton Opera House: Rose Stahl in *Maggy Pepper*, the three act play of department store life, was the attraction at this house, Thursday the 29th and was a big success, both financially and artistically, for Miss Stahl has a very good supporting company and the play was a big success. John Drew, always welcome, presented himself and company in a *Perplexed Husband*, and drew a packed house. son. Empire: Frederick the Great leads the bill this week and has a fine magic act. Brooks and Doyle have a fine singing and talking act that was a riot. Ross and Dall have a musical act par excellence. Birch and Birch with a lot of new patter and songs respond to many encores. Penny, Wilson and Penny have a good cabaret act



## Columbia Theatre

Marion Adams, in the doublet and hose of Barrie's elf-like boy, Peter Pan, will hold the stage throughout next week and that she will be welcomed without the saying. There is no more popular player on the American stage than is Miss Adams and her following is not alone numerous, but it is loyal to her in all that she undertakes. In reviving Peter Pan, the actress is bringing back to the light a work that has been described as a dream—a dream in which are realized the darling fancies of childhood. Have you ever wanted to fly? Have you ever felt downcast because some prosaic elder assured you that the fairies were a myth and Santa Claus a make-believe? If you never had these experiences, then, of course, you are not quit in a position to appreciate Peter Pan. But if you have looked under toadstools to see if perchance a little elf had stayed out all night and was still lurking there, then you will appreciate Barrie's exquisite fancy, and thank Miss Adams who has given the wonderful Scotchman's imaginings the charm of actuality. Peter Pan is an exquisite drama of the child heart. Pan was the boy who did not want to grow up, who was so delighted at being a boy that he always wanted to remain one and have fun and be with the fairies in the Land of Make-Believe. His adventures there were really wonderful, for he had Indians as friends and pirates as enemies. You may be sure that he worsted his enemies. He has a cave underground and a house in the tree tops, and like all fairies he has the power of flying through the air. There is much whimsy in the play and its humor and quaintness are in Barrie's best vein. Mr. Frohman has surrounded Miss Adams with a well-balanced company. Little Ann Pittwood will be the Wendy, R. P. Carter the Capt. Hook, Marion Abbott the Mrs. Darling, Margaret Gordon the Curly, and Wm. Sheafe, Jr., the pirate Smeck. The matinees will be on Wednesday and Saturday.

## Cort Theatre

The Tik Tok Man of Oz pursues his merry way at the Cort, and the theatrical barometer records no abatement in public favor. The whimsical creation of L. Frank Baum's fancy has more than caught the town. The fairyland fantasy is now in its second week and crowded houses are still the rule. But one more week remains of the engagement. Louis Gottschalk's delightful melodies are being whistled and sung everywhere. The Magnet of Love, Ask the Flowers to Tell You, I've Lost My Bow and A Rainbow Bride are some of the song hits that have particularly captured musical San Francisco. On all hands is heard unstinted praise for the truly elaborate manner in which Oliver Morosco has staged The Tik Tok Man of Oz. On Sunday night, May 11, comes Eddie Foy and the seven Foy children in the smashing musical comedy success, Over the River.

## Alcazar Theatre

Charles Waldron will have a role to his own liking and that of the

Marshall W. Zeno, Director and Manager. N. P. Franksen, Treasurer and Business Manager

**MARSHALL W. ZENO** **DOUGLAS** **Now Touring California**

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public next Monday evening and throughout the week, for he is to renew his impersonation of Prince Karl in Old Heidelberg, a character that contributed more than a little to his popularity when he first led Belasco & Mayer's acting corps. A double quartet of male vocalists, well known locally, will sing the rousing student songs, and an unprecedentedly elaborate pictorial production is promised. Burt Wesner will be seen as Doctor Juttner, the prince's tutor; Louis Bennison as Lutz, his valet; John A. Butler as Graf Von Asterberg, a volatile student; Lee Millar as Kellermann, steward of a student's corps; Roy Clements as Von Haugh, minister of state; Walter Belasco as the innkeeper; Madeline Louis as Kathie, his niece; Clara Beyers as Frau Ruder, his wife, and Adele Belgarde as Frau Doeppel, her aunt, with the remainder of the big cast—there are twenty-five speaking people in it—carefully chosen. Places shown are a hall in the royal castle at Karlsburg, the garden of an inn at Heidelberg, Prince Karl's sitting room in the inn, and his cabinet at Karlsburg.

## Savoy Theatre

Daniel Frohman's presentation of James K. Hackett in The Prisoner of Zenda, in motion pictures, is attracting large and well-pleased audiences these afternoons and evenings, and the consensus of opinion seems to be that no more interesting reproduction of a popular player in a popular play has yet been offered in this city. Mr. Hackett's methods of dramatic interpretation are peculiarly adapted to film adoption, and this picture supplies him with an unprecedented opportunity for a display of those emotional powers and faculties which have brought him his great fame. Performances are given every afternoon at half past two; and evening at eight-thirty, and as other bookings have been arranged for, next week will unavoidably be the last at the Savoy Theatre.

## The Orpheum

Julius Steger will be the headline attraction next week, presenting his latest success, Justice. The scene is the warden's private office in Sing Sing Prison, and Mr. Steger plays a convict who has served nineteen years of a life sentence for murder in the first degree, and in whose welfare the warden is greatly interested. The appeal of Justice is to humanity, belief and fellow man and the tenets of high-minded right thinkers. Mr. Steger's fine voice is heard to great advantage as the leader of the prison choir. Mr. Steger will have as his support Harry Maitland, Fred G. Hearn, Geo. H. Wiseman and Kathryn Greeley. Lydia Barry will also be a feature of the new bill. Miss Barry is a genuine comedienne and

her songs were written for her by Junie McCree. Foster Ball and Ford West will present their 18-minute character study, Since the Days of '61. Their act is a skillful combination of humor and solemnity and a really clever bit of characterization. The Arnaud Bros., European tumbling clowns and recent Orpheum importations, will appear. While playing the violin they go through a routine of tumbling tricks, and also accomplish other difficult acrobatic stunts while performing on a variety of instruments. Mlle. Alaska Teschow will introduce her feline entertainers. The Edison Talking Moving Pictures will be The Musical Blacksmiths and Dob Serving the Writ. Next week will be the last of Col. J. A. Pattee's Old Soldier Fiddlers and Bobbers' Whirlwind Arabs. It will also conclude the engagement of Henry E. Dixey, who is scoring one of the most brilliant triumphs in the history of San Francisco vaudeville.

## The Empress

Ida Fuller, assisted by a ballet of dancing nymphs, will headline the new show with a spectacular terpsichorean and scenic fantasy in three parts, entitled, "IF." The Mayor and the Manicure, George Ade's slang classic, will be presented by a selected company, including James F. Fulton and Mattie Choate, two local favorites, in the title roles. Arnette, Evelyn and Mary Creighton are merry maids of melody. Diversified bits of vaudeville from characterizations, songs and dances to piano playing, make up their offering. Black and White are a duo of pretty and agile young women acrobats. Taubert Sisters and Brother Paul are xylophone experts. Alfred Kelcy presents Devil a Lie, a delightful bit of Irish character delineation, and Warren and Kane, blackface comedians, complete the bill.

## The Pantages

Featured on one of the strongest bills yet presented here, opening Sunday matinee, is Laurie Ordway, a genuine militant suffragette from London. She was one of the prominent participants in the monstrous suffrage parade held in Washington, D. C. In her vaudeville act she introduces her idea of a militant suffragette delivering a speech, right out before the footlights, with a Joe Cannon mallet and a pitcher of ice water. Don Carlos' Manikins will delight the little folks with their dancing and gymnastic feats on tiny wires. The Marionettes of Don Carlos give a little stage drama which is said to be ludicrously funny. A playlet with a strong moral lesson is The Choice, presented by the Walter Percival players. An act with a great local following is the Cervo Duo. They are accordion players with an excellent idea of what the average vaudeville audience wants.

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La Scala Trio will give vocal selections from Faust. The trio are excellent vocalists and also have an extensive repertoire of popular songs. Forrester and Lloyd are ragtime singers and instrumentalists, with a line of rollicking songs and up-to-the-minute parodies. The Stadium Trio in strong-man feats will complete the new bill.

## James Keane in Town

It is just five years since we had the pleasure of a visit from our old friend, James Keane. His last appearance in San Francisco was a starring engagement at Ye Liberty Theatre in Oakland, but Jim has forsaken the footlights and returns to his native State as a director with the Thos. Ince forces at Los Angeles. Keane has been in the picture game for the last three years, first directing at the Selig plant in Chicago and later producing special spectacular features in New York. Last fall he produced a gigantic picture in five reels of Richard the Third, with Frederick Warde in the title role. "It is a coincidence," remarked Jim, "that just 20 years ago I made my first attempt to get on the boards by spouting Marc Antony's oration for Frederick Warde during the engagement that Warde and James were playing at the old Baldwin Theatre in this city, but I was evidently too strenuous in the part, and he told me I wouldn't do. Last fall I had the pleasure of making old Fred do many and several hurdles over at City Island." "Well, how do you like the picture game?" he was asked. "Greatest game in the world," was the proud reply, "when you're in it right, and I am luckily with the most generously disposed picture firm in the world. It is a revelation for one to go out to Santa Monica Canyon and watch the general manager, Thomas Ince, making his daily morning rounds, stopping to talk a little Indian with his chief and Mexican with that vaquero; visiting the scenic and building plant and regulating the entire system without, seemingly, any effort. It is one great plant, with everything sunshiny and an atmosphere of contentment and happiness prevailing. No, I don't think I ever want to go back East."

WILLARD MACK has filed a petition of bankruptcy with liabilities at \$5640 and assets of \$100.



## Vaudeville for Cort Territory

John Cort is sending out invitations to vaudeville managers and agents to attend a mass meeting at the Cort Theatre in New York city next month to talk over ways and means to establish an independent booking agency in that city and discuss the vaudeville situation. It has been known for some time that Mr. Cort was contemplating embarking extensively in vaudeville and has already made plans for sending out fifteen vaudeville combination shows into the territory of the Northwestern Theatrical Association next year. These shows will be routed for a tour of twenty to twenty-five weeks, playing mostly week stands, and Mr. Cort now contemplates establishing an independent agency to book his acts, but wishes the general co-operation of managers and producers.

## Kipling Stages a Great Success

The Elks of Santa Rosa recently gave a performance of *The Mikado*, under the direction of Richard Kipling. As one of the Santa Rosa papers said, "Really, Mr. Kipling should come first, because there was not one voice in that assemblage of fifty odd people who did not say that the entire merit of the performance belonged to him. The stories of his tact, his patience, his knowledge and his ability would fill a book. Individually, collectively and unanimously the cast admired Mr. Kipling. Mr. Kipling also discovered in Miss Kinslow, a beautiful, red-headed girl of the Rose City, who played Yum Yum, a real candidate for stage honors. He has the greatest faith in her future."

## Pinero Advocates Smoking in Theatres

LONDON, April 26.—Sir Arthur Wing Pinero, the dramatist, is sticking to his guns in regard to smoking in theatres and music halls. Notwithstanding the article of George Bernard Shaw in this morning's papers, he retorts to the argument of the latter by saying that Shaw is not a smoker, and therefore is out of court on the argument. Sir Arthur contends that after a day's hard work a man goes to a music hall rather than to a theatre, because he can smoke in the former place. "I am told," says Sir Arthur, "that in America 50 per cent. of the population are theatre-goers, while in England the percentage is only 15. I am confident that if my suggestion is adopted in regard to permitting smoking in theatres, the English percentage will be raised in a year to 30, and in two years to 50." The question continues to agitate the readers of newspapers, a majority of whom seem to be against it.

## Correspondence

LINDSAY, April 29.—Lindsay is getting to be a real show town. The Alabama Minstrels showed here to-night to capacity. The show is good. The running time was three hours exactly, including the concert and afterpiece, and went with a punch from start to finish—was good, new, clean and up-to-date in

every respect. The entire company is well dressed and nice appearing, both on and off the stage, and parade in uniform. They carry an 18-piece band and 9-piece orchestra that get away with a fine selection of music. The Crystal Theatre, which has been closed for some time, was reopened last Saturday night by Messrs. Piequet and Seaton, formerly of Berkeley. The house has been all newly painted and decorated, and a new piano and picture machine installed, and will be known hereafter as the New Novelty Theatre. The Morden Sisters, singing and dancing sou-brettes; Phil Collins, soloist, and Walter Godley, harpist, all of Porterville, and four reels of movies, opened the theatre to capacity house. Mr. Shortbridge, manager of the New Liberty Theatre, put in a raised floor last week, and just completed cutting through a side exit today. Starting last night, the song and dance team of Morton and Fairfield are booked in connection with the pictures for three nights. I saw them last night and consider them better than the average. They are booked by Billie White out of Los Angeles. Mr. Dyer, manager of the Airdome, is also busy painting and rewiring, getting ready for the opening, May 10.

SALT LAKE CITY, Utah.—After a most strenuous week with the all-star cast in *Fine Feathers* at the Salt Lake Theatre, the latter half of last week Manager Pyper and Treasurer C. M. Brown are taking a slight rest the fore part of this week, but making preparations for another land-office business in *Hanky-Panky* the latter part of this week. Wm. J. Kelly and his stock company are still holding up wonderfully well at the Colonial, this week's offering of *The Confession* drawing big houses. Richard Vivian, who was forced to withdraw from the cast last week, but rehearsed to go on in this week's bill, was again forced to withdraw, and his place was filled on short notice at the last minute by Kendall Thomas. This makes the second member of the Colonial Stock Co. to be on the sick list; J. Frank Burke just getting out today after a siege of smallpox. Arthur Morse Moon is again seen in some good comedy work. Next week, *The Girl from Rector's*. J. Howard Garrett is in New York, arranging for a stock company to play a summer season at the Orpheum Theatre. The Empress baseball team, who have been "cleaning up," met their Waterloo when the Colonial bunch beat them by a score of 11 to 3. The Empress bill is headlined by The Romany Opera Co. of nine, with Halliday and Carlin in *The Battle of Bay Rum*, carrying second honors. Others—Rita Redfield, Stone and Wander, Moore and Young, and McConnell and Austin.

R. STELTER.

PORTLAND, April 28.—Heilig Theater, Calvin Heilig, mgr., W. T. Pangle, res. mgr. Comedy and pathos are mixed in *Isle o' Dreams*, turning a laugh into a tear, and with the gay wit and ready repartee of Chauncey Olcott bubbling through it all. Chauncey Olcott's tenor voice has lost none of its sweetness and charm, and his

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support is excellent. The songs are all melodiously haunting, and it would be difficult to select any especial one as they are all exquisite. Coming: Nat C. Goodwin, in *Oliver Twist*. Baker Theater, Geo. L. Baker, mgr., Milton Seaman, bus. mgr.: An offering very much out of the ordinary for a stock company, is *Fifty Miles From Boston*, the present offering of this company. The Portland Ad. Club has purchased the house for Tuesday and Wednesday nights and will add many special features. Robert Conness is the hero, following the tracks George M. Cohan made when he originated the role. Robert Wayne is the typical Cohen hero; Billy Bernard is the sheriff; Helen Strickland the village gossip; Alice Fleming is a charming heroine and Mary Edgett is the heroine in the other love theme running through the play. Alice Fleming surprised even her most biased critics with her charming singing and dancing, and several of the members demonstrated that they were fully qualified for musical comedy as well as drama. Next, Mrs. Wiggs of the Cabbage Patch. Lyric Theatre, Keating & Flood, mgrs.: The Twin Hebrews, a new offering containing plenty of melody and mirth is the current offering. This is the farewell week of the present company, and their present offering will leave a good impression with their large following here. Orpheum Theatre, Frank Coffinberry, mgr.: Of great interest to Portland audiences is the appearance of Vida Reed a Portland girl, daughter of Walter Reed, connected with the Baker Theatre, who is appearing in the sketch *Billy's Tombstones*. This is her first performance here. The other attractions are *Don, the Talking Dog*; *Top o' th' World Dancers*; Edgar Atchison-Ely Co.;

Lester; Curzon Sisters; Elizabeth Otto; and Romanos. Empress Theatre, W. H. Pierong, mgr.; 10 Arabs 10; Mark Murphy; Vilmos Westony; Ernest A. Rackett; Marie La Varre, and Hall and Clarke. Pantages Theatre, John Johnson, mgr.; Royal Tet-suware Japanese; Miss Violet McMillen; Noble and Brooks; Jesse Lasky's Six Hoboes; Jere McAuliffe & Co.; Ella Fondelier and Brother.

A. W. W.

CARSON CITY (Nev.).—Grand Theatre (W. S. Ballard, manager): Bert Porter and his excellent company scored a success April 24, 25 and 26, particularly in *The Irish-American Cousin* and *Paid in Full*. Mr. Porter is a most pleasing actor and made a host of friends off the stage as well as on. Miss Worthington and Messrs. Conway and Avey came in for their share of approval and were heartily applauded in many scenes. The songs of Lillian Clayton and Mr. Johanson were highly appreciated and loudly encored. Miss Dunbar's *Tough Girl* song was well done and her several roles acceptably filled. Bud Knapp was a most excellent "Lon Anderson" in *The Great Divide*. (By the way, Buddy wishes to be remembered most kindly to Charley Farrell). It is understood that the company will return at some future date with a new repertoire of plays and there will be no doubt of a cordial welcome for them. April 28, Josef Viuse and his humanaphone.

A. H. M.

DAVID BISPHAM sailed last week for Australia. Previously he spent several days here, and was the guest of honor at the farewell musicale-dinner given by the members of the Bohemian Club on Monday evening, April 21, at which he sang several ballads.



## Vaudeville

### The Orpheum

The bill this week is one of the best, uniting the masses that have congregated in this house. The Iwakawa Bros., four very good-looking Japanese boys, open the show with feats of hand balancing and acrobatics that are marvelous. They are the best that have ever appeared here. Franker Wood and Burre Wyde offer a very pleasant singing, talking and eccentric dancing sketch. Miss Wyde has a beautiful voice and is a very nimble dancer. The Edison talking moving pictures presented the National Committee of Woman Suffragettes and The Anniversary of Jerry and Mandy; also the Edison Quartette in vocal selections and the Edison rube orchestra. Naskelyne-Devants' The Window of Apparitions puzzled the audience, and the illusions, four in number, left all in a state of quandary as to how the thing was done. Harry B. Lester, an impersonator and vocalist, offers a very refined character act. His finish of the act of the impersonation of the Monk was a well-rendered dramatic effort and deserved the recalls the audience demanded. He will always be welcomed to the O'Farrell Street house. Col. Pattee and his company of Old Soldier Fiddlers, five in number, set an old-time minstrel first part on the battleground at Gettysburg. The scene was that portion of the old battlefield of Gettysburg where the third day's battle was fought, forty years after the war, during the re-union of old veterans, with two end men, bones and tambo, a banjo and two violins. The veterans played and sang all the old-time war songs. Henry E. Dixey, in his mono-drama-vaudologue, was an immense hit. He took the audience back to the days of variety when an actor or actress had to be capable of doing anything that the stage manager requested of them. His impersonations of different lines of work in the profession—from a magician to an acrobat, singing, dancing, dramatic—were a treat, and he kept the audience in a high state of pleasure from commencement to finish. Belle Baker, character singer, had the hardest spot on the program, following Dixey. After Dixey's howling success this little lady came right along and scored. Her changes of songs were a treat. Her Italian impersonation was a fine effort and she deserved all the recalls the audience demanded. She reminds us of the great queen of character singers of former days, Lulu Delmay, who was a great artist—and so is Belle Baker. Bobker's Whirlwind Arabs, in pyramid building and desert disportment, closed the show.

### The Empress

A beautiful series of living pictures, My Lady's Fans, is the rightful headliner of this week's show. Julian Dove shows his original fan paintings with the assistance of four perfectly formed maidens, dainty and charming in the extreme. The fans are themselves things of art and beauty and the added charm of the living figures combine to make a wonderful act. The Trio well known, render their selec-

tions charmingly; Marie Russell, a good imitation of a colored singer, won a place in the hearts of the audience; Valentine Vox presents something entirely new in ventriloquism; his dummy belongs to two unions. The LaVine Cimaron trio do a lot of grotesque tumbling, etc.; Clairmont Bros. perform on a revolving ladder and the Chicken's Ball is held over from last week. There are moving pictures, of course.

### Pantages

The bill at this theatre is headed by La Graciosa; this gorgeous spectacle is very beautiful, and most elaborate; its scenery is of the most expensive and effect is good. Grimm and Elliott, two shades of burnt cork, are represented by Mr. Grimm alone, in a clever if extemporaneous single. Mr. Elliott is quite ill, threatened with pneumonia, and Mr. Grimm holds up the honor of the team bravely and ably; he deserves every bit of commendation he gets, which is much. Fred Ardath, with his dainty maids, presents Hiram, a rural comedy, tune-fun and laughable. Mr. Ardath is a coast favorite, and is heartily received on his return to the circuit. Diamond and Beatrice please with their harp playing; Leddy and Pony set the blood tingling with their clever dancing, and Rizal and Atima do a good turn in gymnasy. There is a good reel of pictures for the finish.

### The Majestic

First half: Billie Reeves is at the Majestic. Proof of his popularity—he has played almost every vaudeville house in the city. Enough said. But guess who's cleaning up out there this week. Sid Lewis! He's a college chatterbox, and some chatterbox. Nothing fazes Sid, even the moving of trunks and scenery for the next act. He puts over some original jokes and keeps them all laughing. That boy is cut out for the big time. He's famous for his line "Ain't I a cute little devil?" Ted McLean has another of his sketches this week, and in the absence of Miss Lee on account of sickness, is ably assisted by Lois Bolton. The Girl with the beautiful hair is here with her partner in their musical act. Pictures fill out the bill. Last half: Ted McLean and Co. have a pleasing little sketch this half that is very good. The Four Madcaps pleased; Maud Raymond, the singing soubrette, good; Arno and Marsch, singing, talking and dancing, pleased; and Zorella, contortionist, very good. Pictures complete a fair bill.

### The Hippodrome

The third week of the Hippodrome is far better than the first, now the patrons are now getting a show that is worth twice as much as they are paying for it. The following acts are on the bill for the first half of the week: The Big Four Quartette, a good singing act; Pablo, the oriental mystic, whose act causes the people to talk; Pearl Greyson, clever singing soubrette; talking moving pictures; Stinger, blackface comedian; Three Millers, musical act; Barefoot dance in tiger's case; tamed leopards. Second half of the week: Seifred, one legged athlete; talking movies; Boyle and Patsy, ragtime singers; trained leopards; dance in den of tigers.

Genevieve Lee, who has been so popular with Ted MacLean in the Ackerman & Harris house, has been

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is being temporarily filled by Lois Bolton.

Jack Golden and company will open at the Republic next Sunday for a indefinite season.



## We Should Worry!

BY KIRK.

Perverted Mental Processes:  
1—Those of the people who write scenarios for Western moving pictures.  
2—Of people who enjoy the above.  
3—Of ingenues who put on street make-ups by electric light and then go out in the sun.  
4—Of past-graduate ingenues who ditto.  
5—Of the California Legislature.  
6—Of the Los Angeles authorities who are endeavoring to eliminate human from humanity.  
7—Of Mrs. Pankhurst.

The most popular sport in Los Angeles is hunting white slavers, this being the open season.  
\* \* \* \* \*

White slavery appears to be a by-product of the department store and automobile industries, as far as we may glean from the southern daily press, with moving picturedom under suspicion.  
\* \* \* \* \*

Perhaps the latter, because every jobless female person in Los Angeles describes herself as a moving picture actress because she once went on in a mob scene.

Monte Carter and Lou Jacobs will open tomorrow in San Jose with their musical comedy company. They have secured the old Garden, renamed it The Olympic Gardens, and hope for success. They have much courage.

## The Republic

First half: A fair bill is presented for the first half of the week at the Republic with first honors taken by two or three acts—as it were. Abram and Johns have the star act as usual. That sketch has to do with the show girl who knows her place, and rather than step out of it loses her own happiness. Miss Johns is a fascinating actress. Mahoney Brothers, singers and dancers par excellence, with a canine leading woman, get a good hand as well as a good place on the bill. Ralph Ermay is a real headliner, having been the headliner on the bill in every state in the union. He is booked solid for five years, and makes nearly every country in the course of his bookings. Stinger and Stinger should be billed as Stung and Stinger; the man is a good blackface comedian, but the woman is not even a good singer, which would have helped her to get by, barring good looks. She has not had enough experience, and falls down. May Edythe Taylor, the lovely little comedienne is here in a couple of new songs a couple of quick changes, and a couple of disarming smiles. She pleases immensely. Louise Santsche is a dainty little miss with a sweet voice, who does some clever yodeling becomingly costumed. Two reels of comedy pictures do the usual open and close. Last half: Scrantous and Berle, comedians, pleased; Berle Burgess, soubrette, big hit; Ralph Ermay, holdover; Abram and Johns have a neat sketch that pleased; Leslie and

Chick, the Chinaman and the Gentleman, proved a big hit; pictures complete the bill.

## The Victoria

First half: John P. Rogers, the well known baritone is at the Victoria this week. He has his own sweet way with the audience and gets many calls. Brown and Foster, the evening dress comedians have an improved act; The Four Madcaps have a representative act that calls forth the laughter; the little copy of Adeline Gence that does a baby doll act on her toes is the most charming bit of—well she is less than five feet and nearly kills herself in an attempt to please, fainting regularly between acts just to keep her hand in. She has the most bewitching smile that California could want to see. There are three reels of pictures.

Last half: Del Baty and his dog Jap; Laura Martine, singing comedienne; Brooks and Doyle, comedy singing and talking act; The Yendes please with their magic. Pictures complete the bill.

## Bookings

At the Sullivan & Considine, San Francisco office, through Wm. P. Reese, their sole booking agent, for week of May 4, 1913.

EMPRESS—San Francisco: Black & White, The Tauberts & Brother Paul, Alfred Kelcy, Mayor and Manicure, Three Creighton Sisters, Ida Fuller & Co. EMPRESS—Los Angeles: The Waytes Agnes Kayne, Kenny & Hollis, Aeroplane Girls, Cabaret Trio, The New Leader. EMPRESS—Salt Lake (May 7: Skaters Bi Jouve, Dow & Dow, Jeanie Fletcher, Glendower & Manion, Welch, Mealy & Montrose, Rose of Mexico. EMPRESS—Pueblo-Colo. Springs: The Cleirs, Mamie Fleming, Sailor Boy Four, Morrissey & Hanlon, Lawrence Crane, Loja Troupe. EMPRESS—Sacramento: Clairmont Bros., Pla Trio, Valentine Vox, La Vine-Cimaron Trio, Marie Russell, My Lady's Fans. EMPRESS—San Diego: Stith & Garnier, Paddock & Paddock, Three Varsity Fellows, Mr. & Mrs. Caulfield, Neil McKinley, Pattee's Diving Girls. EMPRESS—Kansas City: Jack Ark, Bessie LeCount, J. K. Emmet & Co., Capt. Anson, Francesco Creatore, Bud Snyder. EMPRESS—Denver. McConnell & Austin, Stone & Wander, Rita Redfield, Halliday & Carlin, Moore & Young, Romany Opera Co.

Ted MacLean has just signed a thirty weeks' contract with the Western States Vaudeville Association and will stay with Ackerman & Harris for another long spell.

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## Maude Leone

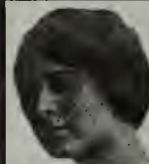
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**Robert McKim**

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Presents the Sensation of the Theatrical Season—The Gorgeously Costumed, the Lavishly Mounted, the Tuneful and Witty Fairyland Extravaganza,

## The TIK-TOK MAN of OZ

Book by FRANK BAUM. Staged under the direction of FRANK STAMMERS. Music by LOUIS F. GOTTSCHALK  
AN ALL-STAR CAST AND BEAUTY CHORUS OF FIFTY

## Principals

JAMES MORTON ..... As "Tik-Tok"  
 FRANK MOORE ..... As "Shaggy"  
 EUGENE COWLES ..... As "Ruggedo"  
 FRED WOODWARD ..... As "Hank"  
 CHARLES PURCELL (the original Chocolate Soldier)..... As "Private Files"

## Principals

EDITH DECKER ..... As "Princess Ozma"  
 DOLLY CASTLES ..... As "Polychrome"  
 JOSIE INTROPODI ..... As "Queen Ann"  
 LEONORA NOVASIO ..... As "Betsy"

Unprecedented endorsement by the San Francisco papers—not one single and isolated approval, but a veritable landslide of enthusiastic commendation. Read what the critics say:

**NEILL WILSON IN THE EXAMINER.**  
 Theatrical San Francisco filed into the Cort Theatre last night, oppressed slightly by the distinction of being about to play godfather at a new baby's christening. It was rather doubtful about the outcome, particularly over the detail of deciding whether a grotesque little face would unfold eventually into the bright beauty of nature showhood; but it went prepared to receive the little stranger with some reverence and to handle it with gentleness. It was an outcome entirely unexpected that the newcomer should prove to be a full-grown, two-fisted Amazon of a native daughter with a punch in each fist, both of which she drove into the physiognomy of the attendant godfather until the latter acknowledged the knockout—and a dainty, sprightly maid of a girl show, withal, garbed in fairy costume and perfumed in music. The Tik-Tok Man at the Cort last night was a gorgeous success.

**FRANCES JOLLIFFE IN THE BULLETIN.**  
 The Tik-Tok Man is a fine piece of machinery. It runs smoothly to catchy music.

Tonight will conclude the second week of the engagement that has Francisco, commencing tomorrow, then the company will jump direct to

sic. Because we take such a friendly interest, as a sort of god-parent of The Tik-Tok Man, we, as an audience, are more critical than if he came to us with a New York indorsement. Oliver Morosco is the producer and has produced lavishly. One beautiful stage picture follows another, and there is nothing garish. In fact, the quality that strikes you in this first production in San Francisco is its good taste. The production deserves the superlative. Picture rivals picture in a splendid series. Every member of the chorus could enter the beauty contest with fair chances. It is the best-looking chorus to come our way for a long month of moons. The costumes are delightfully picturesque.

## WALDEMAR YOUNG IN THE CHRONICLE

The Tik-Tok Man of Oz had its real metropolitan premiere last night at the Cort Theatre and emerged at 11:25 by the Ferry tik-tok a solid hit. It was, in every possible way, what a gentleman in a hurry might be permitted to call "an auspicious occasion." Ecstasies were nodding very near. A packed house, applause that

began with the first curtain and continued through a series of dazzling scenes and a succession of whistly, but always musically "numbers," a mule that would make a reformer laugh, two comedians, one basso, several good singing principals and a garden of girls—what more for a show than these? The chorus? Well, it's more like Broadway than any chorus we've had since The Follies of 1910 boosted the taxicab business going on two years ago. That ought to be sufficient!

## WALTER ANTHONY IN THE CALL

The success of The Tik-Tok Man last night at the Cort Theatre, for it was an unqualified success with the big audience there, is the composite result of many workers. The Tik-Tok Man is a remarkable production, with a host of pretty girls. Indeed the scenery and the marches and the stage settings generally came in for as spontaneous applause as was won by any of the other elements entering into the original work which was seen for the first time in San Francisco. In this fantastical fairy story with which Morosco

hopes to invade New York as a producer of musical plays, as he already has done in the legitimate drama, a reversion to an old type is apparent. It is a regular spectacular piece, not unlike those productions that the Kralffy family and "Evergreen" Rice used to provide; though, thank heaven, the dialogue is not in blank verse.

## CLOUDESLEY JOHNS IN THE POST

With a Tik-Tok Man on the stage last night, "Clock Girls" coming and going, and other suggestions of time-keeping devices present in profusion, the delighted audience which packed the Cort Theatre was utterly oblivious to the passage of time. The audience was insatiable. Everything was encored. Thunders of applause greeted the first scene, in which a storm-tossed ship in a riotous sea was buffeted, broken, dismasted, blown up, burned and sunk. With the close of the prologue, Betsy Bobbin (Marion Kendall) and Hank, the Mule (Fred Woodward), having come safely ashore on a raft from the wreck, the audience was won.

witnessed a succession of crowded houses. One week more in San Francisco, then the company will jump direct to Chicago for a summer run.

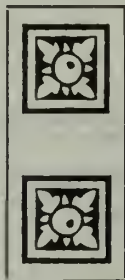
## Correspondence

OAKLAND, May 1.—With exceptionally fine attractions at all of our playhouses, and some of the very latest successes booked for the immediate future, our playgoers are certainly reveling in their glory. At the Macdonough, John Drew, as polished and talented as ever, is presenting his latest offering, The Perplexed Husband. His support is unusually competent, the play interesting and capacity houses have been in vogue the entire week. Rose Stahl in Maggie Pepper, 1-4, and Fine Feathers, 5-7. Franklyn Underwood and Frances Slosson are in their second week at Ye Liberty and are repeating their last week's success, even to a greater degree, owing very likely to a better vehicle for their efforts. This week's attraction, The Traveling Salesman is one of the best comedies that Manager Bishop has offered this season and is replete with sparkling lines and situations that are true to life. In the title role, Underwood was at his best and his efforts were greatly appreciated. Miss Slosson as Beth Elliott also had a part very much to her liking. Her winning manner and charming personality proved a big asset and fitted very nicely into the role. Geo. Webster in the role of a negro butler had a great comedy part, and caused a laugh with every line. Ivan Miller has the unscrupulous role which is always a thankless one, but his acting was flawless and he portrayed the part just as intended. James Gleason, Broderick O'Farrell and Henry Shumer, as

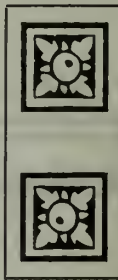
friends of Bob Blake, were all good and added much strength to the cast. Walter Whipple, Mrs. Gleason and Lucille Webster deserve special mention. The Dawn of a Tomorrow will follow. A very humorous travesty act, More Sinned Against Than Usual, is creating no end of fun at the Orpheum, and is the nucleus of a most attractive bill that also includes Hale Norcross & Co., Three Bohemians, Percy Warman & Co., Spenser & Williams, Power Bros., Schuyler and Young. At the Columbia, Dillon and King are giving their customary performance to good houses. The current attraction is In Morocco, and is replete with good music and catchy songs, and general satisfaction is heard on every side. Gladys Spiro, Five Columbians, Five Patterson Sisters and Bert Melbourne are the best things on an unusually strong program at Pantages. Business is good and everyone is turned away in a happy frame of mind. The Sells-Floto Circus gave two performances here this week and played to packed canvas each time. The first California Music Festival will be held at the Greek Theatre, Berkeley, 2. Paul Steindorff will be general director. There will be a grand orchestra of one hundred, chorus of four hundred and ten noted soloists. Geo. L. Gardiner, a watchman with the Sells-Floto Circus, was seized by the trunk of an infuriated elephant, 28, and hurled through the air a distance of 30 feet. He was taken to East Bay Sanitarium, where he lies in a precarious condition.

LOUIS SCHEELINE.

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# THE SAN FRANCISCO DRAMATIC REVIEW

Music and Drama

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San Francisco, Saturday, May 10, 1913

No. 12—Vol. XXVIII—New Series



**Eddie Foy** and the seven little Foys who will be seen at the Cort Theatre in Over the River beginning tomorrow



## The Case of Becky, Edward Locke's Psychic Melodrama



Frances Starr as "Becky" in The Case of Becky

"The climax of twentieth-century melodrama" is the term applied by one of the leading critics of Boston to Edward Locke's sensational play, *The Case of Becky*, staged by David Belasco, which, outdistancing Stevenson's *Dr. Jekyll and Mr. Hyde*, and Du Maurier's *Trilby*, is based on the most advanced scientific theories of multiple personality. Mr. Locke's central idea is derived from the professional experience of Dr. Morton Price, a Boston specialist in abnormal psychology, who told the story of Christine L. Beauchamp, a feminine *Jekyll and Hyde*, in a formidable volume entitled "The Dissociation of Personality."

The Doctor's patient, if we are not mistaken, possessed at least four distinct personalities. Mr. Locke's heroine is content with two. Yet with the material in question he has evolved, in the words of the *Boston Globe*, one of the strangest and most weirdly fascinating plays that has ever been acted on any stage. *The Case of Becky*, the writer goes on to say, "is such a play as might have resulted from a collaboration of Ibsen and Zola—a blending of the Scandinavian's analytical exposition of mental disease and the Frenchman's brutal realism, with melodramatic interests and stage embellishments added by David Belasco. It is a demonstration in dramatic form of abnormal psychology, one of the latest scientific discoveries concerning mental phenomena, dual personality, etc."

Like *The Return of Peter Grimm*, *The Case of Becky* appeals to the psychic interest in the audience without insulting its intelligence. We need take nothing for granted that is not vouched for by some scientific authority. *The Case of Becky* is far superior to Locke's first psychic play *The Climax*, both in structure and in dramatic intensity. Miss Frances Starr in the dual role of Dorothy and Becky evinces astonishing evidence of histrionic growth. Her performance, we are told in the *Boston Herald*, was powerful and convincing. "As Dorothy the actress was appropriately sweet and charming, and especially so in the quietness displayed in the last scene with the Professor. As Becky, she was malicious, impish, hateful. The sudden change in personality seemed plausible, at least to the layman, and they certainly were dramatically portrayed."

The action of the play transpires in the sanitarium of Dr. Emerson, where Dorothy is a patient. The Doctor's friend, John Arnold, is in love with the girl, but she refuses to say "yes" in view of her tragic and puzzling affliction. Her condition is approaching a crisis because the changes between her two personalities are of frequent, almost daily, occurrence. It is the Doctor's intention to drive Becky out of Dorothy's consciousness by suggestion, but Becky always manages to elude his game. In one of her transformations from Dorothy to Becky she attacks Miss Petingill, her nurse, with a hairpin. The Doctor attempts to interfere.

Emerson. Becky!

Becky. (Makes a face in his direction, but never looks into his eyes.) Old owl eyes. (She produces a hairpin. To Miss Petingill.) Now, you run or I'll stick you with this hairpin. (She rushes at Miss Petingill.)

Emerson. Give it to me, Becky.

Becky. (Her hand behind her back.) I won't.

Emerson. (Quietly but firmly.) Give it to me, Becky.

Becky. (Sulky.) Like the devil I will.

Emerson. Give it to me.

Becky. Take it if you can.

(Dr. Emerson holds out his hand. Becky looks at hand for a minute, then brings the hairpin reluctantly from behind her back, places it on his hand without looking into his eyes and backs away. As he turns away, she makes a face at him, says "Oof." Breaks into a dance step and suddenly grabs up a book from table and throws it at Petingill, who screams and dodges. Becky runs for the door. Arnold is between table and bookcase.)

Emerson. Becky, come here.

Becky. (Turning in door and leaning against bookcase.) Ah! Ha!

Emerson. You're not afraid of me, are you?

Becky. N-n-n Afraid! Dorothy gave you that. (Taking flower from Arnold's coat and stamping on it.) Watch how much afraid I am. (Comes to Doctor, dancing a few steps as she nears him, always careful to avoid his eyes.) Well? What do you want? (Holds her two hands over her eyes.)

Emerson. Becky, the next will be the last time you will ever come out.

Becky. Ha! Ha!

Emerson. (Tries to remove hands. She slaps his hands away.) The next time I'm going to catch you and send you back so far—you'll never be able to return.

Becky. Ha! Ha!

Emerson. You're a very wicked little girl, Becky.

Becky. 'Course I am. I know what the men like. (Humming, dances, throwing a kiss to Arnold.)

Emerson. (Taking a box of caramels.) Becky. (Becky makes a face at him and ejaculates "Ha-a!") See what I've got for you, Becky.

Becky. Gee, caramels. (Grabs a handful and fills her mouth.)

Emerson. Now-now, that's enough. (As he takes them away, she grabs another handful. He turns to the table, putting the box down.)

Becky. (Grabbing the box.) Well, by-by, owl eyes. (Rushes toward the door, gives Miss Petingill a sudden push that lands her on the steps.) Catch me, Petingill. (With a sudden scream, leaps out of the hall window.)

Miss Petingill. Doctor! Doctor Peters! Catch her quick.

Peters. (Emerson's assistant.) Stop her if she comes through the back door. (Jumps through the window after her; Miss Petingill rushes out. Peters is heard outside, calling.) Becky, Becky.

Emerson. (Looking out of window.) Catch her! Catch her! Look out, Peters, she'll trip you. (To Petingill.) She's coming in the back door. Peters is down. Look out, Petingill, she'll hit you with that plate. (The crash of a plate is heard and Becky screaming with glee.)

Becky. (From afar.) Look out, old owl eyes. I'll hit you with this cup. (A cup crashes against the wall above his head, while, roaring with laughter, Becky rushes upstairs, followed by Peters. Arnold looks deeply troubled.)

Peters. Mrs. Watts! Head her off! Becky! Becky!

Emerson. She fights against my power to control her more every day.

Arnold. Doctor, it breaks my heart to see our little Dorothy change into this.

Emerson. Come, come, my boy, patience. We all have our griefs.

Arnold. But think, Doctor, if by any chance you should fail in this. Do you realize what it means to me?

Emerson. (Turns to Arnold, turning Arnold to him, his hands on his shoulders.) My boy, I do, and if my power is what I believe it to be I shall not fail. John, great troubles sometimes make us do great things. I have spent years in acquiring the knowledge to do good with that which did me harm—

Arnold. You?

Emerson. Yes. My wife was taken from me by the same power I now use to heal.

Arnold. I didn't know that.

Emerson. We'd been married about a year when a travelling hypnotist came to our little town giving exhibitions, a Professor Swartz. He called at our house to invite me to see his entertainment that night. I was out. He left the tickets with my wife. She hadn't been feeling very well, a little nervous and out of sorts all the week—and was an easy subject. Ah, my boy, she was beautiful. Yes. She went twice during the week to his afternoon exhibitions. I didn't know it. On Saturday night I was called out to see a patient. She kissed me and said "Don't be long, dear." At eleven o'clock this Professor boarded a train with a woman heavily veiled. He said she was ill and had to be carried on the train.

Arnold. It was—

Emerson. (Nods, the memory almost overcomes him.) For weeks and months I searched. I went all over the states; I could find no such man as Swartz. (Sits at desk.) I thought he had probably left the country and was getting ready to follow when one morning, eight months later, I received this letter.

(Doctor unlocks drawer and takes out envelope containing an old letter and a handbill or dodger. The dodger has a woodcut of a man's head on it. He hands the letter to Arnold.)

Arnold. (Reads.) "Your wife is dead in Greentown, Indiana. Body awaits you. Professor Swartz."

Emerson. When I got there she had been buried by the authorities. My search was over. I had found my wife.

Arnold. And this Professor Swartz?

Emerson. (Takes a handbill out of envelope.) There's a handbill with his picture on it as he looked then. I have never seen the man, but I managed to get this. For years I have never missed the exhibition of one of these fellows.

Arnold. I see there's one giving an exhibition at the theatre tonight.

Emerson. Yes. A Professor Balzamo. I shall go to see him. The name means nothing. (Dr. Peters enters downstairs, chuckling.) Did you catch her?

Peters. Yes, sir, but we had quite a time. Becky finally got under the



Frances Starr as "Dorothy" in The Case of Becky



bed in her room. I think she must have hurt herself, for she swore like a trooper, something awful; then like a flash, she becomes Miss Dorothy again.

*Emerson.* And after that?

*Peters.* Poor little Miss Dorothy was embarrassed at being found under the bed.

*Emerson.* You say that when she was Becky she hurt herself. When she became Miss Dorothy again did she complain of any pain?

*Peters.* Yes, she cried.

The door bell rings and the travelling hypnotist, Professor Balzamo, is announced. When Balzamo appears, Emerson has a violent desire, at least for the moment, to seize him by the throat, although Balzamo does not seem to resemble the villain who so many years ago had wrecked his domestic felicity. To Emerson's utter astonishment the travelling hypnotist calmly claims Dorothy as his daughter. The Doctor refuses to give up Dorothy without proof. Balzamo promises to submit his evidence in the evening.

Balzamo's presence has a curiously disquieting effect on Dorothy. She now tells for the first time the history of her youth, of how, as a little girl she travelled with Balzamo and "his woman." When she was seven he used her for his hypnotic exhibitions. When she was fourteen he began to take an interest in her that was distinctly *not* fatherly. She fled from him in disgust. "I won't believe he is my father," she cries.

The excitement engendered by the recapitulation of the past brings Becky again over the threshold of consciousness. The time has come when the Doctor must make his supreme effort to save Dorothy from the invader. In vain Becky, struggling for her existence, attempts to escape him.

*Emerson.* Becky! (She doesn't answer; hums softly to herself unconcernedly.) Becky! You remember what I told you the last time you came?

*Becky.* (As though she hadn't heard him.) Gee, I wish I had a cigarette. I'm dying for a smoke.

*Emerson.* Becky, come here. (Becky very reluctantly approaches.) Now, Becky, I'm going to send you so far away you can *never* come back.

Here Emerson places Becky under the influence of Hypnosis, and it is a scene for dramatic intensity and absorbing interest that is without a parallel upon the American stage.

Becky slowly passes out and the real Dorothy comes to life. After the natural awakening to her true self, Dorothy and Petingill slowly ascend the stairway to Dorothy's apartments and the curtain descends upon the second act.

The third act discloses the laboratory of Dr. Emerson, in the arranging of which Mr. Belasco has fairly outdone all his previous efforts as a master of stagecraft and detail. Here the audience is introduced to a snow-white room—floor, ceiling, walls, furniture, all white. The Static machine is in practical operation. The Sonambulism hums and chimes with uncanny realism. The Lark's Mirror revolves and fascinates with its rhythmic revolutions. Electricity is in evidence everywhere and Mr. Belasco, aware of its mighty force and influence in modern science, presents every instrument known in the practice of abnormal psychology to the audience. This is truly a marvelous scene and is nightly received by rounds of applause.

Here Dr. Emerson intends to place Balzamo under the influence, just as soon as he succeeds in getting him into the room; and to that end, invites him to supper after his hypnotic exhibition at the theatre. At supper Emerson places so many tempting viands and heavy wines before him that he becomes drowsy. Taking advantage of this condition, Emerson induces Balzamo to inspect his laboratory, and there by the aid of the Lark's Mirror, Sonambulism, etc., places him under the influence of Hypnosis. Then comes a great scene between the two the one revealing a heart-breaking story of his life and the other listening to the narrative of his wife's destruction and death. After Emerson has heard all he wishes he sends for Dorothy who is a silent listener to the end of the recital. Emerson, after a struggle to control his emotions, approaches Balzamo and says:—

*Emerson.* (Quite calm again.) You will go back to your parting with Alice Emerson in that wretched little room in Grenton, Indiana.

*Balzamo.* Yes.

*Emerson.* Are you there?

*Balzamo.* Yes.

*Emerson.* Look at her! Look, I say! See her stretched out on that miserable bed, see the suffering face! (Balzamo looks, then draws back as though he doesn't want to look.) Look! Look! (Balzamo does so.) Do you see it? The dark rings under the eyes, with a look of agony in them?

*Balzamo.* Yes.

*Emerson.* You see the poor wasted body, the bloodless hands? Do you hear her cries? Do you hear?

*Balzamo.* Yes.

*Emerson.* (To Dorothy, his voice low, without taking his eyes from Balzamo.) Dorothy, come here. (She goes to him.) This moment has been planned by a power greater than ours. (To Balzamo, with concentration of mind.) Listen, Uriah Stone, listen. Hereafter, whenever you try to use your power on Dorothy, the suffering face of her mother, showing the agony of her pain-racked body, will come between you and her. Your mind will be distracted by her mother's cries. You will be powerless. (Balzamo's face shows the struggle that he is passing through.) Say it to Dorothy.

When Balzamo awakes, he is oblivious of what has passed.

*Balzamo.* Hello, Dolly. How are you? (To the Doctor.) Well, well, I must say she looks mighty fine after it all. (At a sign from the Doctor, the others step out, closing the door. Balzamo and Dorothy are well front, facing each other, the Doctor standing, a silent figure, watching. This is the crucial moment. He turns his eyes on Dorothy again. You can see that he is trying to get her under his control. This is done in a very subtle manner, so as not to give the Doctor cause to interfere.) There's been a misunderstanding, dearie; I always meant to treat you right, but people just kept interfering—that's all. The Doctor and I understand one another. (To the Doctor.) Don't we? He's my friend. Get your things.

*Dorothy.* I am not going with you.



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*Balzamo.* (With a confident smile.) Oh, yes, you are.

*Dorothy.* (Without the slightest fear.) I'm not.

*Balzamo.* Oh, you're not? Oh, you're trying to brazen it out, are you? Doctor, you can see for yourself what an obstinate, stubborn—(very friendly.) Leave me alone with her for a moment.

*Dorothy.* (To the Doctor.) I'm not afraid—(The Doctor goes out, closing the door.)

*Balzamo.* (The moment he is alone with Dorothy, all the bulldog in him is aroused.) Now, we'll see. You know you are afraid of me, you know you are, you know you've got to do as I want you, you know you can't get away from me, you know I always find where you are, you know you've got to follow me once I get my eyes on you, and I will you to come now. (Pointing his finger and trying to cast his hypnotic power. With a quick tone of command.) Look at me. (Dorothy straightens up and by her own will looks him in the eyes without sign of fear, very simply, without bravado.) What the—(Surprised that he has failed, he tries again, using hands this time. He seems to be powerless. Tries again. Dorothy stands looking calmly into his eyes. He tries again, making one last effort to gain control of her; then, as though he sees her mother's face, gives a cry and recoils from what he sees. Almost inaudibly.) My God! (He sees and hears all that was prophesied. Great beads of perspiration stand out on his forehead.) That face.

*Dorothy.* (Quietly.) My mother!

*Balzamo.* That voice!

*Dorothy.* (Very quietly.) My mother. (The door is opened and the Doctor appears.)

*Balzamo.* (As though speaking to the dying woman.) Don't! Don't! I—(Looking around like some caged animal.) What does it mean? (His eyes finally resting on the Doctor's face.) What does it—? (His eyes finally reach the Lark's mirror.) God! I know. I know now. (He leaps at the Doctor's throat. Before any of the others can interfere, the Doctor has him as in a vice.

*Emerson.* (Very calmly.) It means I've sapped your power. Never again will you torture human beings, never again. (Releasing him.) Try it; try it here! I give you your best subject, my own child. Try it.

*Balzamo.* (He realizes that the whole truth it known.) You got me, didn't you? And got the whole truth out of me? Well, you can't do anything; you can't, for her sake. (Pointing to Dorothy; then, with a cry of despair, a whine in his voice.) But you've done me, broken me. (Passes out of the room.)

(Dr. Emerson closes the door after Balzamo, goes up to Dorothy, takes her face in his hands and looks at her a long time, then draws her to him. Again he holds her face between his hands, looking at her longingly.)

*Dorothy.* Father! (He draws her to his arms. Looks at her, then at the door through which Arnold has gone and then looks a question at her. She nods and the Doctor takes her toward the door, calls Arnold, who comes in, and leaves the two together. John takes Dorothy in his arms as the curtain falls very slowly.)

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(stage director Alcazar Theatre).



## Correspondence

**SALT LAKE.** May 6.—The old Salt Lake Theatre is just as popular today as it was many years ago. Why? Because first class shows are on the boards. After an absence of ten years Raymond Hitchcock pulled into town as star of *The Red Widow*. The growth of the town from a little village upon his former visit to a city of "some size" was much of a surprise to him, the theatre his company holds forth being the same with little change. The personnel of Mr. Hitchcock's company is in capable hands, his wife (Flora Zabelle) having the title role. The plot, and there is a distinct plot, surrounds a corset manufacturer, one Hannibal Butts (Mr. Hitchcock) who gets into continuous trouble through permitting a feared nihilist (Mrs. Hitchcock) to use his wife's passport to get over the boundary lines into Russia. The settings, three in number, showing the foyer of the Alcazar Music Hall in London, private hotel parlor in St. Petersburg and the gardens of the Czar's Winter Palace, are monstrous and rich, replete with a "raft" of "props." The costuming is well carried out and while the piece does not boast an excessive number of dancing numbers the chorus is brought into play quite often in well designed marching numbers. Song hits of the whistling order abound. Minerva Coverdale and George White are prominent for their dancing specialty which is well executed. This week sees Lew Field's *Nanky Panky* with quite a coterie of prominent stars in a potpourri of amusing bits from old successes. Considerable publicity was given the attraction by the flying of a huge box kite carrying advertising banners and a manned aeroplane, so natural, it was supposed a human being was riding carelessly above the tall buildings. The production is staged by that eminent Gus Solhke which means vim and fervor must abound. The plot which is entirely lost occasionally and then picked up only to be forgotten, carries J. Rufus Wallingford's episodes. In the cast may be mentioned such stars as Bobby North, Max Rogers, Harry Cooper, Florence Moore, Clay Smith, Dorothy Haddon, Virginia Evans, William Montgomery, Flo May and Myrtle Gilbert. Messrs. North and Rogers are doing their famous "dutch" and Harry Cooper as Solomon Bumpski carries the usual load of Jewish troubles. The fun is fast and furious and while its production at the hands of all the small two-a-night musical comedy companies, has antiquated many of the jokes, at the hands of such clever perpetrators, one is bound to laugh and that heartily. Florence Moore without question carries off the honors from the feminine side her work being something original and so smooth as to be really funny. Mr. Montgomery has but a small bit of team work with his mate Miss Moore, but during their "spell" they keep the audience in a furore just as they have heretofore done repeatedly in vaudeville. Miss Evans has a clear strong voice that calls forth many encores. The settings are of the monstrous and beautiful kind seldom seen and the lighting effects, coupled with the good music of the enlarged special orchestra, carrying a bewitchingly handsome chorus, nimble footed and shapely, through a series of singing and dancing numbers that brings one back to the Ham Tree show. To pick out the

most popular number would be next to impossible unless the Tennis number immediately after the opening of the show when tennis balls are batted back and forth with the audience, can be so termed. Frances Starr in *The Case of Becky* on deck. \* \* \* William J. Kelly and his stock company are offering *My Partner* the leads being in the hands of Mr. Kelly and Edith Lyle. Next week a great double bill David Garrick and a curtain raiser, this being the final week for Miss Lyle whose contract has expired and she goes to fill eastern engagements. \* \* \* Simultaneous with the report of Miss Lyle's leaving comes a report from J. Howard Garrett, who has just returned from the east that immediately after the close of the Orpheum vaudeville season May 17th, the name of the theatre will be changed to the "Utah," and a stock company will commence operations. Reports now have it that Florence Stone and Mr. Tynan from the east will head the company. Other members will be Richard Vivian, Fanchon Everhart, J. Frank Burke, Miss Connelly, Ada Dwyer and William Boyd. The *Passing of the Third Floor Back* is scheduled for the opening attraction. \* \* \* Alber's Polar Bears headline the Empress bill that is pulling big business to upper Main street. Nat Carr & Company in *The End of the World* comes in for second honors. This gentleman is clever though his act is getting pretty old and not appreciated as it has been done by every musical comedy stock company playing the town, no matter how small or how bad. The Phillippo Quartette are getting big "hands" with their string quartette work and Wallace Galvin has a series of sleight-of-hand tricks that are new. Hilda Glyder sings several comedy songs well and Knapp and Cornalla have the acrobatic stunt.

R. STELTER.

**VANCOUVER,** May 5.—Imperial: Chauncey Olcott in *The Isle o' Dreams*, 3; Freckles, 7-8; John Drew in *The Perplexed Husband*, 10. Avenue: Lawrence players in Yon Yonson. Del Lawrence has the title part and Maude Leone makes a winning sweetheart for Yon in the part of Yennie. All the favorites are seen in the various roles. Empress: *Oliver Twist* is the bill. Isabelle Fletcher is well grounded in her art and gives a strong interpretation, but no longer looks the part of Nancy. V. T. Henderson as Bill Sykes is ferociously dominating. Harold Nelson plays Fagin with excellent emotional ability. Meta Marsky is a sweet Rose Maylie, and little Dutchie Cooper as Oliver shows ability. Pantages: Julia Ring presents the French farce, *The Man She Met*; Carl Stockdale & Co. in 2634 and the Warden; Joe Carroll, comedian; Lelliott Bros., musical artists; Temple Quartette and Flying Fishers. Columbia Theatre—Monday, Tuesday and Wednesday—Pinard, Marion and Pinard. Arthur Donnelly & Co., Harry Clinton Sawyer, Terry and Frank. Thursday, Friday and Saturday—De Voe and Dayton, Le Roy and Hall, Josh Dale, Ward and St. Claire. Panama: Jolly Friends is a comedy with musical trimmings. Herb Bell and Ira Robertson take the two leading roles. Edith Walma has a congenial role as the wife; Bessie Barry has an amusing character part; Jim-

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mie Wright is the tough guy; Milton Benedict is the comical Hebrew, and Aubrey Carr has the leading straight.

**SPOKANE**—May 5.—The American: The Girl in the Taxi for this week. As Bertie Stewart Frank Darien has one of his best roles. Auda Dare has at attractive part as Mignon. Henry Peters, Marguerite McNulty, Earl Dwire, Laura Adams, Huron Blyden, Ruth Lechler and others are favorably cast. Auditorium: *The Isle o' Dreams*, with Chauncey Olcott, 11-12. Orpheum: Madame Olga Petrova, Russian mimic; Raffles, sketch; Flavilla, dancing accordeon girl; Sam Liebert in the sketch, *The End of the World*; Bogart and Nelson in the sketch, *The Busiest Day of His Life*; An Elopement by Wire, with Ollie Wood featured, and The Cromwells, jugglers.

**SACRAMENTO,** May 5.—Grand Theatre: The talk of the town is the brilliant emotional work of Beth Taylor in *Madame X*. She is a revelation in the part of the suffering and debased woman. Roscoe Karnes, too, has his chance in the part of the boy. He did magnificent work. Paul Harvey as the husband, Hugh Metcalfe, Bert Chapman, Jack Frazier and Marie Connelly, not to mention Ed. Redmond as the porter, all do some superior work. Next week, *The Great John Ganton*. Pantages: The Martin & Spaulding Co. have moved from the Diepenbrock to this more centrally located house, and are putting on *The Whirlpool* this week. Comedian Spaulding and Helen Carew have the principal parts. Business has picked up considerably and the company is well liked. Diepenbrock: Alabama Minstrels were seen here Saturday and Sunday nights. Clunie: Eddie Foy in *Over the River*, 8. Orpheum: *More Sinned Against Than Usual*; Percy Warton, in *The Boss's Mate*; Three Bohemians; Harry B. Lester in imitations; Chester Spencer and Irene Williams in song and dance; Power Bros., strong men. Empress: *My Lady's Fans*; Pla Operatic Trio and La Vine Cimaron Trio, musicians, the first and comedy company, the second; Marie Russell, the Belle of Kentucky; Valentine Vox, Jr., ventriloquist; Claremont Bros., acrobats.

**FRESNO**—Barton Opera House: May 5, Eddie Foy in *Over the River*; Fine Feathers May 10; Alaska-Siberian Pictures commencing May 11-14. **PRINCESS**—The Village Fool, Bryce Howatson playing the lead, assisted by L. B. Percival, Edson Elliott, Robert Buchanan, William Raymond, Howard Lindsay, Irene Outtrim, Dasy Swaybel, Avis Manor, and Inez Bingham. Inez Bingham and Howard Lindsay are new to Fresnoites, making their initial bow this week. The performance was a clever one all through. Attendance

H. Lewin H. Oppenheim

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good. **EMPIRE**—Johnson and Bonnell, singing, dancing and piano playing; Lee Zimmerman, whistler and mimic; Seide & Seide, Dutch comedians; Jack Birchland, the Human Frog; Gregg and Williams in their great hit, *A Talkative Triangle*. Bill changed again on Wednesday.

Manager McArthur of the Majestic announces a pony and carriage contest. He has a fine little Studebaker carriage and a pair of fine ponies. The award will be made New Year's night to the child holding the greatest number of admission coupons.



## *New Actors Continue to Replace Some of the Old Ones With the Morosco Forces in Los Angeles, and a Real Indian Chase Lent Excitement to the Week's Doings*

LOS ANGELES, May 7.—The Lyceum Theatre will reopen next week with Kolb and Dill in Frank Stammers' musical comedy, *Peck o' Pickles*. Fannie Yantis and Laura Oakley have been engaged for this production. \* \* \* Reece Gardner and Frances White will join the Century Company, making their first appearance on May 22. \* \* \* Grace Valentine was one of the happiest participators in the Times May-day for the kiddies. Miss Valentine donated her car and her bright smile and abundant energy to the good of the cause, piloting one little mad bunch all the day, and incidentally donating her actress services, all unwittingly and unconsciously, to a moving picture machine. \* \* \* Lillian Tucker, who is heralded as being both young and beautiful, is the latest addition to the Morosco forces. Maud Gilbert is also announced as successor to Helen Robertson. Christine Norman will no doubt replace Miss Reed, who will vacationize before appearing again in New York. \* \* \* James Youngdeer, wanted for information regarding Evelyn Quick, a picture player, who is one of the complaining witnesses in the present grand jury investigation, was subpoenaed after an exciting chase, the detective following an Indian girl mounted on a pony, and the chase led him into Youngdeer's camp, where the moving picture Indian player was unpleasantly surprised. \* \* \* Mr. Morosco is on one of his every other daily trips to San Francisco. \* \* \* Cleve Creighton, wife of Lon Chaney, attempted suicide one night this week. Miss Creighton is singing at Brinks and had quarreled with her husband over his proposed trip with Kolb and Dill. She had gone to the Majestic Theatre to see him and after some words, took the poison while he was on the stage. A rush to the Receiving Hospital undid the damage and the young couple are on a fair way to make up their differences. \* \* \* Louis Stone, who will soon close in *The Bird of Paradise*, may not return to Los Angeles, as there is a possibility of his signing with Faversham in his production of *Julius Caesar*. \* \* \* Virginia Brissac was recently one of the contestants in a May Queen contest for the benefit of the Associated Charities at Long Beach. \* \* \* Turu Aoki, a very accomplished little Japanese maid, who has been studying at the Egan Dramatic School, will soon make her appearance in a picture play written especially for her. \* \* \* Harrison del Ruth, the well-known scenario writer, who was accidentally shot, died at the hospital from the effects of the wound inflicted. \* \* \* William Selig has been in Los Angeles and tells us that a million dollar picture studio and a big zoo will be one of the good things of the future. More animals will be added at once to the farm now located at the for-

mer Indian village near Eastlake Park.

BURBANK—Get - Rich - Quick Wallingford appears to have engaged enough time, attention and money to warrant a second week. Forrest Stanley and Morgan Wallace are making two equally substantial hits as Wallingford and Blackie Daw.

CENTURY—Jules Mendel and Rose Mendel, as Heinze and his wife, keep things going at a brisk pace in *A Gay Old Time*. Gale Henry has several specialties, to which she lends her best talent. Earl Hall sings *Goodbye, Boys*, with a dash and gusto that wins many encores. Frank Lloyd, Sis Mathews and the balance of the cast are well suited in their allotted roles. Al. Franks brings a surprise in the singing of *My Wild Irish Rose*, rivaling the famous Chauncey Olcott himself. The chorus appear in new dance numbers most splendidly costumed.

EMPRESS—Al. Lewis is playing Aaron Hoffman's sketch, *The New Leader*, the travesty on a rehearsal that is so funny. Lewis, as the leader, instills his role with a quiet, smooth-running effort that gets a laugh for every line. Then there are the sister team, the haughty blonde, the fresh stage manager and the comic—who fails to comedize—all ending in that side-splitting, violin-smashing argument between manager and leader. The Aeroplane Girls are acrobats that present their talents in a novel and spectacularly beautiful turn. A good looking and youthful violinist conceals his identity under the title of *Just Right*, playing several selections with the hall marks of an artist. The Cabaret Trio are fun makers of cleverness and skill, and the playing of the blind member of their trio is far beyond the ordinary offering in that line. The Australian bush-whip is marvelously handled by the Waytes. Kenny and Hollis are well stocked with foolish song and patter nonsense and are easily termed favorites. This is a well balanced and mighty interesting bill.

MAJESTIC—Kolb and Dill are playing to good houses in the second week of their engagement in *In Dutch*.

MASON—Raymond Hitchcock supplies the humor and Flora Zabelle the beauty to the joys of *The Red Widow*, which is Russian in tone and atmosphere. Mr. Hitchcock ambles along in his same old careless, what - a - difference - just - a - few - hours - make style, making his lines much funnier than they really are. As Cicero Hannibal Butts, the millionaire corset maker, who gathers experience from the time he leaves Yonkers, N. Y. until he reaches Petersburg, Russia, Mr. Hitchcock is also the manufacturer of many unexpected laughs, by his apparent supreme indifference to the author's line of thought and his imitable rendering of songs and

jokes. Miss Zabelle is personally attractive, as well as good to look upon, as the Widow in *Red*. Minerva Coverdale, as Yvette, a music hall favorite is a dainty little dancer, while her partner, George White, as the son of Butts, is a capital dancing assistant. The stage settings are elaborately effective and fantastical, each being a beautiful picture. The Russian dances by a large and beautifully costumed chorus is one of the choice bits of the attraction.

MOROSCO—Old Heidelberg, which is being so splendidly revived by the Morosco Producing Company is playing its second week, with William Desmond and Florence Reed in the principal roles.

ORPHEUM—Daisy Jerome is an English "gel" with a decided music hall singing tone and an abundant amount of comedy talent. She sings songs with a shade of the "hall" atmosphere and gives several very clever impersonations. Charles F. Semon continues to be narrowly comical. Harry Leighton wrote *Get-Rich-Quick Dugan*, a quick-change act with a bit of a story. He cleverly puts over the impersonations himself with the aid of a satisfactory company of three. Wm. Abbott and Julia Curtis appear in a musical turn including well rendered songs and imitations. Sanders' *Burlesque Circus*, with the six big dogs and the manikins so cleverly handled by the trainer—who is also a ventriloquist—is a novel and attractive number. Charles Kellogg and his bird talk is a holdover, as is also the musical comedy number, *An Opening Night*. The talking picture give us *Truly Shattuck* in song.

PANTAGES—The Caro Miller family always mean something good, and this visit finds them with new material and the added joy of many new dances and beautiful changes of costumes. The Miller family are singers and dancers of artistic merit. The Pattersons are pretty girls whose feats on the high trapeze are thrilling and above the average among turns of that kind. Beth La Mar is a pretty girl who sings her songs in a childish voice and has a bright and happy way with her that won approval instantly. Brooks and Lorella are a pair of careless tumblers whose work brings a laugh that is almost instantly turned to a shudder by their daring. Wolf and Zabella are agreeably amusing in their odd antics. Bert Melburn fearlessly recounts old jokes in a new way and seems to please. The animated weekly reminds one of the many interesting things that happened last week.

REPUBLIC—Leon Morris' performing ponies open the bill with all sorts of cleverly performed tricks, showing the care and skill of a painstaking trainer. E. F. Har- rity sings and dances and dances a little better than he sings. Seymour and Dupree offer a novel musical number in which Mr. Seymour displays his ability to handle several instruments and Miss Dupree puts over some ably presented character songs. Charles de Fur and his dainty girls offer more music in the way of a small musical comedy. The Reeves Concert Co. supplies music of a higher order than the balance of the bill and seem to please greatly. Ha-

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zel Folsom, a youthful songstress, rounds out an excellent bill.

N. B. WARNER.

OAKLAND, May 6.—The Macdonough is having a succession of fine plays that are filling the house to capacity and incidentally making the box office look like a savings bank. Rose Stahl opened in *Maggie Pepper*, 5, and proved one of the genuine hits of the season. The house was packed and everybody pleased. Fine Feathers was the attraction 7-8, and as was to be expected every seat was sold out. Eddie Foy opens in *Over the River*, 9, and then Maude Adams in *Peter Pan*, 13-14. At The Liberty, *The Dawn of A Tomorrow*, which was presented by Bishop's players just a short while ago, is once more the offering and is playing to fully as good business as on the previous occasion. Franklyn Underwood, Walter Whipple, Broderick O'Farrell, Frances Slossom, Jack Pollard, James Gleason, Ivan Miller, George Webster, Jane Urban and Mina Gleason all shine. The *Ne'er-Do-Well* will be the next attraction. Manager Ebey of the Orpheum is giving his patrons a genuine treat this week with one of the cleverest ragtime exponents on any circuit, Belle Baker. Her songs are new and her execution brings down the house and has the audience loudly clamoring for more. *The Window of Apparitions* is also mighty interesting and has everyone baffled. The balance of the bill includes De Renzo & LaDue, Hale Norcross & Co., Grace Castero, Keane & White, Wood & Wyde and Ishikawa Bros. Chums, with Dillon & King, in the roles of Mike and Ike, is playing at The Columbia. Some good songs are well rendered by Teddie LaDue, Ernest Van Pelt, Billie Vandel, Charles Reilly, Hazel Harris, and Maude Beattie. Next Ship O'Hoy. La Graciosa, a gorgeous scenic production of *Visions of Fairyland*, is the headliner at Pantages with Ardath's *Frisky Maids in Iliam*, and Diamond & Beatrice, musical favorites, sharing the honors. Five other fine features constitute an excellent program. Ohl-meyer and his band opened at Idora, 5, and discoursed popular music to a vast assemblage. Blanch Lyons, a dramatic soprano and Charles Lowe, a wizard of the xylophone, are the soloists and both rendered some excellent music. Dr. Carver's *Diving Horses* still prove an attractive feature and another great attraction is fifty large birds from the Southern California Ostrich Farm. Manager Bishop has just completed arrangements with Messrs. Cohan & Harris for the presentation of *Get-Rick-Quick Wallingford* at The Liberty. The play will be produced week of May 26, with the regular Liberty prices prevailing. According to Manager Giesea, the advance sale for *Peter Pan* is the heaviest that the Macdonough has experienced in recent years.



## Correspondence

NEW YORK, May 4.—The largest audience the Palace Theatre has had since it opened four weeks ago greeted Ethel Barrymore last Monday afternoon in a new playlet by Richard Harding Davis called *Miss Civilization*. As Alice Gardner, daughter of a railroad president, Miss Barrymore hears burglars filing an entrance to her father's home. In the house are only her sick mother and maids. Alice telephones to a railroad station to send up the wrecking train with a crew of husky wreckers and a few policemen. Then all Alice has to do when the burglars get in is to entertain them with a light luncheon and loads of advice until the rescuers come. The playlet ran for twenty-six minutes, about twenty of which were taken up with this discussion of the merits of burglary as a trade. Miss Barrymore appeared in semi-negligee and wore her hair hanging over her shoulders. She never looked lovelier on the stage. Bessie Clayton, the dancer, shared the honors of the performance with Miss Barrymore. \* \* \* The Shuberts presented at Newell's Theatre, White Plains, last week a new *Gentleman From No. 19*, which exploits the adventures of the proprietor of an inn outside of Paris. The play is by Henry Kerkoul and Albert Barre and was adapted for the American stage by Mark Swan. In the cast were Walter Jones, Henry Bergman, Richie Ling, Nanette Comstock, Millicent Evans, Florine Arnold, Dorothea Sadler, Jay Wilson, George Probert, Tom Graves, Wallace Owen, E. D. Coe, and Stephen Gillis. After another performance here *The Gentleman from No. 19* will open at the Comedy Theatre in New York on next Thursday night. \* \* \* Probably it was the novelty of presenting Billie Burke in boy's dress that suggested a new performance of *The Amazons*, which was seen last Monday when the Empire Theatre opened its doors to show the New York public once more Arthur Pinero's dainty farce of aristocratic English life. Girls in knickerbockers and emancipated from other conventions of their sex are by no means as rare as they were in 1893. It may be, however, that an admired stage beauty will in this dress make the delightful play of Pinero's as attractive to future audiences as it seemed last week to the public which had gathered to see Miss Burke in the second play she has acted this season. She was the aggressive Lord Tommy, so well acted long ago at the Lyceum by Bessie Tyree and later by Johnstone Bennett, who carried the Pinero work through the other cities of the country. Associated with Miss Burke were Ferdinand Gottschalk and Fritz Williams, who played the same roles they had when Daniel Frohman on February 19, 1894, produced the piece at the Lyceum Theatre. What its author calls his "far-cical romance," had been first acted more than a year previously in London, indeed on March 7, 1893. It was written before *The Second Mrs. Tanqueray*, although performed after the serious tragedy of Paula was put before the London public. Indeed *The Amazons* is a species of scherzo with which the English playwright relieved the gloom of *The Second Mrs. Tanqueray* and *The Notorious Mrs. Elphinstone*, since the play was written

between the two studies of then contemporaneous womanhood. Its London performances failed to reach the number achieved by earlier and more conventional farces, although *The Amazons* was played for more than 100 times. Here at the Lyceum Theatre, by Daniel Frohman's company, with Georgia Cayvan and Katherine Florence as the two sisters of Lady Tommy, the play was acted for eighteen weeks. Last spring Charles Frohman selected three graces of the British stage to play the emancipated young women, and Pauline Chase, Marie Lohr and Phyllis Neilson-Terry were the lucky trio who acted Lady Tommy, Lady Wilhelmina and Lady Noeline during the London run of the play. Mr. Frohman changed his mind about importing this company for the Empire and gathered American players about Miss Burke. No recent revival of a popular play of the past has been so successfully accomplished as *The Amazons*. It is the same delightful fooling it was at first and it probably will be just as acceptable a decade later. But it will not always be fortunate probably in the possession of such a delightful apparition of youth as Billie Burke in the masculine garb of the girl who grew up as a boy. All the qualities of her nature that have endeared her to this public were exhibited in their most charming estate. Perhaps a little more remodelling of those robin's egg blue calves might have satisfied the exacting who were surprised at the unsuspected amplitude. But it was only the exacting who complained that there was an excess of matter rather than the extremest delicacy of outline. And even they could not complain of the white riding breeches in the first act. Ferdinand Gottschalk was as irresistibly humorous as of old in the role of the aristocratic Galfred, with all his family traditions. Fritz Williams could never have been more agile nor more volatile as the anglicized Frenchman, Miriam Clements, Dorothy Lane and Shelley Hull were others who helped to make the revival delightful, with Miss Burke and her interpolated song in the second act its brightest minutes. New York added to its knowledge of Strindberg's plays last week when Marcia Walther acted in *Countess Julia*. Paul Orloff has produced this famous work here in Russian. It has also been acted in German, but it was unknown until yesterday in the vernacular. *Countess Julia* is a powerful study of class and heredity and the way in which physical passion may temporarily—but only temporarily—prevail over them. The author's mother was a servant and much of the bitterness and unhappiness that came into his own life is said to have been the result of this social inferiority. There is always much that is biographical in everything that he writes, so it seems inevitable that the opinions of the coachman on the one side and on the other the countess who became his mistress, are the views that Strindberg felt of the servant class and what a woman of the aristocracy felt toward an inferior class. Nothing is more truthful in the denotement of the woman's feeling for

the servant than the alternation of contempt for his character and the overwhelming physical passion that sent her back to his arms with a force she could not resist. Her inability to descend successfully to another sphere than her own once the fire of passion was out of her veins is as powerful as his own subjection to the authority of his betters once it is asserted. This lackey who has seduced the daughter of his employer on a midsummer night may bully her with the roughness of *souteneur* because in passion she has made herself lower than the kitchen maid he is going to marry. But he trembles at the sound of her father's bell because that represents authority and all that stands back of it. When *Countess Julia* dances madly with her father's lackey and throws herself at his head, he realizes the material value of such a hold on any woman of higher rank who may serve to help him raise himself in the world. She shudders at his ideal of final elevation—which is to keep a hotel on Lake Como until he has earned money enough to go to Roumania and buy a count's title. For this she has in a moment of sultry passion given herself to the man who cleans her father's boots. But there is stark tragedy in the close of this revolting episode when the woman starts off to cut her throat because the will of the man on whom she threw herself away has been strong enough to control hers and commands her to commit the suicide she is afraid, without his influence, to attempt. Not all that might be done for Strindberg's tragedy was to be found in the acting. Miss Walther is an excellent actress. Frank Reicher did all that a wholly cerebral conception of his character could. But Jean is also a man of strong physical force. Mr. Reicher was admirable in his sense of victory after *Countess Julia* went to his room to escape the other servants. Then his utter inability to be, after all, anything but the servant he had been born, was skilfully done. Adelaide Wilson played the other servant with some indication of the family talent. The play was repeated on Friday afternoon. It is played in one act, with an interlude of folk dancing. \* \* \* Augustus Thomas' *Arizona* is a live drama with plenty of strength in it, as the all star revival of the play at the Lyric Theatre last Monday amply proved. The production was made under the direction of the author, who, after the third act, made a typical Thomas speech. The play has lost nothing in power during the thirteen changing years that have elapsed since its production. The present cast eclipses all former ones and includes Chrystal Herne as Estrella, Elsie Ferguson as Bonita, Dustin Farnum as Denton, William Farnum as Colonel Bonham, Walter Hale in his original role of Higman and Vincent Serrano again as the Mexican cowboy. \* \* \* Several new scenes were introduced in *The Honeymoon Express* last week at the Winter Garden, when the second edition of this entertainment was ushered in with several important additions to the cast. In making her appearance at the Winter Garden, Grace La Rue sang two entirely new songs—*The Concert in the*

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## THE BIGGEST REPERTOIRE COMPANY ON THE COAST

Tracy, Monday; Oakdale, Tuesday; Lodi, Wednesday; Modesto, Thursday; Turlock, Friday; Madera, Saturday; Merced, Sunday.

Sky and My Love of Old. Ina Claire sang *Prudence* and *Where the Red, Red Roses Grow*. With Charles King she performed a dancing specialty and gave several of her impersonations. \* \* \* The Grand Opera House had *Officer 666* as its offering last night and the popular farce was received with the usual merriment. The company is the same that produced the piece so long since at the Gaiety Theatre. The Talker is the programme at the Harlem Opera House this week. Florence Malone who played the part so long at the Harris Theatre is the heroine of the present performance of Marion Fairfax's play of suburban life. The West End Theatre went in temporarily for vaudeville yesterday. Eva Tanguay brought her company there for a week of what she describes as "volcanic vaudeville" and audiences seemed to enjoy the contrast with their usual entertainment.

GAVIN D. HIGH.

SPOKANE, April 30.—American: The American Theatre Co. presents for the first time here *The Liars* and no better bill could be picked to introduce the new leading lady Auda Due, to Spokane audiences. Miss Due made a lasting impression with her audience in the part of Lady Jessica, playing the part with a natural and simple air that would be a credit to Isabel Irving. Henry Hall as Sir Christopher was delightfully cast. Earl Dwyer plays the part of Falkner in a conscientious manner. Laura Adams and Huron Blyden are well cast and the entire company is seen to very good advantage and is a most pleasing attraction. Orpheum:—Gus Edwards, *Song Review*, is the feature event and is making a big hit. The prima donna of this act is Lillian Boardman, a well known coast defender and she is proving a big hit. Dave Kramer and George Morton have a refined blackface act that is full of good comedy and singing. An All Night Session is the title of a comedy playlet presented by Wm. Lytell and Shirley De May that is one of the brightest spots on the bill. Ben Linn, formerly with *The Pianophiends*, is doing a very neat little monologue that is pleasing. General Picano is a world famous sharp-shooter that has a spectacular offering in this line. Les Alvarsee's have a wonderful trapeze offering that is full of thrills. Pictures complete the bill.

### Statement of Ownership

In compliance with Section 467½ of the Postal Laws and Regulations, the following statement of ownership of THE DRAMATIC REVIEW is made: Charles H. Farrell, Editor; Charles H. Farrell, Publisher; Charles H. Farrell, Manager. CHARLES H. FARRELL, Manager.

Sworn and subscribed to before me this 12th of April, 1913.

J. D. BROWN,

Notary Public in and for the State of California, residing at San Francisco.

LLOYD V. HAMILTON and ETHEL ANDERSON were married in Oakland Wednesday of last week.



## Correspondence

CHICAGO, May 4.—Whether there is revolution or evolution in the minds of managers concerning the substitution of the film drama for the flesh and blood spoken representation on the stages of some of our oldest and leading playhouses, this scribe does not pretend to say, but the fact remains that three of the legitimate houses of Chicago are now giving motion picture exhibitions at popular prices, with the accent on the pop. \* \* \* From the Manger to the Cross is the attraction at the Cort. It illustrates the life of Jesus Christ from His birth in the manger to the crucifixion on the barren hill of Golgotha. Gene Gontier, one of the most convincing of picture players, is the Mary of the story. \* \* \* Beginning tonight, McVicker's will have Quo Vadis in picture form. \* \* \* We are becoming strangely habituated in these times to the unusual and unconventional in our dramatic forms; no phase of sacred or profane history is secure against the prying eyes and the adaptive attitude of the modern playwright and producer. In this connection it may be remarked that Chas. Rann Kennedy's *The Terrible Meek*, which is now being played to a mixed curious and cultured assemblage of persons at the Fine Arts Theatre, is of a character which not only makes the unthinking think, but excites wonderment among lives which, perhaps, are too well acquainted with merely the drab in life and work. Even though far from technically perfect, Mr. Kennedy's drama, in the hands of such an accomplished coterie of artists as Edith Matthison and associates, is beautiful and intense, revealing the most somber tragedy of the world's history in its most significantly dramatic and touching side. \* \* \* Harry Powers has a regular money maker in the Morosco production, *The Money Moon*, which has Orrin Johnson, Ada Dwyer, Marguerite Leslie and Lennox Pawle in the cast. The piece has now been running at Powers for a week, drawing full houses at every performance. \* \* \* That inimitable comedian, Willie Collier, in *Never Say Die*, is attracting hosts of admirers, real and potential, to the Princess. \* \* \* George Cohan, the actor-playwright, who wrote patriotism and the American flag into our domestic drama, is playing to crowded houses at his own theatre in Broadway Jones. \* \* \* No more will the walls of the old Chicago Opera House resound to the declamatory efforts of the actor man. Last night, to the inspiration of a large audience, the last performance of *The Escape* was given, and the obsequies of the old theatre were begun. As master of ceremonies, Paul Armstrong introduced from the stage a number of players who had acted in the theatre in years gone by. Among them were Blanche Ring, John Slavin, William Collier, George Cohan, Amelia Summerville, Edward McWade, Sr., Frazer Coulter and James H. Shannon. After their appearance Auld Lang Syne was sung and the audience dispersed with the throwing of confetti. \* \* \* At midnight a

banquet was tendered at the Hotel La Salle to George Kingsbury, manager of the Chicago Opera House. He was presented with a chest of silver. Lyman Glover acted as toastmaster and the speakers included Paul Armstrong, Judge Marcus Kavanaugh, Milton J. Foreman and Father M. J. Dorney. \* \* \* Joseph Santley, May Vokes and John Slavin, assisted by a large and talented company of musical comedy adepts, are having the time of their young lives at the Garrick Theatre in *When Dreams Come True*. \* \* \* Blanche Ring, in *When Claudia Smiles*, continues at the Illinois, where in her ringing and vivacious songs, her undeniable comedy sense and an inborn faculty to get close to the audience, is certainly adding to her reputation. \* \* \* Edwards Davis and his company, in an allegory called *The Kingdom of Destiny*, will play the *Majestic* this week. Others on the bill are: The Besson players in a one-act comedy; The Bogannys, lunatic bakers; Belle Ashlyn, and Billy Gould and Georgette, the latter who is said to resemble Eva Tanguay in method. \* \* \* Marie McFarland, known as the American Melba, tops the list at the Palace Music Hall this week. Robert Haines in *The Coward* also appears; Bert Levy, cartoonist; Volant, in a musical novelty called, *The Flying Piano*; Kenny, Nobody and Platt, in blackface; Jack Hazard in monologue and songs, and Egbert Van Alstyne, song writer, make up an excellent program. \* \* \* Great Northern will have The Duttons, equestrians—a splendid headline feature. Others are The Seven American Whirlwinds; Blake's Comedy Circus; Adair and Hickey; *The Flying Geers*; Patty Bros. and Carl Randall. \* \* \* Sam Howe's company of burlesquers comes to the Columbia this week. \* \* \* Sarah Padden, in *The Third Degree*, plays the Crown during the ensuing week. \* \* \* Victoria Theatre has Paul Armstrong's *The Underworld*. \* \* \* The Yoke is the offering at the Imperial. \* \* \* W. A. Brady's production of *Mother* is being acted at the National. \* \* \* Wilson Avenue Theatre patrons this week will hear Dr. Cook in his lecture on Arctic exploration. \* \* \* Star and Garter offer Chas. H. Waldron's *Trocadero Burlesquers* this week. \* \* \* Jones Linick and Schaefer's new booking offices opened yesterday on the fourth floor of the Orpheum Theatre Building. Frank Q. Doyle is general manager of the enterprise. \* \* \* White City will open next Saturday with some of the newest and best outdoor amusement features. Much money has been spent in embellishing the park, which now fairly shines in its white and green color scheme. \* \* \* Sans Souci, another amusement park which has long enjoyed the favor of Chicagoans, opened yesterday in the proverbial blaze of glory.

OWEN B. MILLER.

VANCOUVER, April 30.—Empress: Walter Sanford is offering this week a beautiful production of *The Two Orphans*, an old play that is always popular. The entire company have never been seen to better advantage and it can be easily said that this is the greatest treat ever afforded Empress patrons. Avenue: The Del Lawrence Co. is

offering the greatest political play, *The Boss*. Del Lawrence as Michael Ragan, "The Boss," gives a strong and finished presentation of this complex character. Maud Leone as Emily Ragan, the wife, gives her a chance to display her emotional ability, which she does in a wonderful manner. Opportunity is given Miss Leone, Miss D'Avra and other ladies of the company to show some very beautiful gowns, and the scenic investment is all that could possibly be desired. Each and every member has a difficult part this week and every one is seen to great advantage. Imperial: Chauncey Olcott in *The Isle o' Dreams* appears here Saturday evening, May 3. Panama: Off to the Front is the title of the show this week, with Herb Bell and Ira Robertson in the leading comedy roles of two soldiers. Aubrey Carr does a handsome juvenile this week and is getting to be a regular matinee idol. Jimmie Wright presents a clever character portrayal. Edith Wilma handles the soubrette role charmingly. Pantages: Ed. Morrell and Shaw's Comedy Circus are the headliners this week, and are two great acts. Jane Roberts presents *The Dollmaker's Dream*. This is probably the prettiest sketch in vaudeville. Reeves and Warner have a fine singing, talking and dancing act that scored. Carl and Lillian Mueller, expert hoop rollers, are a big drawing card. The Three Musical Elliotts, vocalists and harpists, have a delightful act. Pathe weekly of current events complete a good bill. Columbia: First half—Valdare troupe of cyclists, headliner, and are very good. May Kessler, cornetist, very good. Boston and Von offer a neat song and dance act. Little Olga, European trapeze artist, pleased. Last half—Babe Lenhardt, child singing and talking act—very big hit. Lewis and Abbott offer a novelty singing, dancing and talking act. Barnes and Asher, blackface comedians, pleased. Miller Bros. offer a novelty transformation act that is a decided hit.

MARYSVILLE, April 24.—Nat Goodwin played the part of Fagin in *Oliver Twist*. The star's make-up was a marvel and his fine acting noticeable. His company was good.

ELMER TOMPKINS, manager of the Opal Theatre, Hollister, has one of the best and cleanest theatres on the Pacific Coast. It is a pleasure for a performer to work there as Mr. Tompkins is one of the most affable managers in the game.

## Dates Ahead

ARE YOU A CROOK? (H. H. Frazee, Mgr.)—New York, April 28, indefinite.

BISHOP'S PLAYERS.—In stock, Ye Liberty Playhouse, Oakland.

CHAUNCEY OLCOTT in *The Isle o' Dreams*—Vancouver, May 3; Seattle, 4-10.

DELLA CLARKE CO.—Eugene, May 10; Corvallis, 12; Albany, 13; Salem, 14; Astoria, 15; Elma, 17; Aberdeen, 18; Olympia, 19; Centralia, 20; Victoria, B. C., 21; Westminster, 22; Vancouver, 23-24; Bellingham, 25; Everett, 26; Ellensburg, 27; N. Yakima, 28;

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Walla Walla, 29; Dayton, 30; Lewiston, 31; Moscow, June 2; Colfax, 3; Spokane, 4.

EDDIE FOY (Werba & Luescher; J. Louis White, mgr.; A. W. Bachelder, bus. mgr.)—San Francisco, May 11-24; Medford, 26; Eugene, 27; Salem, 28; Portland, 29-31; Seattle, June 1-7; Tacoma, 8; Everett, 9; Bellingham, 10; New Westminster, B. C., 11; Victoria, 12; Vancouver, 13-14; Calgary, 16-18; Edmonton, 19-21; Saskatoon, 23-25; Regina, 26-27; Brandon, 28; Winnipeg, 30-July 5.

KOLB & DILL—Chas. Muehlman, Mgr.)—Los Angeles, April 27 (four weeks).

FRECKLES (Dan Martin, mgr.; Geo. Elmore, bus. mgr.)—New Westminster, May 10; Bellingham, 11; Everett, 12; Ellensburg, 13; N. Yakima, 14; Spokane, 15; Colfax, 16; Lewiston, 17.

FINE FEATHERS (H. H. Frazee, mgr.; Chas. Hertzman, adv.)—Fresno, May 10; Bakersfield, 11; Los Angeles, 12-20; San Diego, 25-26; Pasadena, 27; Santa Barbara, 28; San Luis Obispo, 29; Sacramento, 30; Portland, June 1-4; Aberdeen, 5; Tacoma, 6-7; Seattle, 14; Everett, 15; Bellingham, 16; Victoria, 17-18; Vancouver, 20.

LAURETTE TAYLOR in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

MOROSCO STOCK CO.—Los Angeles.

ROSE STAHL (Ollie Alger, bus. mgr.)—Tacoma, May 11-12; Victoria, 13; Vancouver, 14-15; Bellingham, 16; Everett, 17; Seattle, 18-24; Calgary, 26-28; Edmonton, 29-31; Saskatoon, June 2-3; Prince Albert, 4; Regina, 5-6; Brandon, 7; Winnipeg, 9-11; Duluth, 13-14; Minneapolis, 15-18; St. Paul, 19-21.

SELLS FLOTO CIRCUS—Napa, May 10; Roseville, 11; Oroville, 12; Chico, 13; Sacramento, 14; Colfax, 15; Reno, 16; Winnemucca, 17; Elko, 18; Ogden, 19.

THE GREY HAWK, with Albert Phillips and Leila Shaw (Rowland & Cliford, Inc.; Frank Hurst, mgr.)—Pittsburg, May 5-10; Toronto, 12-17.

THE MISSOURI GIRL (Norton & Rith)—Hamburg, Iowa, May 10; Creston, 11; Osceola, 12; Seymour, 13; Centerville, 16; Ottumwa, 17; Oskaloosa, 18; New Sharon, 19; Newton, 20; Victor, 21; West Liberty, 22; Muscatine, 23; Moline, 25.



## THE SAN FRANCISCO Dramatic Review

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CHAS. H. FARRELL, Editor

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### Tivoli Plans

The cheerful announcement is made that the Tivoli Opera House will open Wednesday evening, May 21, with the same policy that made it one of the most beloved of San Francisco institutions for decades before the fire. Manager W. H. Leahy returned from New York on Wednesday with his customary smile and a pocket full of contracts with light operatic stars of great renown in the metropolis. The musical director chosen for the Tivoli is Hans S. Linne, a man peculiarly adapted to the work before him. The soprano is Rena Vivienne. Hon. Berge, well remembered here for her vivacious impersonation of Mascha in *The Chocolate Soldier*, will be the prima donna soubrette. Stella de Mette the contralto, comes from the Metropolitan Opera company. Sarah Edwards, also a contralto well known in this city, has been secured for character roles. The tenor of the organization will be John Phillips, the original *Chocolate Soldier*, just from the Aborn Opera company, and the barytone roles will be entrusted to Henry Sautrey. Charles Gallagher, the basso and character comedian, will be new to San Francisco and Robert Pitkin, a funmaker, who is possessed of a capital singing voice, comes direct from Broadway, where he is a prime favorite. He was with Los Angeles companies for several seasons. Of course, the chorus, always a feature of the Tivoli, will be made up of the best voices obtainable and the girls will be many and pretty. Manager Leahy has selected for the opening *When Johnny Comes Marching Home*, which ran for fourteen weeks at the old house. Everything will be the same as at the old Tivoli, especially the prices—twenty-five, fifty and seventy-five cents and it is safe to say that the whole town and his wife will be in evidence at the opening.

### Charles Dillingham Weds

NEW YORK, May 6.—Charles Dillingham, one of the best-known theatrical managers of New York, was married yesterday in Purchase, N. Y., to Miss Eileen Kearney of California. Mr. and Mrs. Dillingham left today on board the Kronprinz Wilhelm for an extended tour of Europe. Mrs. Dillingham has been on the stage for the last three years. Her last engagement was under the Frohman management with Mme. Nazimova. She started her career in this city in musical comedy. The marriage was kept secret until Dillingham notified his New York office by wireless of his marriage after the Kronprinz Wilhelm was out of the harbor on her way to Plymouth.



### Constance Oliver

Constance Oliver, a pretty and petite daughter of the Golden West, has created quite a favorable impression hereabouts lately by some clever ingenue work. As Zoie, in *Baby Mine*, as the young daughter in *Are You A Mason*, as the young lover in *The Charity Ball*, and in a number of like parts she has shown that she is possessed of much ability, and a decided charm of manner. She will give a good account of herself in the future and will add to the great list of coast actors who have made the West famous as the home of theatrical talent.

### Dippel Quits Opera Field for Three Years

PHILADELPHIA, May 4.—It was announced today at a meeting of the Chicago-Philadelphia Grand Opera Company that Andreas Dippel, who resigned as general manager of the organization recently, would retire from the grand opera field for three years. Dippel received \$25,000, which was to have been his salary next year, and other consideration for his agreement not to enter the grand opera field for three years and for turning over contracts held by him with singers to the Chicago-Philadelphia company. The total amount paid to him was not made public.

### Tabloid Music for Oakland

Fred Giesea, Franklyn Underwood and Mr. Giesea's musical director at the Macdonough theatre in Oakland have formed a company to produce tabloid musical stuff during this summer, opening a week from tonight, and playing as far south as San Diego, this being planned in order not to conflict with the big New York shows that are billed to come to the coast during the summer. At the time of going to press the company had not been filled, but the names of John Kearny and Myrtle Dingwell are prominently mentioned.

### Oliver Bailey's Plans for Next Season

Oliver D. Bailey, who has returned to Seattle from a trip to New York, where he was in consultation with John Cort over the future of the Seattle theatre in the northern city, has formulated certain plans for next sea-

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son that will have quite a bearing upon theatricals in the northwest. He will conclude his present stock season on June 30, and will for the summer house a series of tabloid musical shows. After that he will produce some of John Cort's new plays, and if things turn out all right will go to New York next season and produce some of the plays there, at the same time keeping the Seattle theatre open and producing new, as well as known successes. As a producer, Oliver Bailey is unusually clever, and upon the face of things, it looks as though the new plan would have much in its favor.

### Sells-Floto Circus One Big Hit

The Sells-Floto Circus, which showed here last week for four days was a tremendous success, people being turned away at every perform-

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once with the exception of the first matinee. The circus, with enlarged seating capacity, and a number of new attractions added, is a splendid affair, and is fast becoming the most popular of all our tented aggregations.

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## Columbia Theatre

Peter Pan will never grow up—and Maud Adams will never cease to be a drawing card in the Barrie play. Crowded houses at all the regular performances and still more crowded ones at all the special matinees tell of the great prosperity that is characterizing this engagement. This is the second time that we have had Miss Adams in this delightful phantasy of childhood and the story and idea of the play is well known to all, so it is unnecessary to dwell upon those features of the performance. As to the company, it is well to the front, clothed in the usual Frohman excellence. Miss Adams is as alluring and as light-footed as ever in the part of Peter. Indeed her chief characteristic seems to be best explained by the words light-footed, for she flits through the five acts of the play with the grace of some fairy creature. Her manner of speech and her whole personality fit her most adequately for the role. Robert Peyton Carter plays the two parts—Mr. Darling and the pirate chief—and his portrayals are delightful, especially that of the pirate, which he employs much whimsical humor. Marion Abbott is a beautiful woman and her idea of Mrs. Darling is altogether satisfactory. Ann Pittwood is capable in the role of Wendy and the parts of John and Michael are taken satisfactorily by Edwin Wilson and Audrey Ridgewell. Byron Silvers plays the part of the dog nurse, Nana, and gives a most pleasing impersonation. Scenically the scenery and costumes were all that could be desired and it may be mentioned in passing, that the company carried an unusually fine musical leader.

## Cort Theatre

This will be the last week of Oliver Morosco's brilliant spectacle, The Tik-Tok Man, and what with extra matinees, all packing the theatre, it must be said that the three weeks' engagement has been a brilliant success. From the start Mr. Morosco has contended that a run of three weeks or more was possible in this town, but that in order to accomplish this one must go after the business. And he did. He spent something like \$2,000.00 in extra advertising, and the result has repaid him with big interest. The show will stay here a week or so, and the time will be spent in rehearsing, so that when the company opens at the Grand Opera House in Chicago about the last of this month it will be in ship-shape and ready for the most critical Chicago reviewers. Commencing tomorrow, Eddie Foy will be seen in the musical joy, Over the River.

## Alcazar Theatre

This week the Alcazar is offering another treat in Old Heidelberg, the play which will never grow old because it is itself the incarnate spirit of youth. Plays may come and plays may go but whenever this one may choose to appear it will find an audience ready to watch it between smiles and tears and to leave it with tender melancholy over the hapless fate of the poor young prince who was forced to forego his natural birthright of happiness for the more immediate duty of kingship—even though, before the door of his kingdom closed and shut it out forever, there came to him through the unstained youth and joyous romance one brief moment of perfect bliss.

The role of prince Karl is in the congenial hands of Charles Waldron, who looks every inch the prince as he interprets it with a delicate appreciation of its light and shade his voice and intelligent reading of the lines adding not a little to the charm of his performance. If any adverse comment could be made it would be on a slight tendency to hold his emotions too much in check which is something that may easily be adjusted. In the part of Kathi, the little maid of the inn, Madeleine Louis has a part that is absolutely suited to her and she invests it with a sweet ingenuous girlishness that is a charming and effective contrast to Waldron's fine manliness. Burt Wesner is very much at home with the delightful old tutor, Doctor Juttner. Bennison's character work was never more clean-cut than in Lutz the pompous valet, and Roy Clements is a distinguished and dignified Staatsminister, though his enunciation leaves something to be desired. Stewart Masten, a new face, is the Hofmarshall. As Graf von Asterberg, the moving spirit of the students, John A. Butler gives his genial spirits free rein while his namesake, David W. Butler, makes another milestone in his upward progress as one of the imposing Kammerherrn, the other being Edmond Lowe, who is equally effective as a red-belted student of Heidelberg. The excellent work of Joe Fogarty as the inn-keeper is ably seconded by his picturesque frau, Clara Beyers, and Adele Belgarde, who is in her element as the old peasant woman, his aunt. And last but not least is the clever and interesting Kellerman of Lee Millar. The student scenes are full of life and color and the play is mounted with a keen appreciation of artistic values, both in the actual setting of the stage and also in the effective costuming.

## Savoy Theatre

The James K. Hackett Prisoner of Zenda pictures will terminate their engagement here tonight after a two weeks' stay. The pictures have been unusually interesting and show what a decided advance moving picture photography is making. Next week, the celebrated Frederick Warde pictures showing the tragedy of Richard III.

## Semi-Annual Exercises

On Friday afternoon at 2 o'clock the Butler-Nelke Academy of Dramatic Arts held its semi-annual graduation exercises at the Alcazar Theatre. Twenty-five students appeared. This is the seventh class to be graduated from this school and a particularly interesting program was presented. Among other numbers there were two plays—Saint Cecilia and The Return of Deborah; a monologue, The Confessional; Indian songs and solo and ensemble dances arranged by Miss Anita Peters. Miss Katherine Johnson and Miss Leah Hatch received diplomas. Other clever students who appeared were Joseph Macaulay, Stewart Masten, Hortense Gilmore, Edna Riese, Hortense White, Cynthia Reed, Mabel Airey, Virginia Scott, Willma Wilkie, Margaret Goetting, Zella Goodman, Hilda Carval, Eugenia Guessford, Margaret Marks, Phyllis Dix, Nellie Walker, Mrs. Mark Larkin, Ramona Zander, Vinan Hatch, Pearl Legler, Mary Doyle, Verna Airey, Annette Reid and Zella Goodman.



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THE FAMOUS GLOBE THEATRE BEAUTY CHORUS



## Correspondence

SAN DIEGO—Spreckels Theatre, 8: Eugene Ysaye, Belgium violinist. Lew Fields' all star Hanky Panky company, 9-10. Savoy: The Belle of Chinatown; Four Provost; Fun In a Turkish Bath; Williams and Tucker in the slang classic, Skinny's Finish; Willie Hale and Brother in Bits in Vaudeville; Leonard and Drake, mimics and comedians, and Ed. Gray, tale teller. Empress: Edison's Talking Pictures; Mr. and Mrs. Ward Caulfield in The Section Boss; The Three Varsity Fellows, in A Campus Rehearsal; Three Perfect Diving Girls; Neil McKinley, funster; Stith and Garnier, spinners and manipulators; Paddock and Paddock, song and dance experts. Mirror: Mme. La Fremini, mental wonder; Myrtle O'Neill, vocalist; Emil Subers, the Georgia boy. Princess: Gordon and Gordon, in Frogland; Birch and Birch, novelty musical act; Pearl Palmer, pianologist and soubrette. Lyceum Theatre: The new theatre opened Monday with The Deep Purple. During last week some excitement was caused by the retirement of Felice Davis, leading woman, and Bessie Sankey, ingenue, who decided to return to San Francisco before beginning rehearsals. Stage Director Ed. Clisbee has put on the play with splendid results. Alice Meyer plays 'Frisco Kate and furnishes a strong characterization. Raymond Whittaker is splendid in the male lead, and other parts are well taken.

TACOMA, May 5.—Motion pictures are being exhibited this week, and will be used in the future to fill in the open time. A fine line of shows booked for this house in the future, namely: John Drew, 8, followed by Rose Stahl in Maggie Pepper; Nat Goodwin in Oliver Twist; Maude Adams in Peter Pan; Alla Nazimova in Bella Donna; Fine Feathers with

all star cast: Eddie Foy in Over the River; Blanche Bates in Witness for the Defense; Frances Starr in The Case of Becky; Raymond Hitchcock in The Red Widow; Charles Cherry in The New Secretary; Hanky Panky. The Princess stock is seen in The House of a Thousand Candles. Empress—The bill consists of Joe Fanton Athletes, Waterbury Bros. & Tenny; Lester Leigh and La Grace, juggling and Indian clubs; Hayden Stevenson and Louise Valentine in The Love Specialist; Marguerite, the unknown; Jere Sanford, the chore boy. Pantages—Ed. Morrell, ex-convict; Shaw's Comedy Circus; Reeves & Warner, singing and talking comedians; Doll Maker's Dream, with June Roberts; Serenado Trio, and Carl and Lillian Muller.

MARYSVILLE, May 6.—Miss Rose Stahl delighted a large audience, appearing here the second time to a full house and received great applause.

SAN BERNARDINO, May 6.—At the Opera House (Mrs. M. L. Kiplinger, mgr.), on May 1, Eddie Foy and his excellent company presented Over the River. The play was thoroughly enjoyed by a full house, in fact the largest of the season since the opening night of the new house. 13, Raymond Hitchcock in The Red Widow. The Opera House, Auditorium and Temple, with films and vaudeville, continue to draw good crowds nightly. Gill's Travel Pictures, independent, are being presented at the Unique this week by an old-time resident of this city, Wm. Menzel. At the opening last night a good-sized audience was in attendance. J. E. RICH.

J. C. WILLIAMSON, the Australian master of theatres, arrived in town last Monday by boat from Sydney, and went to the St. Francis Hotel, a very sick man. Soon after his arrival there he became worse and was taken to one of our hospitals, where his condition is critical.



## Cort Theatre

The announcement of comical Eddie Foy's engagement at the Cort Theatre, commencing next Sunday evening, is really a theatrical event of much interest, not only on account of the promise of a night of fun with Eddie Foy, but because Werba & Luescher are sending a company and production in Mr. Foy's latest success, *Over the River*, that is said to rival both their *Spring Maid* and *Rose Maid* productions. *Over the River* is described as one of the most stylish girlie shows that ran on Broadway last season. Its chorus and ballet, augmented by the addition of the "Eight Berlin Madcap" dancers from Germany, became one of the most talked about ensemble organizations of the year. The piece was also the first to introduce a cabaret scene showing the interior of one of New York's popular all-night restaurants where the "400" go for their after-theatre entertainments. Eddie Foy is said to be at his best in this latest success. The fact that Eddie Foy's children will appear during the action of the play has aroused great interest among local theatregoers, for there has not been a magazine, nor daily periodical of any description but what makes mention of these clever children.

## Alcazar Theatre

A Tale of Two Cities is to be started on a one-week run next Monday evening, with Chas. Waldron as Sydney Carton and Justina Wayne, one of America's most capable and experienced young leading women, specially engaged for the exacting role of Mimi. This dramatization of the famous book is the only one fully in accord with modern rules of play building. Unlike any preceding version, it does not emphasize characterization at a sacrifice of general dramatic value. While rigidly adhering to the original plot, it presents no scene or personage that is not essential to coherent narration, and from opening until finish its action does not lag for an instant, but swiftly forges onward with cumulative intensity of interest, thoroughly routing any idea that Dickens' works cannot be made to meet up-to-date stage requirements. It is none the less true, however, that A Tale of Two Cities is exceptionally fitted for dramatic treatment. Almost every chapter of the novel affords distinct material for the basis of a gripping play. There are a prologue and four acts in the Alcazar's next offering, the places shown being a barn near the chateau of St. Evremonde, Carton's chambers in London, Manette's garden in Soho, the tribunal of the republic in Paris, Manette's sitting-room in Paris, Darney's cell in the prison of La Force, a common cell in the same institution and the guillotine from which Carton and Mimi looked at earth for the last time. The prologue depicts the crime of Darney's father, which resulted in the imprisonment of Manette, and the play begins with Darney's acquittal through Carton's agency and proceeds with directness until the tremendous tale is concluded. And students of Dickens who are ac-

quainted with the abilities of the Alcazar's regular acting corps will be gratified by the cast, which includes Louis Bennison as Ernest Defarge, Burt Wesner as Mr. Lorry, Lee Millar as Mr. Stryver, Roy Clements as Dr. Manette, Edmond Lowe as Charles Darney, John A. Butler as the Comte de Fouchet, Rhea Mitchell as Lucie Manette and Adele Belgarde as "The Vengeance."

## Savoy Theatre

That favorite legitimate actor and Shakespearean tragedian, Frederick Warde, will make his first appearance in motion pictures in this city at the Savoy Theatre, and for but one week, commencing at the matinee of next Monday. As the medium of his introduction to the film world, Shakespeare's wonderful tragedy, *Richard III*, was chosen, and a production made in the open air that is said to be a veritable masterpiece. Mr. Warde was assisted by a cast of notable legitimate actors and the 70 scenes shown by the five reels required over a thousand people for the enactment. Five distinct battle scenes are faithfully portrayed, two hundred horses being required for the sanguinary conflict, and a three-masted warship, crowded with soldiers, on real water, is but one of the many big features. The architecture, costumes, armor and all of the paraphernalia incidental to the production are historically correct in every detail, and no stage ever witnessed so elaborate and unusual a presentation of *Richard III* as is afforded by this celluloid marvel. The entertainment takes about two hours, and in the principal Eastern cities it has created a decided sensation among Shakespearean scholars. In the meantime James K. Hackett, in his motion picture reproduction of *The Prisoner of Zenda*, is pleasing Savoy patrons these afternoons and evenings, and the last presentations will be made Sunday. Gill's Travel Tours will follow *Richard III* in motion pictures at the Savoy Theatre.

## The Orpheum

There will be five entirely new acts next week. A truly marvelous exhibition of canine intelligence will be given by Don, the talking dog. Don is eight years old. He is a German hunting dog and the property of Martha Haberland, who puts him through his paces on the stage. He speaks such words as unger (hunger), ruhe (rest), kuchen (cake) very distinctly. His greatest success is made with the vowels u and e. He accentuates every syllable sharply. Few ballets have been conceived on as an original or unique idea as *The Top o' th' World Dancers*. They consist of several boys and girls trained in the various intricate numbers they execute, and selected not only with regard to their ability, but also their personal appearance. In the

most novel *Collie Ballet*, half a dozen finely bred dogs do their share. The company is seen in *Kris Kringle's Dream*. Lester, ventriloquist, will also be included in the new novelties. He is unique in his line and great fun is caused by the manner in which he introduces his puppet, who, instead of obeying his master's orders, is the boss of the job. Lester throws his voice about while drinking or smoking. The Curzon Sisters, two charming little Southern girls, who are known as *The Flying Butterflies*, will flit through the air like butterflies while holding on by their teeth in order that their arms may be able to manipulate their wings and so perfect the illusion. Hale Norcross will present Charles Dickson's comedy playlet, *Love in the Suburbs*. He will be supported by a capable little company. The Tenderfoot's *Temperance Pledge* and *The Singing Society* will be the Edison Talking Pictures for next week, which will be the last of Lydia Barry, The Arnaud Bros. and Julius Steger and his company in Justice.

## The Empress

Slayman Ali's Hoo Loos, a troupe of eleven Arabian acrobats, will top-line the new program. Mr. and Mrs. Mark Murphy, the evergreen Irish comedy favorites, will divide headline honors with their latest comedy triumph, *The Coal Strike*. Vilmos Westony, Wagnerian pianist, will offer a large repertoire, several of his numbers being of his own composition. Marie La Varre, a French comedienne, has an abundance of talent and grace, and wears gorgeous gowns. Ernest A. Rackett, the "Richard Carle of Vaudeville," will dish up some unctuous comedy. Hall and Clark, gymnasts of cleverness, perform with style and finish. Shields and Le Pont, entertainers, and the Pathe Weeklies are among several other features.

## The Pantages

Lasky's jingling travesty of the road with his sextette of merry musical tramps tops the new bill which opens Sunday's matinee. For a climax the hoboes execute a screamingly funny burlesque on the Texas Tommy with three of the men toggled out as female "boes." A playlet with a distinct change from the ordinary run of vaudeville sketches is *The Days of '61*, dealing with a scene at the Old Soldiers' Home at Washington, D. C. Jere McAuliffe enacts the role of old Pat McCarthy, who fought with Sherman through the four years' conflict, and dreams the fighting days are back again. "The Cinderella of Vaudeville" is what they call dainty Violet McMillan. Ella Fondlier and her brother offer a tabloid show with bits of juggling, acrobatics, dancing and singing. Ella does a few thrillers on the wire cable for extra measure. Jeanne Brooks and Billy Noble have a short session of

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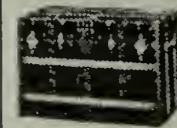
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## Personal Mention

HOWARD LINDSAY has joined the Princess Stock Company in Fresno.

DAVID KIRKLAND has joined the Universal Film Company in Los Angeles and will be in the south land for a few weeks.

WILLIAM STOERMER will be succeeded as agent of the Freckles company in Seattle this week by a well known publicity man of the northwest.

DICK WILBUR has made several changes in his show lately. Joseph Detrick has been signed to play leads, opening Monday. His success was instantaneous. Nell Stewart opened Monday in the female leads.

OTIS SKINNER, has arrived in Indianapolis to consult an ear specialist, and underwent a mastoid operation after the consultation. It was said that while the actor's condition is serious, it is not necessarily dangerous.

FREDERICK THOMPSON, the Coney Island amusement purveyor, April 21, was married to Selene Wheat Pilcher, of 307 Fifth avenue, New York. Thompson was divorced a year ago in Chicago by Mabel Taliaferro whom he married in 1906.

CHARLEY GUNN sends word that he is being treated royally in Pittsburg, where he is holding down the job of leading man at the Duquesne theatre. He has made good, for the management has just signed him to remain over for the summer season. Charley always did have the right kind of stuff in him.

JULIA SANDERSON testified in the General Sessions Thursday afternoon in New York against her maid, Cora Pride, who is on trial for bringing stolen property into the State. Miss Sanderson told the jury how she had missed a diamond bracelet worth \$4000 from her room in the Hotel Willard at Washington on February 2d. She charged her maid with the theft of the jewels, and testified that the maid had confessed. The stones were all recovered.





### Fine Feathers Cause Cheerful Faces

Manager J. M. Stout, of The Fine Feathers Company, in front of the Broadway Theatre, Denver, and Actor Robt. Edeson. They both exhibit very cheerful countenances and seem to be good friends. They are. It would be a pretty desperate case that wouldn't succumb to Stout's cheerful philosophy.

### Charges Play Plagiarism

Mrs. Emma A. Armstrong, a playwright of Minneapolis, has brought a copyright infringement suit in the Federal District Court of New York against Liebler & Co. and Louis N. Parker, the English author, over the latter's play, Joseph and His Brethren. Mrs. Armstrong alleges that in 1906, after the death of her husband, a cousin of Robert Ingersoll, and her three children, within a period of three months, she wrote a book, At the Foot of the Throne. In 1908 it was staged by the Christine Stock Co. at Minneapolis, and she afterward submitted a copy of the piece to Liebler & Co. This copy, she alleges, was never returned to her. When Joseph and His Brethren, Mr. Parker's play, was put on, Mrs. Armstrong found, she now asserts, that there were 124 coincidences between its plot and that of her own. She is asking for an injunction against the continuance of the play and an accounting of the profits of the Parker play. Two months ago THE DRAMATIC REVIEW published Mrs. Armstrong's contention that she was the real author of the piece.

### Road Comments by a Traveler

The Presidio at Monterey is putting on moving pictures and vaudeville acts. As there are eighteen hundred soldiers there at present, besides their families, it affects the attendance at the Monterey theatres. \*\*\* Monterey Theatre has vaudeville Sundays, and pictures during the week. This house plays all the road shows. \*\*\* The Star Theatre is run by the same managers of the Monterey, four R.

M. P. daily, change three times per week. \*\*\* Bagby Theatre (Roberts, manager) a moving picture house, is doing a good business. \*\*\* At Watsonville three moving picture houses fill the wants of that very prosperous city. What they need in that thriving city is a first class theatre, and the man that has the pluck to build one will reap a harvest. The present opera house is too antiquated, everything else in the city is up-to-date.

### Bloomer Girls Close

The Bloomer Girls returned last week after playing two nights at Gilroy, two nights at Hollister, one night at Monterey and one night at Watsonville. Lovelle and Kubey decided to return and reorganize. The chorus was the cause of a great deal of the dissatisfaction. At Watsonville after the show last Monday night a business man took the girls and two juvenile actors for a joy-ride in his auto. They met with an accident caused by the auto going over a bank, throwing the occupants out and breaking Dolly Adams' arm. The fracture was set in Watsonville at a very early hour on Tuesday morning.

### Summer Stocks

The roster of Poli's Springfield stock, which opened last week in Get-Rich-Quick Wallingford, includes Carl Brickert and Ethel Clifton as leads. Forrest Seabury, Brandon Evans, Leslie King, Eleanor Flowers, Rita Davis and Ada Sherman are members. \*\*\* Robert Warwick will replace A. H. Van Buren as leading man at Poli's, Washington, for the summer. Graham Velsey, Mark Kent, Lotta Linthicum, Frank Shannon, Dudley Hawley and Izetta Jewel are in the company.

Cleveland will be flooded with five stock companies this summer. Arnold Daly at the Euclid, Jessie Bonstelle at the Prospect, May Buckley and Jack Haliday at the Auditorium, Vaughan Glaser at the Duchess and the Aborn Opera Company at the Hippodrome.

### Annual Fair Arranged

The old Mechanics' fairs, which for over thirty years were industrial as well as entertainment traditions in San Francisco, are to be revived. A new corporation has been organized by San Francisco and Alameda county business men, known as the Mechanics' Fair, and this proposes the reviving the exposition and making it a permanent annual fair in this city. The officers of the corporation are: Carlton Wall, president; Frank P. Hopper, vice-president; Thomas P. Bishop, treasurer; George P. Moore, secretary; Charles J. Heeseman, Joseph M. Ough, R. B. Mott, Leon E. Morris and Edward Bishop directors. The National Theatre has been engaged as part of the Mechanics' Fair buildings' site, and therein it is proposed to conduct special amusement and musical programmes afternoon and evening during the progress of the fair. The theatre will be so connected with the other buildings that access to it will be offered all visitors to the exposition. John Palmer Slocum of New York is now negotiating for the talent for the theatre, and the directors promise that the programmes will be far superior to the ordinary vaude-

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ville bills. Negotiations are also being made by Slocum for a well-known concert band to be sent out directly from the East to play in the main exposition hall. "The object of our corporation is to make the fair permanent," said Slocum. "We intend to establish it as a permanent exposition for San Francisco industry and commerce, believing there is a genuine need for such in the city's business life. We find our decision in this matter seconded by the general approval with which our determination has been received by the industrial interests. The new fairs will be of wider scope than the original, and more than \$50,000 has already been appropriated to prepare that of this year." Floor plans of the two buildings, Pavilion and Dreamland rinks, in which the exposition proper is to be held, have been perfected. The first fair will be held from September 26th to October 5th.

### Popular Philharmonic Concert

Nearly 4000 music lovers were present April 23 at Pavilion Rink to listen to the first concert of the People's Philharmonic Orchestra, under the direction of Herman Perlet. The orchestra, under Perlet, was composed of 55 musicians, and they seemed to play for the love of the music rather than for the compensation. Perlet himself disclosed great skill as director and achieved a success that was gratifying to his many friends who admire his musicianly abilities.

### Doctor Is Acquitted

NEW YORK, April 30.—The charge of larceny against Dr. Rudolph Hoffman of Philadelphia, made

last week by Grace Ainsworth, an actress, said to be the most beautiful show girl in America, was dismissed in court today. Miss Ainsworth charged Dr. Hoffman with the theft of a pair of diamond cuff links and a bracelet, taken from her apartments March 29th. The court held that there was no evidence of the commission of a crime beyond Miss Ainsworth's unsupported statement.

### Spotlights

J. B. Beltinck, the theatre curtain advertising man recently secured a judgment of \$2,240 in the Montana courts against "Uncle" Dick Sutton. The suit grew out of the failure of the new owners of the Grand Opera House in Butte to recognize a contract existing between Beltinck and Sutton. The contract was for a period of three years, and it was within that period that Sutton sold the house and notified Beltinck that his contract terminated. Beltinck took a different view and it is evident from the recent judgment that his view was accepted.—Seattle Critic.

In order to avoid conflicting with other openings announced for Monday, April 28, H. H. Frazee postponed the opening of his new Longacre Theatre in New York until May 1, when Are You a Crook? had its metropolitan premiere. The offering, which is the joint work of William J. Hurlbut and Frances Whitehouse, is described as a new farce in three acts, with locales in a fashionable Long Island estate and the Washington Square rooms of a young Gothamite.

Arthur Hammerstein announces that he has engaged Elizabeth Murray for the leading feminine role in High Jinks, the new musical farce by Otto Hauerbach and Rudolf Friml, which is soon to be produced under his management.



## Vaudeville

### The Orpheum

Julius Steger & Co., in Justice, dealing with a phase of life where in a man is unjustly committed to prison, headliner this week, have a sketch which is beautifully set and which drives home a powerful lesson to humanity. Teschow's feline entertainers certainly hit something new in animal acts—one doesn't look for pussy to be so brainy. Henry E. Dixey, always a favorite, pleases mightily in his monologue, especially telling is his interpretation of the old southern gentleman. His graceful dance at the conclusion of his act brought him back to repeated curtains. Lydia Barry, that merry, clever comedienne, made many a telling remark, and kept the audience in a gale of good humor. The Arnolds have an interesting clown-acrobatic number, and their Loving Birds was the signal for much enthusiasm. Ball and West, in their clever patter sketch, The Days of '61, were well received. The old soldier is so delightfully real that his audience laughs and feels sad with him at will. Colonel Pattie and his soldier associates are touching reminders that the "days of '61" really existed. The old familiar war tunes must have stirred the hearts of those who had known them, and together with the Colonel's talk, no doubt were an eye opener to the younger generation. The Whirlwind Arabs live up to their name in their rapid turns, twists, leaps and flights.

### The Empress

Ida Fuller and her companions in her beautiful electrical dancing act, 1f, headlines a splendid bill, all of which is fresh and attractive. Jas. J. Fulton and Mattie Choate with their associates are most entertaining in Geo. Ade's comedy The Mayor and The Manicure. The Creighton Sisters in their hardworking singing, dancing and characterization act are pleasing. The Taubert Sisters, with Brother Paul, put over some splendid xylophone music in good condition. Those clever girls, Black and White, had the big Empress audience with them from start to finish with their wonderful acrobatic stunts. Two added attractions, song and dance artists with a clever little dog, and Raymond Teal, blackface singer and monologist who gave some new words to old tunes in manner to win a most enthusiastic reception complete the week's showing.

### Pantages

Laura Ordway, the militant suffragette from merry England, is not a bit like the fire eating, dynamiting squad that has been making the law makers of their beloved country feel like a flock of doomed men. Laura dispenses a class of riotous comedy rather than committing arson or dynamiting the roosting places of all of the unfavorable lords of England. She has been among these turbulent females, however, and gathered in a very original line of unusual comedy. Judging from the color she gives her suffragette character, Rudyard Kipling was fully justified in expressing the sentiments that he did in the poem which frequently refers to the female of the species

being more deadly than the male. Laura Ordway is undoubtedly the headline attraction on this week's bill. Walter Percival's players, in the impressive sketch, scored heavily. It is called The Choice, and preaches a moral lesson in a very able and dramatic manner. Carlo's manikins are a novelty act, although not entirely new. The mechanical dolls perform like real live actors. The accordion playing of the Cervo Duo was excellent. They played several tuneful melodies and took many encores. The La Scala Operatic Trio rendered several selections from grand opera and did them nicely, too. Forrester and Lloyd sang and danced a little and introduced a coster song or two, and were well treated for their efforts. The Stadium Trio performed several clever strong arm and ring feats.

### The Republic

This popular house has a most interesting set of bills. The first half: Lakola & Co. are well received; Sid Lewis, clever monologist and singer, gets his work over in good style; Richard Skinner is clever in his line. Of course the popular Abram and Johns are a delight in one of their sketches. El Cota, the xylophone player, compares more than favorably with another company of three at another house. He carries all the music with orchestra accompaniment, and gives Liszt's Hungarian Rhapsody No. 2 in a masterly way. La Vails have a beautiful novelty act that fairly takes one's breath. The whole act is dressed appropriately for the aerial maneuvers. The Florenz Troupe of five acrobats, headline the second half of the week. The Bordman Sisters, singers and dancers, are a clever pair. The tenor, Rodgers, and Emil Subers, blackface comedian, round out a satisfying program.

### The Majestic

Tom Kelly is playing his third return engagement and renewing his popularity. The Seven Parisian Violets have a beautiful musical act which pleases. The act jumps to Denver next week. Ted MacLean is in his 27th week and he and Miss Wheeler have a most interesting dramatic act, Master and Man. Miss Wheeler is not particularly strong in her part this week. Lillian Melbourne, singing comedienne and banjoist, and Zamorast, comedy acrobats complete the first half of the bill. Second half—The Seven Violets, Tom Kelly and Ted MacLean and Co. are on the second half also, as are Hazel Edwards, balladist and baby ragtime singer, and Douglas Melvor, blackface comedian.

### The Princess

Col. Sam Loverich keeps up the general average of fine bills by offering the following program, with the assistance of general assistant Ben Lust: First half—Giant Quartette, harmony singers; Kelly & Rowe, comedy and singing; Ed. Hill, cartoonist; Three Vardell Brothers, athletes; Eva Irion, vocalist. Last half—Musical Saxons, musical novelty; Wilson Miller, comedian; Golding & Keating, entertainers; Jones & Walton, presenting Her Country Cousin; Leila Monroe, comedienne.



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### The Victoria

The special feature of the first half of the week is the Ladies Orchestra. Dolly Crane the singing comedienne is good; Charles Hasty, rube comedian, brought all the laughs to the surface; Pony and Leddy, singing, dancing and change artists (a local act) finish the program. Smith and Smith, Darktown singing and dancing comedians are on for the second half of the week, as are the Lakolas Comedy Novelty Entertainers; also Little Billy Mullen, The Breeze of the West, in songs and steps; May Edythe Taylor, the Girl from the South Land, in clever comedy work. Miss Taylor is brimming over with the joy of life and her audiences like her.

### Bookings

At the Sullivan & Considine, San Francisco office, through Wm. P. Reese, their sole booking agent, for week of May 11, 1913.

EMPRESS, San Francisco—Hall & Clark, Marie Lavarre, Mr. and Mrs. Mark Murphy, Ernest Rackett, Vilmos Westony, Slayman Ali's Arabs. EMPRESS, Los Angeles—Clairmont Bros., Pla Trio, Valentine Vox, LaVine-Cimaron Trio, Marie Russell, My Lady's Fan. EMPRESS, Salt Lake (May 14)—Stith and Gardner, Paddock and Paddock, Three Varsity Fellows, Mr. and Mrs. Caulfield, Neil McKinley, Pattee's Diving Girls. EMPRESS, Pueblo-Colorado Springs—McConnell and Anstin, Stone and Wander, Rita Redfield, Halliday and Carlin, Moore and Young, Romany Opera Co. EMPRESS, Sacramento—Black and White, Tanberts, Alfred Keley, Mayor and Manicure, Three Creighton Sisters, Ida Fuller & Co. EMPRESS, San Diego—The Waytes, Agnes Kayne, Kemy and Hollis, Aeroplane Girls, Cabaret Trio, The New Leader. EMPRESS, Denver—Knapp and Cornalla, Hilda Glyder, Philippino Quartette, Nat Carr & Co., Wallace Galvin, Alber's Polar Bears. EMPRESS, Kansas City—The Cloirs, Mamie Fleming, Sailor Boy Four, Morrissey and Hanlon, Lawrence Crane, Loga Troupe.

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Booking 20 Houses—Big Houses, Seating from 1200 to 1700 and Playing Regular Five and Six-Act Vaudeville Bills.

## Kitty Phillips Testifies

Kitty Phillips, former chorus girl, said to be the original complainant against George H. Bixby, the Long Beach capitalist, who is now involved in a Grand Jury white-slave investigation in Los Angeles, was located in this city Thursday of last week, working as an entertainer at The Blue Mouse, and is being detained at the City Prison. She will be taken to Los Angeles. She will be called before the Grand Jury as a witness. "I knew Bixby as Kingsley," said she after her arrest. "I was very friendly with him and met him at the Hotel Jonquil. I did not know that he was Bixby until afterward. I afterward learned that he was married and then I went to his office and slapped his face and told him I would have nothing more to do with him. My statements at that time started all this trouble. I will have a good story to tell in Los Angeles. After my quarrel with him he sent a private detective named Lloyd to haunt me, and this man brought about my arrest on a charge of vagrancy. I was innocent of the charge but my attorney told me to plead guilty, and I did. You see I had a studio at 973 Sixteenth street where I had an elocution class. The police came there and took me into custody. When I pleaded guilty they gave me a suspended sentence of 180 days. Then Riccardi told me to leave town and I came here. I have always been ready to go to Los Angeles to testify to what I know. They call me the missing link in the case. I am supposed to be a valuable witness."



## We Should Worry!

BY KIRK.

TAKE THEM OFF FIRST.

Extract from rules and regulations of a Los Angeles apartment house: "Guests will not be permitted to come to the office telephone wearing their kimonas."

\* \* \* \* \*

It wearies us to see moving picture Spaniards, Indians, Italians, etc., converse with members of their own race or nationality in excellent English.

\* \* \* \* \*

Suggestion to Pathe Weekly: Why not run a few parades. They are new and novel and go a long way toward furnishing the requisite 1000 feet.

\* \* \* \* \*

What is this?  
This is a moving picture detective.  
Why do the sub-titles always label him a great detective?  
No one knows.  
Does he do clever work?  
He does not.  
If not, why not?  
Because if he were able to turn one really clever trick the scenario writer and producer would be unable to extricate his opponent from the muddle.  
Is he good?  
Yes. Good and——!

\* \* \* \* \*

According to the Los Angeles stage version, Heidelberg students gather round singing such lusty ditties as, "Come, sweet rosebud, open, sweet rosebud." Mercy!

## Monte Carter Opens in San Jose

San Jose, May 6, 1913.

Just a few lines to let you know that we opened the new Olympic Theatre in this city last Sunday matinee and played to two capacity performances. When you know that the house holds something like 1800 people you can well imagine that we did some business. Monte has made a most favorable impression on the natives here and it looks like another Olympic winner driving out the jinx from a dead one. Our company is way above par. In the cast are Monte Carter, Walter Spencer, Eddie Harris, George Colvin, myself, Hazel Wainwright, Hazel Salmon, and Blanche Gillmore. The chorus is composed of Rosie Cohn, Elsie Pierpoint, Dot Wilson, Flossie Wilson, Dot Clair, Eva Stone, Elsie Yates, Garcia Sisters, Adelaide Beer, Rose Diehl. With kindest regards, sincerely,

LOUIS B. JACOBS.

## Moving Picture Censors

SACRAMENTO, May 8.—A State moving picture censor commission, with full power to pass upon all motion pictures exhibited in California, is provided for in a bill by Senator Strobbridge, which passed the upper house today by a vote of 24 to 2. The negative votes were cast by Senators Gerdes and Regan of San Francisco. By the terms of the act the Governor is required to appoint a commission, composed of three members, who shall

draw a salary of \$2400 each per year, and who shall inspect and stamp every film shown in the State. It provides for levying a tax of one-tenth of 1 cent per linear foot on each original film, and one-twentieth of a cent per foot on duplicates. The sum of \$5000 is appropriated with which to establish the commission.

## Vaudeville Notes

RENO (Nev.), April 17.—Because he testified that a woman known as Mrs. Spaulding, who was living in his house was his housekeeper and had introduced her to his friends and neighbors as his sister, Douglas McNair, a vaudeville actor, failed to secure a decree of divorce in Judge Harwood's division of the district court yesterday.

Jere Sanford, the well-known rube comedian and yodeler, and Waterbury Brothers and Tenny, the instrumentalists and comedians, are booked to appear at the Empress Theatre.

The Oriental Cafe, like all other big cafes, inaugurated a cabaret show, commencing May 4th. The principals are all the cream of the profession in their respective lines. Gene Kepler is one of the best entertainers in this city; Vic King is known as a second Jimmy Polk, for this boy is surely a wonder when it comes to picking a banjo; Miss McDaniels, considered to be one of the finest lady piano players in San Francisco, Adie Carlson, the whirlwind of ragtime and six chorus girls, help to make up one of the best cabaret shows in the city.

The Excelsior Theatre on Mission street, has gone out of existence again. Arthur Harrison and Walter Perry separated in the north, having been together for a very few weeks. Harrison joins the Musical Comedy Co. at the Grand Theatre, Vancouver, B. C.

Manager Smith of the Pastime Theatre, Haight and Fillmore streets, sold his theatre to eastern parties who took possession May 1st.

Ella Weston is back after her vacation at Arrowhead Hot Springs, and there is great satisfaction once more about Western States headquarters.

Cliff Gordon, the vaudeville performer who died on the stage in Chicago on April 21, had for his real name that of Morris Saltpeter. Besides being a headliner and drawing a good-sized salary, he was interested in burlesque and owned several companies which operated under the name of Gordon & North. He had large real estate holdings in the East and was generally accounted one of the richest of vaudeville artists.

Clara Howard is booked for an early opening over the Pantages time.

News from Dale & Dale.—Just a line to let you know that we are still alive and kicking. We have had a great season since we left 'Frisco last August. But the hot weather is coming on us very fast now, and most of the big time houses are closed to vaudeville. Poli's houses out of town have all cut it out already. Won't we be glad to get back to dear old California. With all of the work around here, give me the Pacific Coast managers; they are more congenial and better fellows than they are out here. Too much confusion and graft out here. We would rather be playing around the green hills of California.

Chas. King—Virginia Thornton

IN VAUDEVILLE

Touring Australia

Sydney De Gray

Leading Comedian for balance of the Season with Kolb & Dill. Address as per Route in DRAMATIC REVIEW.

FRED ARDATH

presenting H-I-R-A-M

Over Pantages Time. Permanent Address, 337 National Ave., Toledo, Ohio

all cut it out already. Won't we be glad to get back to dear old California. With all of the work around here, give me the Pacific Coast managers; they are more congenial and better fellows than they are out here. Too much confusion and graft out here. We would rather be playing around the green hills of California.

Eva Hazlit has joined the musical stock at the Columbia theatre in Oakland.

Sam Blair and Frank Wolf have established an office on the fifth floor of the Pantages Theatre Building and are going into the tabloid opera game. Good. Sam is a keen, experienced New York manager and Frank has had a great deal of experience managing musical comedy shows.

ETHEL MARTELLE

Characters

With Ted McLean in Eureka Stock

Rose Llewellyn

Ingenue—At Liberty

Care of DRAMATIC REVIEW

Roy Neill

Arthur Fox's Anglo-American Players. Touring the Orient.

BARBARA LEE

Characters and Seconds

At Liberty; care DRAMATIC REVIEW

WILLIS BOOTH

Juveniles and Characters

With Singing and Dancing Specialties

At Liberty; care DRAMATIC REVIEW

HARRY J. LELAND

Stage Director and Comedian

Ed. Redmond Stock, Sacramento

ETHYL McFARLAND

Characters and Heavies

Care this office

EVA LEWIS

Second Business

At Liberty, Care DRAMATIC REVIEW

HARRIS McQUIRE

Eccentric Characters

James Post Company, Honolulu

ESCO IVES

With James Post Company,

Sacramento, Cal.

GUS LEONARD

I'm in Sacramento on the chicken ranch

EDMOND LOWE

Alcazar Theatre

JAMES P. KEANE

Juvenile

At Liberty; care DRAMATIC REVIEW

LEOTA HOWARD

Leads or Seconds

Care DRAMATIC REVIEW

BESSIE SANKEY

Ingenue

Care of DRAMATIC REVIEW

MINA GLEASON

Ye Liberty Stock, Oakland

THILDA WINTER

Soubrette

At Liberty—Care DRAMATIC REVIEW

RALPH NIEBLAS

Scenic Artist

Care of DRAMATIC REVIEW

HOWARD FOSTER

Light Comedy

At Liberty—care this office

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Makeup Boxes, 80c.; Crop Wigs, \$1.25; Dress, \$3.50;

Wig Rented, 50c. week; Soubrette Wigs, \$6.00.

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Producer**

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Dramatic Review**

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Princess Theatre Stock Co., Fresno

## Will R. Abram — Agnes Johns

Producing Stock Sketches  
Western States Vaudeville Association Time in San Francisco

## William Raymond

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## Dorothy Raymond

Ingenue  
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1415 Catalina Street, Los Angeles

## Avis Manor

Second Business  
Princess Stock, Fresno

## Billie Quin

Leading Man  
Care of DRAMATIC REVIEW

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STEVE I. SIMMONS



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Business Representative James Post's Musical Comedy Co.—  
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## Marjorie Rambeau

Orpheum Vaudeville.

## Forrest Stanley

Management Oliver Morosco  
Burbank Theatre, Los Angeles, Cal.

## Hugh Metcalfe

Leading Man  
Ed. Redmond Stock

## G. Lester Paul

Characters  
Princess Theatre Stock, Tacoma, Wash.

## Marta Golden

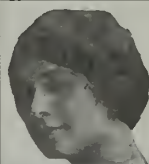
Ye Liberty Stock—Oakland

## Maude Leone

Co-Star  
Del Lawrence, Vancouver

## Florence Young

Second Leads  
At Liberty



## Clara Beyers

Alcazar Theatre, San Francisco

ARMINE LAMB

Juvenile  
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GEORGE H. JOHNSON

Heavies  
The Wilbur Co.—En Route

FRED KNIGHT

Characters  
This Office

WILLIAM H. CONNORS

Light Comedian  
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Leading Woman  
At Liberty; care DRAMATIC REVIEW

**Roscoe Karns**

Ed Redmond Stock, Sacramento

**Earle M. Gardner**

Stage Director  
Engaged

**Ed. Clisbee**

Director  
Lyceum Theatre, San Diego, opening May 5.

**Alice Meyer**

Seconds  
Leads and Seconds  
Care of DRAMATIC REVIEW

**Broderick O'Farrell**

Second Business  
Ye Liberty Playhouse, Oakland

**Langford Myrtle**

Leads and Seconds  
Care of DRAMATIC REVIEW

**Edson Elliott**

Juveniles  
Erna Steck Co.

**John A. Butler**

Juveniles  
Alcazar Stock—S. F.

**Dorcas Matthews**

Ingenue  
Bailey & Mitchell Stock, Everett

**John C. Livingstone**

Care DRAMATIC REVIEW

**Jean Kirby**

Leads or Second Business  
At Liberty Care DRAMATIC REVIEW

**Robert McKim**

Leading Man  
Bailey & Mitchell Stock, Everett

**Claire Simpson**

Bronco Film Co.—Santa Monica

**Roscoe Arbuckle—Minta Durfee**

Comedian

Prima Donna

**Beth Taylor**

Leading Woman  
Ed Redmond Stock, Sacramento

**R. Bryce Howatson Daisy Swaybel**

Leading Man  
Princess Stock Co., Fresno

Ingenue

**Sherman Bainbridge**

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**Raymond Whittaker**

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Season 1913 with Arthur C. Fox  
in the Orient

**Aileen May**

Care DRAMATIC REVIEW

**Ted MacLean**

In Stock—Eureka  
Own Company

**Nana Bryant**

Leads  
Bailey-Mitchell Stock, Seattle

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Leading Man  
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**HELEN D.  
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Leading Woman  
Management of Wm. A. Brady

**Jack Belgrave**

Management Oliver Morosco  
En Tour with Nat Goodwin



## Correspondence

PORTLAND, May 5.—Heilig Theatre (Calvin Heilig, mgr.; W. T. Pangle, res. mgr.)—Nat Goodwin in the character of Fagin, in *Oliver Twist*, displays wonderful talents as a character actor. Marjorie Moreland as Nancy is a close second for honors, and the rest of the supporting cast are all capable. John Drew, with Mary Boland as his leading woman, opens tonight for a three-night engagement in *A Perplexed Husband*. Rose Stahl in *Maggie Pepper* will follow for three nights. Baker Theatre (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.)—Mrs. Wiggs of the Cabbage Patch. None would recognize Alice Fleming in the gray-haired Mrs. Wiggs were it not for her voice, but she is a most delightful Mrs. Wiggs. Mary Edgett as Mis' Hazy, with her make-up—hair tight twisted, lace curtain veil—is a scream. John Sumner as Mr. Stubbins gives a characterization which could not be improved. Alice Patek is a lovely Lovey Mary. The cast calls for the full force of the Baker players, with several extras. Next, East Lynne. Lyric Theatre (Keating & Flood, mgrs)—The Lyric patrons will be greeted with new faces at the performance this afternoon. Billy Onslow is the leading comedian; Fred Stanhope, German character comedian; Rupert Murray, leading man; Miss Elwyn, leading lady, and Fritz Guy, soubrette. The Royal Nabob will be the opening offering. Orpheum Theatre (Frank Coffinberry, mgr)—Jessie Busley in *Miss 218*; Laddie Cliff; Margaret Ashton; Charles and Adelaide Wilson; Five Melody Maids, and Will J. Ward; Meehan's Canines, and Delmar and Delmar. Empress Theatre (H. W. Pierong, mgr.)—Lunatic Bakers; Signa; Major and Phil Roy; Trapping Santa Claus; Holmes and Wells; Joe Kelsey, and Carmel Sullivan, Portland harpist. Pantages Theatre—Headline act, Twenty Minutes in Chinatown, a sketch. The other acts are Joseph Callahan; Harland and Rollison; Bob Albright; Maide De Long, and the Elsie Cramer Trio. It is rumored that the Heilig Theatre will again occupy its former home, the Old Marquam, now known as the Baker Theatre, at the termination of the Baker stock season, which will close in two weeks. It is said that Kolb and Dill will occupy the same with musical comedies for the summer. A. W. W.

SEATTLE, April 29.—Metropolitan Theatre: Dark. Moore Theatre: On the evening of April 22 music lovers of Seattle had an opportunity to hear Mme. Julia Culp in concert. Mme. Culp has come to America fresh from a triumph abroad and at every appearance in America she has been showered with unstinted praise. She is a native of Holland, and is assisted by the Dutch pianist, Coenraad V. Bos, famous on two continents. The entire audience was enthusiastic in their appreciation of Mme. Culp's charming personality and wonderful voice. There was a packed house last night for the opening performance of the most popular and greatest musical comedy, *The Merry Widow*. From the time the

curtain goes up the familiar music captivates the audience, and the swing of the music and dancing in the duet at the beginning of the second act is wonderful, the audience is mentally waltzing with the widow. Mable Wilber, the prima donna, makes a fascinating widow. Her gowns are rich and elegant and of the latest Parisian designs. Chas. Meakins has a charming personality and wonderful voice, which he uses to good advantage in the role of the Prince. Oscar Figman, as the Ambassador, produces laughs by the dozen. The production is given with wonderful scenery, and the morning light at Maxime's just before the final curtain makes a beautiful picture. Seattle Theatre: The Bailey & Mitchell Stock Co. are playing *The Fortune Hunter* this week. This is the first time this production has been staged at modern prices here, and there is a steady demand for seats. G. Lester Paul played the role of Roland Barnette and Nana Bryant portrayed the character of Betty Graham. The players are each adequate in their particular role and the performance is enjoyable and profitable. Orpheum Theatre: The Orpheum management announce a bill of unusual merit for the week. Jessie Busley and her company in *Miss 218*, a department store comedy, is the headline attraction. There are other big acts in the race for popularity. Margaret Ashton, Five Melody Maids and Will J. Ward, Charles and Adelaide Wilson, in excellent vaudeville acts, are well known here and proved popular on their former visits. \* \* \* Empress Theatre: Sullivan & Considine are offering a big bill this week. Hall Stevens is the headliner and the Four Melody Monarchs are a close second. Pantages Theatre: Julie Ring & Co. in *The Yankee Girl* is the headline attraction. Five other big acts, with plenty of singing and dancing, are scheduled. Grand Opera House: Vaudeville and photoplays. Alhambra Theatre: *The Dragon's Breath* is a weird and pathetic drama, with a pointed moral about the use of drugs. The plot is laid in Chinatown in San Francisco and is presented by a strong cast. E. MORGENSTERN.

SEATTLE, May 5.—Moore Theatre: Nat C. Goodwin, heading a cast of ability, last night began a four night's engagement in Charles Dickens' *Oliver Twist*. Mr. Goodwin plays the part of Fagin, with Percy Standing as Sikes, and Marjorie Moreland as Nancy. Goodwin portrays Fagin in a distinctly clever manner. His climax is good and his ravings at the close of the curtain are artistic to a degree. Percy Standing is entirely adequate as the blood-curdling Bill Sikes and won the approval of the entire audience. Miss Moreland as Nancy Sikes is to be complimented on the manner in which she sustained the interest in her particular role. The other characters are ably handled, and their make-up is excellent. Metropolitan Theatre: Chauncey Olcott, the star in *The Isle o' Dreams* needs no introduction to the public, as a singer of Irish folk songs. Mr. Olcott is easily the most popular theatrical guest of the season. He was greeted last evening at his first performance by a packed house. They could not

## COLUMBIA THEATRE

Two Weeks Beginning Monday, May 12th

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In Her Greatest Triumph

## The Case of Becky

A remarkable play by Edward Locke. With the original New York Company

CHARLES DALTON, ALBERT BRUNING, HARRY C. BROWNE, MABEL NORTON, EUGENE O'BRIEN, JOHN P. BROWN

And the massive production intact from the Belasco Theatre, New York City

have enough of his songs, and he responded generously to encores. The story of *The Isle o' Dreams* is of a romantic nature, and it is needless to add that Mr. Olcott puts into the play every bit of the enthusiasm and pathos and comedy that the author intended. He is assisted by an able cast. Particular credit is due Mrs. Jennie Lamont as Mother Kelway. The stage setting is as lavish and thorough as it is possible for a stage setting to be. Seattle Theatre: John C. Livingston, the leading man in *The Squaw Man*, scored a hit last night at the opening performance. The house was taxed to its capacity, and the audience was liberal with its demonstrations of approval. Mr. Livingston portrays to excellent advantage the dual character of Capt. Wyngate, a member of a fashionable English social set, and later as the Squaw Man on a Wyoming ranch. Miss Sinclair, as Naturnitch, the squaw wife, deserves much credit in the clever way in which she portrays the character of a mother who sacrifices herself that her husband and child may be happy. The other members of the cast are entirely adequate, and lend able assistance. The production is staged in a first-class manner, and the performance is highly entertaining. Orpheum Theatre: The Orpheum this week offers a big musical comedy act wherein 15 girls and boys participate, with Gus Edwards, the famous composer at the head. Mr. Edwards comes here with

the most flattering recommendations from all along the line. William Lytel and his company in *An All-Night Session*, a comedy is also scheduled, along with five other big acts. Pantages Theatre: A big bill is offered at the Pantages this week with every act a hit. Menlo Moore's *Mother Goose Girls*, are the headline attraction, wherein a number of pretty girls in attractive costumes present a combination of the old nursery rhymes. There are five other big acts in the race for popularity, and the house is packed for every performance. Empress Theatre: Jimmy Britt is the headline attraction at the Empress this week. Edward Barnes and Mabel Robinson were thoroughly appreciated in their classy piano act, which was decidedly humorous. There are four other big acts of unusual merit. Grand Theatre: A bill was pulled off yesterday at the Grand which was very much out of the ordinary. Roman gladiators of the days of Caesar is a novelty act done by Samson and Samson. The act is clever and entertaining. The rest of the bill is made up of acts equally as entertaining though of a different nature. Dick Rowe, the German Count, convulsed his audience with his stump speech on the great men of America. Mr. Rowe also has an excellent singing voice. Melbourne, Clemmer, Alhambra and Class A: All photo plays, with excellent attractions in the way of music. E. MORGENSTERN.



# THE SAN FRANCISCO DRAMATIC REVIEW

Music and Drama

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San Francisco, Saturday, May 17, 1913

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Blanche Lyons



## Jane Cowl Enters Realm of Debate on the High Cost of Living

My desk is swamped under a deluge of letters denouncing my contention that a girl can live comfortably and even happily on \$8 a week. The writers seem to forget that I speak with the authority of recent experience, gained in preparing for the role of Mary Turner in the play, *Within the Law*, besides the actual experience of having lived for some time on less than \$8 a week. They forget, too, that I do not say a girl should have to live on \$8 a week, but merely that she can if she has to, and that since she must, she might just as well make the best of it until the situation, either through her own efforts or changed conditions, alters for her. One woman has scornfully put to me the question, "Is two dollars a week of very much more benefit—two dollars more than Mary Turner received?" Let me answer by asking whether two thousand dollars added to her own salary or her husband's salary of fifteen hundred or five thousand or ten thousand a year would be of very much benefit? Personally, I have only to inquire of myself to realize just what and how much two dollars added to six means. It means a pair of shoes, it means an umbrella, it means a little better supply of daily food, it may even mean an occasional theatre ticket, an extra pair of gloves or needed hosiery. It means a rise from the impossible to the barely possible living wage, and, above all, it means a step onward and upward. Without seeming to criticize the women who are championing the cause of the working girl—and I ask you to remember that I, too, have an earnest desire to help—I can't help feeling it is doing the girls an injury to stir up unrest among them, to make them antagonistic toward their work and toward their employers. Incidentally I am just wondering how these same women treat those in their employ, the seamstress who comes by the day, the maid in the kitchen; these are relative cases. It seems to be overlooked in the discussion of the wage-earning position, and it causes the girls to overlook the fact that the well-paid worker who is regarded with envy, the employers of the department stores and factories themselves, if you will, did not step into the positions they now occupy, nor receive the pay envelopes they now receive at once. That on the contrary, in many an instance, as in my own, they started just as the girls are starting, at the foot, under similar conditions, and at a pitifully low wage, and that they attained what they have at present just as I have, since the letter writers cite my case, by hard work, and by a determination to succeed. They did not always wear fine clothes and own automobiles. So, rather than make the girls who have to live on eight dollars a week discontented and thereby extract whatever there might chance to be of sweetness and carefreeness in their lives, I would like to interest them in making the eight dollars do the work of twelve, until they are able to obtain the twelve, which, undoubtedly, some of them do earn. Unskilled labor is of little worth and there is no reason to expect it to be paid for at skilled labor rates.

Hence, to the girls working at eight dollars, I would say: Assume your duties as cheerfully as you can but always hopefully; don't waste your time and vitality thinking what your employer ought to do for you and don't lose sight of the fact that what you do today is helping to build something better for tomorrow. Make it do that. It all depends on yourself. Set your standard "to do just the best you can every step of the way," and those of you who do aspire to higher and finer things and are willing to work for them, will rise to higher and finer things with a commensurate salary attached.

## Latest Eastern News

A little American girl who has made a great name for herself in England is Beth Tate. She came here two years ago absolutely unknown and today she commands her own price. I understand that her only work before she went on the halls here was an appearance in an American farce. Whatever her training was she certainly knows how to sing songs which catch on, and she knows to a nicety just what will please her audience.—London Correspondent. Beth started here eleven years ago at the old Chutes.—Ed. REVIEW. \* \* \* The annual Lambs' Gambol was held at the Metropolitan Opera House in New York yesterday. \* \* \* Gertrude Vanderbilt has married Louis Pincus, vaudeville agent. \* \* \* Hammersteins have obtained a one-third interest in the new Palace theatre of New York. \* \* \* Mr. Charles Frohman is ill in London. \* \* \* Anna Held is to be a John Cort Star.

## Moving Picture Shows to be Regulated

The Board of Works has recommended to the Supervisors the passage of an ordinance drafted by the City Attorney, which provides that theatres in course of construction or hereafter constructed and all moving-picture houses with a seating capacity of 400 or more, including those existing, shall be class A structures. This ordinance has been drawn primarily for the purpose of closing the Lyceum, a moving-picture house at 3350 Mission street, which was erected before the present building law went into effect. Not being constructed in accordance with the building regulations, the Board of Works has refused to sanction its use and the Tax Collector consequently has no authority to issue a license for it. So it has been operated without the payment of a license fee for some years.

## After Dixey

The Pat Casey Agency of New York, has sued Henry Dixey, this week at the Orpheum, for its booking fee. Poor Henry—he has a slight acquaintance with trouble.

## Another Stock for San Diego

Henry Hall will open a summer stock season at the Spreckels Theatre, San Diego, on June 16th.

## Play House for Visalia

VISALIA, May 3.—A corporation has been formed, with ample capital, for the construction of a modern

opera house for this city. Susman Mitchell, a local banker, and W. R. Spalding, a merchant, will head the new organization. They have secured control of the stock of the Armory Hall Association, and immediate steps are to be taken for turning the old national guard headquarters into a modern playhouse. About \$30,000 will be spent, with several thousand more for furniture and scenery.

## Latest Press Agent Stunt in London

LONDON, May 2.—Mrs. Albert Gallatin Wheeler, known on the stage as Claudia Stadt, leading principal in the London Opera House review, was notified today that she would have to leave the production because she was too beautiful for the role and her exquisite toilettes distracted the audience from the other principals in the piece. Mrs. Wheeler, who is a millionairess, went on the stage to forget her unhappiness. Since her arrival in London her gorgeous gowns have been the rage of society, many of the elite attending her performances for studying her gowns, upon which she spent \$20,000 a year out of her private income. She has nothing to fear, for Max Pemberton has engaged her as the leading comedienne in the new comic opera he is writing.

## Aylesworth's 1913 Plans

Arthur J. Aylesworth, who is interested with W. B. Sherman in several theatrical projects in Alberta, passed through the city last Saturday. Aylesworth is credited with saying that he and his associates contemplate putting in three road companies on the opening of next season and presenting through Western Canada *The Rosary*, *The Holy City* and *The Barrier*. The stock company at present playing the Lyric theatre in Calgary will be required to give way to the new program of musical comedy tabloids that are scheduled for the western wheel. If suitable locations can be found the three companies, Calgary, Edmonton and Saskatoon, will be transferred and if not the people will probably be enlisted for the road attractions. Aylesworth states that he plans a hunting trip in upper Canada, and will take a couple of moving picture machines and necessary assistants to take views of the big game and the territory which he proposes traveling. If the results are good he will follow into the plains of Montana for wild game and later visit Alaska. Among his friends and associates Aylesworth is recognized as a splendid hunter, and they predict his undertaking will be a successful one.—Seattle Critic.

## Spotlights

The Passing Show of 1912 will disclose its entertaining self at the Cort soon. This attraction is of the revue type, and in ingenious and entertaining fashion mirrors and travesties political and theatrical activities. It will be the first of the Winter Garden shows to come to San Francisco, so the engagement will be notable from that standpoint alone. The cast contains such stars as Charles J. Rose, Trixie Friganza, Adelaide and Clarence Harvey, and Eugene and Willie Howard.

Everywoman, the great Walter Browne morality play, will be seen at

the Cort shortly. Everywoman is unique in that it contains as much drama as the usual dramatic production, as much musical comedy as the average musical comedy, and a certain operatic atmosphere. The title role will be played by Adele Blood, one of the most beautiful women on the American stage. Henry W. Savage is the producer.

A splendid company presented *Bought and Paid For*. George MacQuarrie as Robert Stafford the wealthy husband, made a splendid impression. He has a remarkably sonorous voice and by keeping himself in restraint made his work effective. Helen MacKellar as Virginia Blaine, subsequently Mrs. Stafford, was graced by nature for her part of trial and tribulations with a face at once anxious and plaintive. When strong emotion was called for, she responded in good measure but never superfluously.—Harrisburg Patriot.

The Gilbert and Sullivan Opera Co., which did a month of capacity business last season at the Cort, is scheduled to return in the early summer. *The Mikado*, *The Pirates of Penzance*, *Pinafore*, *Iolanthe* and *The Beggar Student* will be given.

*The Money Moon*, Oliver Morosco and Charles L. Wagner's production of J. Hartley Manners' dramatization of Jeffrey Farnol's novel, was given its premiere at Powers' Theatre, Chicago, April 27th, with Orrin Johnson, Marguerite Leslie, Lennox Pawle, Ada Dwyer, John Glulow, Margaret Sayre and other prominent players in the cast. The comedy will not be seen in New York until next August.

Raymond Hitchcock, supported by Flora Zabelle, will bring *The Red Widow* to San Francisco late this month. This musical production is coming here with one of the best records made by any production of its kind offered in the last three years. It is under the management of Cohan & Harris, which fact alone insures us a perfect presentation.

Madame Alla Nazimova has the play of her career in *Bella Donna*, which she is at present offering under the management of Charles Frohman.

Hanky Panky, a real Broadway show, is announced for early presentation at the Cort. It is a spectacular hodge-podge of merriment that Lew Fields offers. The cast contains many noted musical comedy and vaudeville stars most of whom have a large following locally. Among those in the company are: Montgomery and Moore, Max Rogers, Bobby North, Harry Cooper, Hugh Cameron, Clay Smith, Virginia Evans, Christine Nielsen, Myrtle Gilbert and Flora May.

The Passing Show of 1912 will soon be with us at the Cort. It will be the first of the big Winter Garden shows to have played San Francisco. Stars of the first water dot the cast. Trixie Friganza, Charles J. Ross, Adelaide and Clarence Harvey and Johnny Harvey are a few of them.

A friend of Miss Adams tells why she produced *Peter Pan* and continues to play it. "It was because Miss Adams believed that American parents were neglecting to tell their children enough fairy stories," says the friend. "She thinks they should have these tales and to arouse the dormant spirit of mothers and fathers, and to create a new desire for the fairy tale, she accepted the role of Peter in the *Barrie* play."






## Foy for Joy in Over the River

Funny Eddie Foy, who has been added to Werba and Luescher's galaxy of stars this season, never faced an audience without convulsing it with laughter. As an entertainer and comic this grotesque comedian stands in a class by himself. Surrounded by a talented company of singers and dancers, with a beauty chorus of girls trained to the minute, he has appeared in every leading city of the United States and Canada, and has yet to find a theatre not crowded when the curtain rises. 'Over the River' is a musical comedy that made New York forget every other show in town during six months at the Globe Theatre. The song hits were the whistling favorites on Broadway, while the "cabaret" scene with its riotous fun and the dancing Berlin Madcaps with their merry pranks be-

came the talk of the town. It was during this engagement that the comedian became known as "Foy for Joy." This unique phrase tersely and accurately described Eddie Foy in 'Over the River'. In addition to the popular star the company of nearly eighty people includes the Berlin Madcaps, an octette of foreign dancers who made a sensation when they appeared in the "cabaret" scene in New York; the original Texas Tommy duo and the complete chorus and ballet exactly as when 'Over the River' had its long run at the Globe Theatre, New York. A veritable sensation and delight is the appearance of Eddie Foy's seven children during the action of the play.

## Prison for Theatre Stars

NEW YORK, May 11.—Daniel Frohman, Miss Julie Opp, Mrs. Edwin Arden, De Wolfe Hopper and Walter Damrosch were imprisoned



<p><b>BIRD OF PARADISE</b> By Richard Walton Tully</p> <p><b>THE MONEY MOON</b> By Hartley Manners</p> <p><b>THE FOX</b> By Lee Arthur</p> <p><b>In Preparation</b> Nat C. Goodwin in <b>GAUNTLET'S PRIDE</b></p>	<p>Laurette Taylor in <b>PEG O' MY HEART</b> By Hartley Manners</p> <p><b>THE TRUTH WAGON</b> By Hayden Talbot</p> <p><b>THE ESCAPE</b> By Paul Armstrong</p>
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## Belasco Has Another Fight on Hand

NEW YORK, MAY 14.—The suit brought by Miss Amelia Bachman, as author of the play called Estelle, against George L. McKay and David Belasco for alleged infringement of copyright in the production of the play entitled The Case of Becky, was on trial today before Judge Mayer in the Federal District Court. The plaintiff claims that she submitted the manuscript of her play to Belasco, and in the play of The Case of Becky the playwright appropriated her theme of dual personality, in violation of her rights under copyright. Miss Bachman called several witnesses in support of her contention. Edward Locke, the first witness for the defense, stated he was the author of the play called The Case of Becky and that it was really the dramatization of a book entitled Disassociation of Personality, written by Dr. Morton Prince, the nerve specialist, in 1903.

## Dates Ahead

ARE YOU A CROOK? (H. H. Frazee, mgr.)—New York, April 28, indefinite.

BISHOP'S PLAYERS.—In stock, Ye Liberty Playhouse, Oakland.

DELLA CLARKE CO.—Elma, May 17; Aberdeen, 18; Olympia, 19; Centralia, 20; Victoria, B. C., 21; Westminster, 22; Vancouver, 23-24; Bellingham, 25; Everett, 26; Ellensburg, 27; N. Yakima, 28; Walla Walla, 29; Dayton, 30; Lewiston, 31; Moscow, June 2; Colfax, 3; Spokane, 4.

EDDIE FOY (Werba & Luescher; J. Louis White, mgr.; A. W. Bachelder, bus. mgr.)—San Francisco, May 11-24; Medford, 26; Eugene, 27; Salem, 28; Portland, 29-31; Seattle, June 1-7; Tacoma, 8; Everett, 9; Bellingham, 10; New Westminster, B. C., 11; Victoria, 12; Vancouver, 13-14; Calgary, 16-18; Edmonton, 19-21; Saskatoon, 23-25; Regina, 26-27; Brandon, 28; Winnipeg, 30-July 5.

KOLB & DILL—Chas. Muehlman, mgr.)—Los Angeles, April 27 (four weeks).

FINE FEATHERS (H. H. Frazee, mgr.; Chas. Hertzman, adv.)—Los Angeles, May 12-20; San Diego, 25-26; Pasadena, 27; Santa Barbara, 28; San Luis Obispo, 29; Sacramento, 30; Portland, June 1-4; Aberdeen, 5; Tacoma, 6-7; Seattle, 14; Everett, 15; Bellingham, 6; Victoria, 17-18; Vancouver, 20.

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LAURETTE TAYLOR in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

MOROSCO STOCK CO.—Los Angeles.

ROSE STAHL (Ollie Alger, bus. mgr.)—Everett, May 17; Seattle, 18-24; Calgary, 26-28; Edmonton, 29-31; Saskatoon, June 2-3; Prince Albert, 4; Regina, 5-6; Brandon, 7; Winnipeg, 9-11; Duluth, 13-14; Minneapolis, 15-18; St. Paul, 19-21.

SELLS-FLOTO CIRCUS—Winemucca, May 17; Elko, 18, Ogden, 19.

THE HENRY HALL PLAYERS.—San Diego, June 16—indefinite.

THE MISSOURI GIRL (Norton & Rith)—Ottumwa, May 17; Oskaloosa, 18; New Sharon, 19; Newton, 20; Victor, 21; West Liberty, 22; Muscatine 23; Moline, 25.



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## Correspondence

OAKLAND, May 14.—Maude Adams appeared in three performances of Peter Pan at the Macdonough, 12-13, and it certainly was a pity that the engagement did not extend for at least a week. Hundreds of our people were unable to secure admission and keen disappointment was seen on every hand. Of the play much can be said. Miss Adams is a star excelled by none, the company was far above the average and the staging and costuming elaborate and expressive. At Ye Liberty, Bishop's players are presenting Chas. Klein's dramatization of Rex Beach's novel, The Ne'er-Do-Well. It is a genuine dramatic novelty, never having been played before in this State, and drew large houses during the week. Kirk Anthony, a spendthrift son of a multimillionaire, is the character from which the play gets the title. In this role, Franklin Underwood is seen at his best. He acted with skill and resourcefulness and was at all times effective. As Mrs. Courtland, Frances Slosson gave a charming impersonation that was finished in every way. George Webster played the part of Millionaire Anthony with evident feeling and power, and at no time did he exaggerate or overemphasize. The acting in the main was good and several roles were played with more than average excellence, notably those by Ivan Miller, Jas. Gleason, Walter Whipple, Broderick O'Farrell and Jane Urban. The Million will follow. The current bill at the Orpheum is one that is decidedly well worth seeing and the crowds that are in daily attendance are well repaid for their efforts. The program is headed by that versatile chap, Henry E. Dixey, who gives a mono-drama-vaudologue that is immensely entertaining. Others who constitute the fine bill are Old Soldier Fiddlers, Edgar Atchison Ely Co., Boker's Whirlwind Arabs, Teschow's Cats, Harry B. Lester, Elizabeth Otto and Momynos. At Pantages, Walter Percival, in a powerful play, The Choice, and Don Carlos Fantoche are dividing stellar honors and are getting the lion's share of applause. Laurie Ordway, the suffragette, who is such a hit, was impelled to lay off most of the week by illness. The Columbia has an excellent show this week and the result is a sold-out house at every performance. Ship-a-Hoy is the attraction and Dillon and King are the chief fun makers. Idora still retains its popularity as our favorite out-of-door resort and large crowds are in daily attendance. The Orpheum Club has decided upon the 27th, inst., for the date of their second concert, which will be given as usual at Ye Liberty. Commencing June 2, a new policy will be inaugurated by Manager Bishop of Ye Liberty Theatre. Two plays will be presented

performances given each day, one each week, and there will be three in the afternoon and two during the evening. Manager Bishop will present a greatly augmented company and one production will be given each evening at seven o'clock, followed by the other offering at nine o'clock. The price for all reserved seats has been reduced to 25 cents, thereby insuring the Liberty patrons of the very highest standard of plays at a price less than at any other playhouse in the United States.

LOUIS SCHEELINE.

REDLANDS, May 16.—The Wyatt (W. T. Wyatt, mgr.; E. J. Underwood, bus. mgr.)—12, Raymond Hitchcock in The Red Widow repeated former success in Redlands. He is as clever as ever and keeps his audience in the best of humor. That speech of his after the second act is a wonder. The show is beautifully scened, the costumes are excellent, the ladies of the chorus are handsome. Flora Zabelle makes a dashing Red Widow. The play is one of the best of its kind to come to Redlands this season.

SAN DIEGO, May 12.—Spreckels Theatre: Raymond Hitchcock in The Red Widow will be seen here 15-18. Fine Feathers, 25-26. Empress: Al Lewis, German comedian; Edison Talking Pictures; The Aeroplane Ladies; Kenney and Hollis; Little Just Right, violinist; The Waytes, whip experts. Pantages: Caro Miller Family, acrobats; The Patterson Troupe, female aerialists; Colton, Darrow & Co., in The Wise Guy; Brooks and Lorella, acrobatic comiques; Wolf and Zabella, in odd antics, and Bert Melburn, the good-time boy. Such is the week's bill. Lyceum: The new stock is getting along well. The bill this week is His First Lie. The company is composed of Alice Meyer, Julia Gray, Dorothy Raymond, Ed. Clisbee, Frank Kelly, Ed. Dowell, Eugene Pallette, Frank Murphy, Thelma Jackson, Alice Meyer, Raymond Whitaker, Maurice Marshall, Eugene Pallette. Mirror: Punch Jones' company of coons. Princess: Seymour and Dupree, Chinese musical act; Stone and Hayes, comedy singing and talking; Billy Burns, comedian.

## Felix Reich Visiting Here

Felix Reich, representing the Western States Vaudeville Managers' Association, is in town on business for the office.

## Keating and Flood Have Seattle Theatre

Keating & Flood have taken a long lease on the Star Theatre, Seattle. The building will be torn down and a new theatre built on the site, with a seating capacity of 1200. It will be ready about Oct. 1. The policy is to be musical comedy, (3 a day).



## Raymond Appleby

Raymond Appleby has recently returned to town after a tour of the Coast, playing the leads in Bar Z Ranch. He is a fine example of our good looking young Western actor, and has ability and application. He will be heard from in the near future.

## Johnson Will Veto Moving Picture Bill

SACRAMENTO, May 11.—Blood and thunder drama will not be eliminated from the moving picture shows because Hiram Johnson, Progressive statesman and Governor of California, is a moving picture bug with a special weakness for blood and thunder films. He is going to veto the Strohbridge bill, which forbids hold-ups, crimes, battle scenes and shootings. The bill has passed the Senate and will probably go through the Assembly. "I don't care if the bill passes both houses unanimously, I will never let it become a law," the Governor has told its supporters. "Dominoes and Indian fights are the Governor's great hobbies, those and baseball once in a while," said one of those who is close to the gubernatorial throne, today. "Why, he and Mrs. Johnson have been to see every moving picture film that has come to Sacramento for two years. It's the only way you can get him away from the office when he is working late."

## New Theatre for Interior

ORLAND, May 15.—Orland is to have a new Opera House in the very near future. W. H. Morrissey is making plans for building a large reinforced concrete building on a lot he owns directly north of the Orland garage. The building will be arranged also for moving picture shows.

YONKERS, May 15.—Justice Keogh, in the Supreme Court at White Plains today, granted a final decree of divorce to Fritz Scheff, the light opera star, freeing her from John Fox, Jr., the novelist and author of The Trail of the Lonesome Pine.

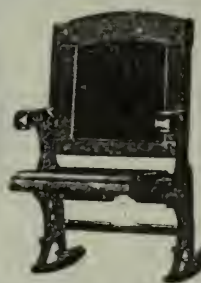
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## Vaudeville Notes

Mr. Trask, of the Majestic Amusement Co. of Edmonton, Canada, is in Portland organizing a musical comedy company for his new theatre in Edmonton. Monte Collins has been engaged as producer. The cast will include many of the former members of the Lyric Theatre of Portland.

Carey Chandler has left the Armstrong Co., and will connect with Keating & Flood forces in the north.

Grace Tetrick, a member of the Armstrong Co., passed through this city en route for Los Angeles where she has been called by the death of her grandmother.

A musical comedy company, headed by Pat Kelly and wife, and Adeline Fildes, has been added to the Hippodrome performances. Kelly is an old-timer in comedy productions and he knows his business.

Powell & Rose will soon organize an old-time minstrel company, strong, for a Coast tour.



## Many Broadway Stars Are Meeting Each Other In the Los Angeles Rialto These Days

LOS ANGELES, May 14.—One would almost think there was a convention of "stars" convening in Los Angeles when they see on the streets such notables as Robert Edson, Wilton Lackaye, Max Figman, Lolita Robertson (Mrs. Figman), Rose Coughlan, Max Rogers, Bobby North, Florence Moore, Christine Neilsen and others, which only means that Fine Feathers and Hanky Panky are in town, and the air is charged with temperament. Jay Mansfield, well-known in theatrical circles, made a second and successful attempt at suicide on May 19th, turning on the gas. He came to Los Angeles as stage director for Freckles and had recently become despondent because of continued misfortune. Bryon Beasley is again in Los Angeles after a long absence, having returned from his season with Margarite Illington. Dick Vivian has also been visiting old haunts before he takes up his work again with the Orpheum Stock Company in Salt Lake under the direction of Dick Ferris. Jack London is appearing with "movies" at Long Beach. Reece Gardner has been engaged for the Kolb and Dill production of Peck o' Pickles and Roscoe Arbuckle is promised for Lonesome Town.

AUDITORIUM—The Dobbs Alaskan films, showing most interesting pictures of the far land of the mid-light sun, are bringing new ideas of that fascinating country to many and have proved to be very popular.

CENTURY—Rose and Jules Menel shine forth with added brilliancy this week in The Suffragette, each vying with the other in their efforts to get the laughs. Frank Lloyd sings that English Rag in a manner that wins much applause. Earl Hall, Gale Henry and Sis Matthews are each given to good advantage. The chorus are gayly clad in new costumes and to their large share toward the entertainment with new songs and new dances.

BURBANK—Get-Rich-Quick-Wallford is in its third and last week, having brought joy to the hearts of capacity audiences for the entire three weeks.

EMPRESS—The Pla Operatic Trio interpret high-class music for the lofty mind in a manner pleasing to all. This is a trio of exceptionally fine voices and their offering is arranged to satisfy all listeners. Edith Ford is a lady with a double voice, doubly pleasing in soprano and baritone songs. Julianove presents a series of living pictures under the title of My Lady's Fans, in which four shapely maids pose against various backgrounds making the form of immense fans that unfold and display the four maidens in very artistic postures. A ventriloquist with ability and a humorous method of using it, is Valentine Fox.

The Claremont Brothers daringly perform startling balancing feats a ladder. The tense moments are relieved by the antics of the clown member of the team. The La Vine marion Trio, under the title of Imagination, burlesque the physical culture ideas and display a rough and

tumble skill that makes up an unusual offering. Marie Russell leads one to believe that she is a real "chocolate drop" with a lot of good entertainment on the coon order, when she removes her gloves and displays two shapely white arms. New pictures end the bill.

LYCEUM—Kolb and Dill are warming up the atmosphere and lighting the long spell of darkness at the Lyceum with Frank Stammer's play o' dreams, a Peck o' Pickles. Last year's performance is even outdone, in that several new people have been added that bring a new interest. Bright and breezy, with good songs characteristic of periods all the way from 1860 to the supposed up-to-date-ness of 1950, the performance is made to go with wit and sallies from the two Dutch comedians with their individual troubles. Laura Oakley, as Caroline Pickett, a reformer, is one of the added joys to past enjoyments and also Fanny Yantis in the role of Lutie Busch. Sidney de Grey as the one-legged servant and Sylvian de Jardine as the red-headed boy are no small part of the fun. A large and attractive chorus are seen to good advantage in various dances of various styles of costume. The production throughout is an elaborate and enjoyable one.

MAJESTIC—Hanky Panky might be termed an all star cast when one glances down the list of names including Bobby North, Max Rogers, Florence Moore, William Montgomery and Christine Neilsen. The material falls far short of being all that has been heralded for the show. However, there is a large and handsomely garbed chorus that flits on and off without rhyme or reason except to add brilliancy and dash to a jumble of vaudeville turns. Florence Moore is the brightest spot in the performance with her lightning wit and keen comedy intuition. Christine Neilsen adds a touch of class in several songs delivered in a clear and beautiful soprano voice that soars above all the nonsense. Bobby North and Max Rogers have to work hard to add life and zest to the old jokes. Harry Cooper is an impersonator of the Jew, who shows capability. Myrtle Gilbert, Flo May, Virginia Evans and Clay Smith contribute largely to the measure of what enjoyment can be extracted from Hanky Panky. The music is of the carry-me-home kind and the piece is well mounted and goes with a speed that makes it bearable.

MASON—In Fine Feathers, Eugene Walters put the reverse on his Paid in Full idea and works it out in a tragic and interesting tale with a finish that it delicately carried out by the splendid players that make up this wonderful cast. The love of fine feathers, on the part of the wife—a step in the wrong direction on the part of the husband, in order to satisfy that longing and the rich man who leads the way, are the principal characters in this telling drama. Robert Edson plays the husband, who though big in his love for his wife, shows his weakness when it comes to the allurements of wealth. It is

a marvelous impersonation most delicately handled. Wilton Lackaye deftly models the character of John Brand with all the art of the finished artist. Max Figman delightfully adds the bit of brightness as Dick Mead, the friend of good cheer. Rose Coughlan succeeds admirably in a skillful impersonation of the very ordinary Mrs. Collins. Lolita Robertson brings the charm of simple sincerity to the part of the wife. The finished touch throughout makes Fine Feathers entertainment of high order.

MOROSCO—Old Heidelberg with William Desmond and Florence Reed bears out its title of ever popular in this the third and last week.

ORPHEUM—The bill of this week offers many first-class care chasers. The headliner, More Sinned Against Than Usual, is a rare piece of fun. A burlesque melodrama that is built with skill and a capital idea of what suits the lover of vaudeville. There is the hero, heroine and villain deliciously exaggerated by Angela Ogden, Erville Anderson and Charles Withers, while quite the funniest part of this travesty is the villain's musical shadow, Frank Whitman. Equally delightful is the Bosun's Mate in which Percy Waram, as Ned Travers, Frank Sheridan, the boatswain and Ruth Keith, the widow, tell the Jacobs story in a very clever fashion. The Three Bohemians are a tuneful trio, whose musical contribution is noteworthy. Chester Spencer and Irene Williams dance and sing and patter in a bright and cheery style. The two Powers brothers are acrobats of excellence. The holdovers are a large part of the enjoyment of the bill, being, Daisy Jerome in new songs, Charles F. Seamon and Sandor's Burlesque circus and they round out a bill of merit.

PANTAGES—Visions of Fairyland is a series of moving pictures which center about La Graciosa, whose posings are graceful and artistic. It is a lovely scenic display and unusual as well. Christine Hill and Company offer a well built and telling little drama called Fate. A company of three assist her and instill into this small tragedy a degree of bigness that is wonderful and lasting. Diamond and Beatrice feature the harp in a pleasing musical turn. Bizal and Atima are a pair of contortionists whose twists and turns are without number. Harry Grimm and Billy Elliott "from Missouri" do some very nimble dancing, interspersed with a joke or two. Bonita sings rag songs and imitates, assisted by Jack C. Crippen at the piano. Moving Pictures finish the bill.

REPUBLIC—The top liner of this week's offering seems to be a sketch called, The Burglar, in which Al H. Hallett and Company appear to good advantage. Filled with thrilling situations, which are relieved by a laugh at the right time, the sketch is a good one and is well played. Snow and Westbrook sing and dance in pleasing fashion. Much laughter is brought forth by Hall and O'Brien. La Choncita is a violinist of artistic skill. Dave Wellington seems to be able to juggle anything at hand. The Ariel Zaradoes perform some remarkable balancing stunts. Pathe Weekly reviews important events of the past few weeks and new pictures close a good bill.

N. B. WARNER

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SACRAMENTO, May 12—Clunie Opera House: Maude Adams comes 15 in Peter Pan. Orpheum-Clunie: Belle Baker is the headliner. Other acts are: Foster Ball and Ford West, Maskelyne & Devant, J. Warren Keane and Grace White, Ishikawa Bros., Franker Woods, and Edison Talking Pictures. Grand: The Great John Ganton is being wonderfully well played this week by the Ed Redmond Company. Hugh Metcalfe is magnificent as Ganton, while Paul Harvey is pleasing as Will Ganton. Beth Taylor plays the part of May Keating charmingly. Roscoe Karns, Merle Stanton, Leslie Virden, Bert Chapman and Jack Frazier and the others do pleasing work. Salvation Nell will follow. Pantages: The Martin Spaulding company are offering this week the melodrama, Red Circle. George Spaulding as Crogan was amusing, as was Geraldine Wood, as Mrs. Crogan, a militant suffragette. Raymond Holton and Jack Daly did commendable work. Empress: Ida Fuller & Co., Fulton & Choate in The Mayor and the Manicure, Taubert Sisters and Brother, xylophonists; Mary McElree, singer; and Creighton Girls, merry maids of melody, completed the bill.

### Personal Mention

MAXWELL ALEXANDER is painting the scenery for the new Lyceum Theatre in San Diego.

M. A. YACK, one of the best of David Belasco's business experts, is back with him and in charge of the Frances Starr Company.

CHARLEY KING, Rupert Drum and Virginia Thornton are expected home by the steamer Sonoma on May 24 from their Australian trip.

BILLY MEMMEN, who was featured with Zeke, the Country Boy, has just been discharged from the small-pox hospital in Eugene, Ore. Manager Hockwald, of the same show, is now ill with the small-pox in Pendleton, Ore.

WALLACE MUNRO, without whom the season on the coast would be barren, is in town doing the advance honors for David Belasco's The Case of Becky Company. He is accompanied by Mrs. Munro, the handsome and fascinating Charlotte Tittell, who like her husband, has the California habit. During their two weeks' stay here they have been the recipient of much social attention.

William C. Dowlan and his company are enjoying a successful season at the Savoy Theatre in Pasadena. On the opening night Mr. Dowlan's entrance in the second act was so warmly applauded he was obliged to make a speech, thanking the people of Pasadena for their hearty reception. Since their business has been excellent, and if the weather continues cool, indications point to a long and successful run.



## Correspondence

NEW YORK, May 11.—All dimples and curls and pretty femininity. Laura Hope Crews tripped gracefully through Her First Divorce at the Comedy Theatre last Monday. She has a role that might have been written expressly for her—that of a charming little woman with a soft womanly heart and a thoroughly feminine mind, full of delicious inconsistencies. She played it delightfully and gave to each scene its changing humor. She was "catty" in the most alluring way, and when the curtain fell—it was only ten-thirty—her audience came away with the impression that they had watched an angora kitten at play—and the play was not always free from a suspicion of scratches and even bites. C. W. Bell, who wrote the play, is a lawyer, and this his first play, satirizes with a good deal of shrewd humor the case of the woman lawyer. Its chief charm lies in the sparkling dialogue. In the last act the cross-examination of the woman lawyer savors of burlesque. As a worldly young lawyer Julian L'Es-trange acted agreeably. Allan Pollock as a bibulous young husband acted with his customary deftness, his droll inflections and his amusing bodily contortions. Harry Lillford, Ruth Holt Boncicault, Adora Andrews, Harold Russell and Miss Crosby Little completed a small and competent cast. Her First Divorce is amusing and delightful. \* \* \* H. M. S. Pinafore, by the Gilbert and Sullivan Opera company, was revived at the Casino last week to the manifest satisfaction of a big audience. De Wolf Hopper was again an amusing Dick Deadeye in a cast that included Miss Viola Gillette as Little Buttercup, Miss Josephine Dunfee as Josephine, George Macfarlane as the Captain, Arthur Aldridge as Ralph, Arthur Cunningham as Bill Bobstay and Richard Temple as Sir Joseph. \* \* \* At the Palace Theatre last Monday the audiences were of unusual character. Persons prominent in art and letters filled the theatre to greet the celebrated French actress, Mme. Sarah Bernhardt, in her first vaudeville appearance here. In a little play written for her by her son Maurice and Henri Cain she appeared as a vivandiere of the Revolutionary army of 1793. A Christmas Night Under the Terror tells a tense little story, easily followed even without a knowledge of French. Mme. Bernhardt as the witty but kind-hearted Republican played with easy command of the lighter scenes, rising easily to an impassioned plea for the lives of a group of aristocrats in whom she is interested. This scene was interrupted by an outburst of applause from her enthusiastic listeners. Lou Tellegen as the Count, for whom the vivandiere pleaded, was an ideal matinee hero. The other members of the company were more than adequate. \* \* \* For its third production, the Angelini-Gattini company presented Gilbert's comic opera, La Casta Susanne, at the Century Theatre last week. The opera has been heard here in English as Modest Susanne. The scenic investiture at the Century Theatre is admirable and the performance smooth and amusing. Annetta Gattini appeared in the title role with Augusto Angelini as the Baron des Aubrais. \* \* \* Popular plays at popular houses last week include Julian Eltinge in The Fascinating Widow at the Grand Opera house, Miss Emma Dunn and Emmett Corri-

gan in The Governor's Lady at the West End, Sherlock Holmes at the Harlem Opera house, Miss Cecil Spooner in A Butterfly on the Wheel at the Cecil Spooner Theatre, The Factory Girl at the Metropolis, Ben Welch and His Burlesquers at the Olympic, The Cracker Jacks at the Columbia, The Ginger Girls at the Murray Hill, and The Smart Set at Hurtig & Seamon's 125th Street Music Hall. GAVIN D. HIGH.

SALT LAKE CITY, May 13.—Frances Starr in The Case of Becky was a drawing card, bringing good business to the Salt Lake Theatre the latter half of last week, considerable local interest surrounding the much-talked of offering of Belasco. John T. Hand, Utah's famous tenor, gave a recital on Monday night and the week end will see that eminent Nazimova in Bella Donna. The selection of the double bill by William J. Kelly for this company's Colonial offering furnishes a most fitting climax to a ten-weeks' engagement of that much-liked, winsome and true-to-nature leading lady, Edith Lyle, who leaves after the close of the week for the east where contracts, previously made, require fulfillment. A Bit of Acting is a pretty curtain raiser that gives Miss Lyle an opportunity to wear a most beautiful gown, set off in one of the prettiest drawing room scenes ever mounted on the Colonial stage and David Garrick calls forth all the demure mannerisms and enticing beauty that pretty gowns and agreeable situations permit, leaving naught but regret that this most popular artiste, who has won a warm place in the hearts of stock followers, should be compelled to leave. The latter named piece is well mounted and the quaint manner of dress and characteristics show off the ability of the small, though capable cast. The roll of the celebrated David Garrick is in the hands of Mr. Kelly and his conception is worthy of special mention. With the much regretted leaving of Miss Lyle comes the news of some strong additions to this stock company in the personages of Florence Rockwell, whose connections with Robert Mantell's heavy productions means cleverness and ability; Lillian Keller second lady, all season with the New York The Whip Co. Theodore Grey will do heavy characters, to which he is by no means new having served in the David Belasco school. Isabel Cameron is the ingenue. Jane Burby is the new character woman and Maurice Franklin and Ernest Evans will do heavies and juvenile work respectively. Present engagement will not permit all the members to get here in time for The Girl from Rector's, next week's bill, but the leading lady, Miss Cameron, Miss Burby and Mr. Grey will make their appearance. Jane Griffith will resign for a much needed rest, having won considerable praise for some commendable work done. The closing vaudeville week for the old Orpheum Theatre rechristened "The Utah," is made

up of Homer B. Mason and Marg Keeler in In and Out, Rolando Brothers, Harry Breen, The Musi Kal Girls, Richards & Kyle, the Big City Four and Mme. Dolores Vallecita's Leopards. The net receipts will be given over to the Elks' Charity Fund and all the local stores are boosting to make this week's receipts the biggest in the history of the house. Commencing with next week the Utah Theatre Stock Company for which J. H. Garrett stands sponsor, will commence a season opening with The Passing of the Third Floor Back. Florence Stone and Brandon Tynan will head the aggregation with Dick Ferris having charge of the stage. The Empress bill is headlined by the Molasso offering of The Rose of Mexico. Others are Welch, Mealy & Montrose, Glendower & Manion, Skaters Bi Jouve, Jeanie Fletcher and Dow & Dow. The roller skaters should be entitled to special mention for their offering embraces many glides and specialty work that is absolutely new locally despite the many skating teams seen this season. The Sells Floto Circus is heading this way and next week, 21st, we will all line up for red lemonade and peanuts. E. Forrest Taylor and Frank Jonasson are in town having closed with the road shows that have been playing the small towns. There has been some doubt as to Mr. Ed Kelly's (manager for brother William J. at the Colonial) ability as a bowler but if last Sunday's event is taken into consideration, a suggestion to stick to bowling might save life and limb. In the company of Treasurer Fitzgerald, the Colonial's congenial pasteboard distributor, Mr. Kelly betook himself ashore for the canyons. For some unknown reason Mr. Kelly's usual friendly disposition did not convey itself to the "critter" for he started on a mad chase for a point unknown to Ed and as a tree that looked good came into view our manager took French leave of his mount and but for a bruised disposition and a few scratches, he is unhurt. Mr. Fitzgerald took after the horse and brought him back to the city. The Majestic has found out that pictures are not what their patrons want and a musical comedy company has been re-assembled and is again to be seen there with Scotty Brown in a Jewish offering. R. STELTER.

CARSON CITY, May 14.—Grand Theatre (W. S. Ballard, mgr.)—The Porter Stock company will play a return engagement Monday, May 19. This company entertained the inmates of the Nevada State prison during their stay in Carson last week. Bert Porter, Miss Worthington and Sam Avey put on a tabloid version of Mrs. Temple's Telegram; Clayton and Earle gave an amusing sketch and sang several of their best songs, and Sam Avey gave them some ragtime melodies, assisted by Robert Richardson, pianist. Every number

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## THE BIGGEST REPERTOIRE COMPANY ON THE COAST

Tracy, Monday; Oakdale, Tuesday; Lodi, Wednesday; Modesto, Thursday; Turlock, Friday; Madera, Saturday; Merced, Sunday.

was enthusiastically applauded. At the conclusion of the performance Warden Dickerson's wife served a dainty lunch, which was duly appreciated by Mr. Porter and his company. Schubert Symphony club, under the auspices of the Eagles, drew a crowded house May 10. Alabama Minstrels, tent show, May 10.

A. H. M.  
PORTLAND, May 12.—Heilig Theatre (Calvin Heilig, mgr.; W. T. Pangle, res. mgr.)—John Drew, in his latest vehicle, The Perplexed Husband, was greeted with large and enthusiastic audiences. In his new comedy Mr. Drew has a splendid vehicle for the exploitation of his talents. In Maggie Pepper, a department store romance, Rose Stahl gives a most wonderful characterization. Coming: Rainey's African hunt pictures; Filmitization of John Bunyan's Pilgrim's Progress. Baker Theatre (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.)—A revival of East Lynne is the current offering, and judging from the large audience that greeted it last night, it will be successful. Alice Fleming has the dual role of Lady Isabel and Madame Vine, and leaves nothing to be desired; Robert Wayne is Archibald Carlyle; Mary Edgett is a most sympathetic Barbara Hare; William Lloyd is Lord Mount Severn, Isabel's uncle, and gives a splendid characterization. William Bernard as Sir Francis Levison is the villain. Ida Adair will open as leading woman in the role of Portia Perkins, in Mary Janes' Pa, next Monday, and Portland theatregoers are delighted that the Baker season will be extended for some weeks longer. Miss Adair is a most capable and charming leading lady and will be enthusiastically welcomed. Lyric Theatre (Keating & Flood, mgrs.)—Commencing this afternoon Cinderella, a brand new musical absurdity, especially composed for the aggregation of talent in the New Lyric company, will be the attraction. The new people have caught the fancy of the theatre going people, and a lengthy engagement seems certain. The members are H. Guy Woodward, Vera Alwyn Fritzie Guy, Paul Stanhope, Billie Onslow and William McMurry, and the popular Rosebud chorus, Orpheum Theatre (John Coffinberry, mgr.)—Gus Edwards and his Song Revue of 1913; Wm. H. Lytell & Co., Krame & Morton, Ben Linn, General Pisan and Les Alvarese. Pantages Theatre (John Johnson, mgr.)—Ed Morrel Carl and Lillian Mueller, Serenad Trio, Reeves and Werner, Daint June Roberts, with Shaw's Comedy Circus as a special added attraction. Empress Theatre (H. W. Pierong, mgr.)—Waterbury Bros. and Tenny Hayden, Stevenson & Co., Leigh and La Grace, Jere Sanford, Marguerite and Joe Fanton's troupe. A. W. W.

The Money Moon, Oliver Morose and Charles L. Wagner's production of J. Hartley Manners' dramatization of Jeffrey Farnol's novel, is doing nicely at Powers' Theatre, Chicago, with Orrin Johnson and Marguerite Leslie in the principal roles.



## Correspondence

CHICAGO, May 10.—Eventful as the last few remaining weeks of the present season is proving to be in the transference of leases of famous, and even historic, playhouses from the domain of the legitimate to that magnificent parvenu of the show world—the photo-play drama, we are reminded that progress and enterprise are eternal, and that if the theatre is to keep pace with the spirit of the times, its progress will be even swifter than these transitory days foreshadow. It is certain that the rapid advance of that form of amusement known as the film play, in which we see the oldest and most beautiful theatres of the second city of the continent become in the twinkling of an eye, as it were, a temple of the movies, indicates nothing so much as an increasing reign of the commonality—it means furthermore, that the world's sublimest tragedies, its most poetic dramas and refined comedies will be visualized on the film, not merely for the human elect, but for the human submerged as well. Who can doubt that this condition spells and will spell more and more a greater degree of prosperity to purveyors of amusement than has ever been known to these veritable soldiers of fortune of the theatrical world. \* \* \* Thus when we see Jones, Linick and Schaefer acquiring McVicker's and the Colonial Theatres on long term leases for the purpose of presenting and developing the art dramatic after the picture idea, besides giving vaudeville exhibitions, all for an absurdly low price, we feel tempted to throw our chapeau in the air and yell Hurrah! for these men are in reality seers and prophets as well as extraordinary business men. The terms of the lease of McVicker's Theatre, which was acquired from Sol Litt, amounts to \$500,000, gross rental, for a period of fifty years. In the case of the Colonial Theatre the lease is for five years, with a privilege of renewal. The consideration, for the present, is withheld. This enterprising trio are not ready yet to call a halt in their operations, and any day there may be further announcement that they have acquired more theatres for the exploitation of their capital. This latest move on the part of Jones, Linick and Schaefer will take from down town Chicago two of its most successful and high grade houses. McVicker's has always presented standard attractions, although the highest price of admission has never exceeded one dollar. Today the Colonial is one of the most beautiful playhouses in either America or Europe, its construction being of the latest pattern of theatre architecture. Jones, Linick and Schaefer now control the Orpheum, McVicker's, Colonial in the loop district, besides the Wilson, Willard, Crown and smaller houses in different parts of the city. \* \* Monday night at the Cort we have The Ghost Breaker, a play written by Paul Dickey and Charles Goddard. H. B. Warner acts the leading part in the company which is under the management of Maurice Campbell. From advance information The

Ghost Breaker appears to have qualities of great interest, or rather of satisfactory diversion. It has to do with Warren Jarvis, a gentleman from old Kentucky, who follows an enemy to New York and shoots him in his room, thus ending a feud which had existed in the old commonwealth for years. In his haste to escape, Jarvis inadvertently enters the room of a Spanish Princess who is staying at the same hotel. After hurried explanations the princess promises to help him escape the minions of the law if he will promise to accompany her to Spain to help solve the mystery of her haunted castle. Vast treasure is secreted in the castle, but the ghosts have thus far looked so formidable as to effectively discourage any treasure seeker. Jarvis and the princess leave the country together, and when he arrives in Spain he assumes the title of Ghost Breaker. After a number of spirited and adventurous episodes, the young Kentuckian captures the ghost and the treasure is recovered. Rather a knight-errant sort of play we should say. Mr. Warner plays the part of the young Kentuckian, while the princess is taken care of by Miss Katherine Emmett. \* \* \* The Necessary Evil, by Charles Rann Kennedy, a new play, will have its first presentation on any stage at the Fine Arts Theatre, Monday night. Edith Wynne Mathison and company will present the piece. Mr. Kennedy, the author, will also play one of the characters in the drama. The play is in one act, although an hour and forty minutes is required to present it. \* \* \* Beginning this evening a moving picture reproduction of Mounet Sully in Oedipus Rex will be given at the Studebaker; Sarah Bernhardt will also be seen in a film representation of Adrienne Lecouvreur in The Romance Of An Actress, with appropriate lectures by Redmond Flood. \* \* \* Geo. M. Cohan as Jackson Jones in Broadway Jones is giving a remarkable exhibition of acting value, and is ably supported by a company of clever people. \* \* \* When Claudia Smiles with Blanche Ring, Emma Janvier and others continues at the Illinois. \* \* \* The Garrick show, When Dreams Come True, is drawing audiences which are eminently pleased with the lively music and the bright lines of the piece. \* \* \* The Money Moon, at Powers, with Marguerite Leslie, Orrin Johnson, Ada Dwyer, Lennox Pawle and others, appears to have hit the bull's-eye as a coiner of real money. \* \* \* Mr. and Mrs. John Barrymore, who have lately been among the entertainers in A Thief for a Night, which recently ended its engagement at McVicker's, will appear in the wedding morn episode in The Affairs of Anatole at the Majestic Theatre this week. Others who will appear are Armand Kalise and Amelia Stone in impersonations, Mr. and Mrs. Jack McGreevy in The Village Fiddler, The Maid, Billy Rogers, The Four Cliftons, and Jere and Delany. \* \* \* The Palace Music Hall will have Rock and Fulton, William Hawtrey & Co. in Old Nick & Co., Willa Holt Wakefield, James A. Cullen, Conlin, Steele and Carr in the Juggling Monetts, and Lawrence Johnson, ventriloquist. \* \* \* There is the

usual good bill at the Great Northern Hippodrome. The Duttons present an equestrian act, The Banjo Phields, The Six Abdallahs, European acrobats; Bessie Le Count, a singer and dancer; Leora Wilson Trio, aerialists; Von Klein and Gibson; Three Elliotts, comedy acrobatic team; Murray K. Hill, and Cole, Russell and Davis. \* \* \* Jennie Dufau, a soprano of much celebrity and one of the mainstays of the Chicago Grand Opera Co. during the past season, will present her At Home Musicale at the Fine Arts Theatre this (Sunday) afternoon, at 3:30 o'clock. Miss Dufau will be assisted by Carol Robinson, pianist, and Irene Stolofsky, violinist. Miss Dufau's musicale is intended to be something of a novelty as a stage presentation, in the fact that it will combine all the elegancies of an artiste's home, eliminating, as much as possible, the atmosphere of the stage. The affair will be conducted under the auspices of the Briggs Musical Bureau. \* \* \* The golden apple of excellence should be awarded that thorough and painstaking firm of film manufactures, the Cines-Kleine Company, for their magnificent production of Quo Vadis, which is now being exhibited at McVicker's Theatre. \* \* \* The Merry Go Rounders with George P. Murphy in the leading role is the attraction at the Columbia this week. \* \* \* Sam Howe's Love Makers will entertain Star & Garter patrons for the next week. \* \* \* Wilson Avenue Theatre will have Gene Greene in addition to usual good vaudeville. \* \* \* Willard Theatre offers Clarice Vance in repertoire of coon songs, besides Kinemacolor pictures. \* \* \* The National will have The Yoke; while W. A. Brady's Mother will move to the Imperial. \* \* \* Romance of the Underworld is at the Crown. \* \* \* Sarah Padden will give The Third Degree at the Victoria. \* \* \* The amusement park season is now on in full blast; White City started the ball rolling last night. The park is a vision of white and green, and with the wonderful consumption of electrical energy in illumination, the place resembles a fairyland. \* \* \* Wednesday afternoon Riverview opens its ninth annual season. \* \* \* Sans Souci Gardens will make its bow to the public on May 24th.

OWEN B. MILLER.

SEATTLE, May 12.—Moore Theatre: Last night was the opening night of the Lyman Howe Travel Series of pictures. The entire production met with approval and the indications are that they will draw good crowds during the entire stay in Seattle. Mr. Howe has his company of impersonators, who impersonate people of all nations, and mechanical apparatus that reproduces all kinds of sound. Metropolitan Theatre: John Drew opens tonight in The Perplexed Husband. The play is of a most convincing nature, and Mr. Drew is supported by a cast of adequate and well known players. Mary Boland is the leading lady; Herbert Bruce, Alice John, Nina Sevensing have important roles. The house is practically sold out for each performance. Seattle Theatre: The management of the Seattle Theatre will offer this week The Crisis. This

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is the first time this play has been produced here at popular prices, and it is anticipated that the Bailey and Mitchell Stock Company will do a big business. Orpheum Theatre: The Orpheum will offer this week, with a matinee today, Mme. Olga Petrova as the headline attraction. Mme. Petrova is a little Russian woman who scored a hit in New York by her talent as a delightful singer, a mimic of marked ability, and a woman with a charming personality. Also Daniel Frohman in his first vaudeville production, Detective Keen. Bogart and Nelson in their skit The Busiest Day Of His Life promises to furnish high class amusement. The Cromwells offer a juggling act that outshines the usual performance of this class. Other acts on the bill are: Flavilla, performer on accordion; Sam Liebert & Co., presenting The End of the World; Ollie Woods, wire artist and dancer. Empress Theatre: Willie Ritchie, the present champion lightweight boxer of the world, is the headline attraction. The offering is entitled, Fun in a Gymnasium. The Nine Piano Bugs are the added attraction, the act including Jackson, Wahl, Stone, Mae Bronte and five assistants; Bowman Bros., black-face comedians; Bob Archer and Blanche Belford offer A Janitor's Troubles; Alvin and Kenney on the flying rings; Julia Rooney in a singing and dancing novelty, and the Twilight Pictures round out the bill. Pantages Theatre: One of the finest shows ever billed on the Pantages Circuit is offered this week at Pantages, beginning with matinee this afternoon. The Armstrong Baby Dolls is the headline attraction, eighteen of them in a musical comedy A Scotch High Ball. Bertee Beaumonte and Jack Arnold are extra features. Jordan and Jewell, two of the finest whistlers in vaudeville were here a year ago and delighted big crowds at every performance. Their act this week is expected to be equally as entertaining. Friscary, hat and coin manipulator. The Makaranko Duo, the gypsy girl and the Russian prince and the Animated Weekly will complete the bill. Melbourne, Clemmer, Class A and Alhambra, all photo-plays, with added musical attraction.

E. MORGENSTERN.



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### Blanche Lyons

Blanche Lyons, prima donna soprano, this season with Ehlers Band at Idora Park, is cutting a sensation with her magnificent singing. Miss Lyons has a big dramatic soprano, which she uses with the greatest skill, and has a piquant personality which is always a winner. Petite in figure and beautiful of face she invariably attracts unusual attention. Her voice is a finely trained one and her experience makes her ideal for comic opera or musical comedy. She would be a splendid addition to our Western colony of song birds, and we hope some of our enterprising managers will persuade her to stay out here permanently, for she certainly has no superior as a singer and dainty, attractive actress.

### Nat Goodwin Getting in Bad

Nat Goodwin in the days of his diminishing importance is having a decidedly tempestuous time. His latest break is to get into a row with the Sacramento Bee, which tells the story as follows: On April 23rd, The Bee published an anonymous note from San Francisco in which the editor was referred to as an "insulting, senile brute" because he had written down what struck him as the elemental truth in regard to Nat C. Goodwin's delineation of Fagin in Oliver Twist. In publishing that note, The Bee declared the handwriting to be that of Nat C. Goodwin, having had the note compared with specimens of Nat's chirography. The Bee has received a second note concerning that criticism. It is signed "Nat C. Goodwin." The handwriting is a twin to that in the note from San Francisco—a twin also that on the canceled check sent to prove the second note was written by Nat himself. Following is the second note:

Seattle, May 6, 1913.

To the Editor of The Bee—Sir: I never read the insulting review of your reporters I am told appeared in your paper, nor did I reply to it. Why should I? I look to my peers for a verdict. I am enclosing a canceled cheque to prove that this letter is written by me. The one you received was no doubt forwarded by some one who objects to your attack upon one who has produced more original plays than any actor now appearing before the public, and whose position is too well established to heed the ravings of incompetency. Very truly yours,  
NAT C. GOODWIN.

Poor old Nat—some people never learn.

ZENO - DOUGLAS CO.—Selma, May 15-16; Tulare, 17-18.



Terkelson & Henry, Photo.

### A. W. Bachellder

Mr. Bachellder is making his third or fourth visit to the Coast this season. This time he is ahead of Eddie Foy, one of Werba & Luescher's big money makers. Mr. Bachellder is a splendid combination of good theatrical and newspaper man, and has a host of friends all over the country.

### The Bloomer Girls

Otto Lovelle, the manager of the Bloomer Girls that went on the rocks at Watsonville, was up before State Labor Commissioner Mc Laughlin last week for non payment of salaries. Those interested were Dolly Adams, Eva Nelson, Clara Price, Babe Stuart, Margie Cavell, Pearl Jones, chorus girls, Jack McAllister, property man, Warren Fabian, and Juvenile Johnny Williams, advance man, who was represented by an attorney. From the evidence brought out at the hearing it was learned that Kubey & Lovelle were the proprietors, the show being financed by Kubey, with Lovelle as the managing head. Lovelle refused to pay the balance of salary on account of the actions of the chorus girls in Hollister, claiming that their actions preceded the show to Monterey and Watsonville whereby he lost money, but the company wanted to know what became of the two hundred and eighty dollars that Kubey gave Lovelle before starting, also the money taken in on the road. There is a balance due the Coast Costume Co. for use of wardrobe. The only ones that received their salary in full were Matt Burton, the producer, and Frank Becker, the musical director.

### Reception to Author

On Saturday, May 10, at her home, Aloha Nui, in Piedmont, Mrs. Torrey Connor received in honor of Mrs. Dell Munger, the author of The Wind Before the Dawn. After an informal hour spent in meeting Mrs. Munger, Mrs. Connor presented an interesting program, consisting of a one-act play, The Love Test, from the pen of the hostess; reading, The Maid of the Rocks, Mrs. Hector A. Dickinson, and one of W. W. Jacobs' interesting stories, The Garden Plot, read by Mr. Herman Whitaker. The Love Test is a pretty little act between Sylvia, the gypsy queen, played by Mrs. Annie Brigman, and Edith Van Allen, of society, played by Mrs. Perham Nahl. Miss Alice Davies accompanied on the violin. The play was performed in the garden, rep-

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MARKET STREET, OPPOSITE MASON  
WEEK OF MAY 19TH

Walter Montague's Vaudeville Triumph, HEART THROBS OF A GREAT CITY, Episodes of a San Francisco Police Court; BOB ALBRIGHT, the Male Melba; JOS. CALLAHAN, Leaves From the Pages of History; HARLAN and ROLLISON, Comedy English Musicians; THE GREAT CRAMER TRIO, Novelty Aerial Artists; MADIE DE LONG, the Girl Baseball Fan; STEWART SISTERS, A Study in White.

resenting the summer sketching spot of the painter. The story, beginning with a prologue, musically accompanied, is interesting and fascinating—which woman is best fitted, all things considered, to bring happiness and success to the painter, Alroyd, whom both love? Mrs. Connor has told her story clearly and consistently. She is making a name for herself, having just won first mention in a playlet contest which was arranged by Herbert Bashford. Mrs. Dickinson and Mr. Whitaker met with much enthusiasm from the audience of literary people. The finishing touch, however, was the most delightful talk by Mrs. Dell Munger herself. She is a rather large, dark woman, of a most interesting personality. Her fine, dark eyes talk before the words come. She told how she came to come of the desire of a friend of write her book. It was the out-her to send a letter, which she had written her son when she was in Manila and he at Palo Alto, to some

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WEEK OF MAY 18, 1913

THE ACME OF VAUDEVILLE

PERFECTION

The Acme of Acrobatic Novelty—JOE BOGANNY'S LUNATIC BAKERS in FUN IN A BAKE HOUSE; Roland West Presents TRAPPING SANTA CLAUS; FRED HOLMES and LULU WELLS in the Scintillating Musical Comedy, JUST BECAUSE; JOE KELSEY, Eccentric Comedian; SIGNA, the Girl from Norway; SWAINE-LE PLATT and SWAINE, Vaudeville's Cleverest Musical Trio; THE MAJOR and PHIL ROY, Jugglers and Crockery Demolishers; ESSANSESCOPE.

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paper for publication. Being filled, as it was, with personal matter, she hesitated to do this, and it was then suggested to incorporate the letter into a story. This she afterward did successfully in the book, The Wind Before the Dawn.

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## Columbia Theatre

In *The Case of Becky*, David Belasco has contributed another fine thing to the American stage. As published last week in these columns, this play deals with the dual nature in the case of a young girl. She is Becky when she is bad and Dorothy when she is good. It is not the writer's purpose to dwell upon the physiological aspects of the case. Rather he is more interested in the acting side of the performance. Like nearly all of the Belasco casts this was as near perfect as one could wish for, and the acting impressed one with the simplicity of method and the earnestness of purpose. Miss Starr has undoubtedly developed in an artistic sense in the last few years, and in both the emotional demands as well as in the lively and lighter moments of the play she appeared to wonderful advantage. Her interpretations of the two different moods of the girl were invariably consistent and satisfying, and of a much higher order than that furnished by Mansfield in *Dr. Jekyll and Mr. Hyde*. Albert Bruning had the role of the elderly doctor who was a master of the science of hypnotism, as well as of several other sciences, and the work of this exceedingly character man was up to his best standard. Another striking portrayal was furnished by Charles Dalton, who was seen as Prof. Balzamo, the traveling fakir, who relied upon his powers as a hypnotist to further his ends. The blatant, posturing, swaggering characteristics of the fellow were wonderfully brought to light by Mr. Dalton, whose ability is certainly akin to genius. Harry C. Browne, who was here a few years ago as leading man for Lillian Russell, was in the cast, but he had very little to do. Eugene O'Brien, too, was in the same position in a juvenile role. It might be well to remark in referring to this young man's case that it is just and proper for all young fellows to observe the fashions, but in his case it might be well to caution him about our fogs and night winds. If he hoisted his turned-up pants any higher it might result in a severe case of rheumatism. Mabel Norton was seen as the nurse and she fulfilled all exactions nicely. The settings were distinctive and comprehensive.

## Cort Theatre

Over the River is a delirium of good ragtime interspersed with echoes of *The Man From Mexico* and promises of a plot that never develops, presented by a clever company in various vaudeville stunts and topped off at the psychological moment by seven charming little copies of Eddie Foy. There are three scenes—one of them in an attractively realistic cafe sacred to the memory of several other specimens of this same class of musical comedy, and another in a brilliant Mexican garden, in both of which the aforesaid vaudeville happens with some kind of reason but when the second scene shifts to the warden's room at Sing Sing prison it puts something of strain upon the credulity of the audience. The cabaret scene affords a fine opportu-

nity for some excellent ensemble work, the groupings being as picturesque as they are unhackneyed and forming an effective background for the individual numbers. Conspicuous among these are the song and dance by Eleanor Kent, that by Charles Swickard and Nellie Daly and the swift cabaret dance by those agile performers, Pearl Matthews and James Davis, who later, in the Mexican garden, do a brilliant Texas Tommy that is a real work of art. Eleanor Kent, better known here under her own name of Mabel Love, is a San Francisco girl, and a credit to her native city, being not only handsome, graceful and beautifully gowned but a capable actress who can dance and sing with taste and style. Miss Daly achieves a triumph in her dance. One of the hits is William Sellery's Sheriff Cook, whose get-up suggests nothing so much as an over-ripe chestnut. Among the smaller parts Cecilia Hoffman is equally pretty as the daughter and as the Salvation Army Lassie who invades Sing Sing to save the men; Marie Horgan shows comedy training and talent as the housemaid; and David Andrada, Harry Meyer, J. S. Kinslow, Milton Dawson, Eric Van Dyck and Leavitt James do their full share toward keeping the action moving. But, of course, Eddie Foy is the bright particular star who sheds his genial glow over all these lesser lights and while he has not very much to do he does it with an inimitable whimsical appeal that takes his audience with him. And when their attention shows signs of wandering—along toward the middle of the last act—he springs a sensation in the shape of his attractive bunch of kiddies who turn the ebbing tide into a flood of enthusiasm by their unconscious display of very evident talent which reflects credit on whomever trained them. They all show an unusual sense of rhythm and each one has a particular specialty which he or she presents to the lively satisfaction of everyone concerned and when the applause comes as it always does they accept it with a frank joyousness that is refreshingly childlike. It is a tribute to their father's genius that he has been able to bring them into prominence without disturbing their unconscious simplicity.

## Alcazar Theatre

For the last week but one of the Chas. Waldron engagement the management has revived a one-time favorite melodrama, *Sydney Carton*, or, as it is called in this version, *A Tale of Two Cities*. Nothing but praise can be given for the performance. Mr. Waldron, who was seen in the role of Sydney Carton, was impressive and had much of the physical and mental qualifications for a proper portrayal of the part. In the long speeches, which abound in the play, Waldron was much at home, for his acting part is largely elocutionary. Justina Wayne, a young San Franciscan who has gained a large meed of praise away from home in leading parts, was specially added to the bill this week to play the part of Mimi. Miss

Wayne has a charming personality and a decidedly good emotional equipment, with a voice that expresses much. The part of Lucie Manette was sympathetically played by Rhea Mitchell, and Adele Belgarde was seen once more on the Alcazar boards as the Fury, the female leader of the mob. And she was immense in the part. In the long list of men parts there was an abundance of good work contributed by Louis Bennison, John A. Butler, Bert Wesner, Edmond Lowe, Roy Clements, Lee Millar, John Ellicott, Frank Cooley, Joe Fogarty, David Butler, Emmett Sheridan, and Louis Bennison has hardly done a finer thing than his depiction of the revengeful LeFarge. He showed real power and a wonderful idea of characterization. John Butler, too, as the dandified young aristocrat, was especially good. The production was almost the last word in theatrical mechanics.

## Savoy Theatre

The motion pictures of the famous Shakespeare tragedy, *Richard III*, introducing Frederick Warde in the title role was very good in parts and equally bad in others. The motion pictures enabled the producers to present scenes that cannot be staged, and Frederick Warde was at his best al-

though in pantomime. The battle scene on Bosworth Field was so poorly staged that it was comical. The character of the Duke of Richmond was not well filled. The main body of the five reels that it took to tell the story of the life and death of the monstrous Duke of Gloucester were very lifelike. It is a big production and undoubtedly took a lot of money to produce. All of the scenes and costumes were produced according to history. The departure of King Richard III and his army to meet the Duke of Richmond was particularly well carried out. There must have been a thousand people in the picture at one time. The departure of the Duke of Richmond from France for England for battle with King Richard of England was very impressive.

## Theatre Ticket Bill Passes Legislature

The selling of tickets by a theatre in greater numbers than the seating capacity of the house is made a misdemeanor in Senator E. F. Bryant's bill which passed the Assembly this week. Although the bill was passed with several votes to spare, motion of reconsideration was given and the measure will be taken up again later.

RICHARD STERLING is now playing the lead with *The Blindness of Virtue* Company on the road.

# COLUMBIA THEATRE

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## Columbia Theatre

A tense, powerful and convincing play is Edward Locke's *The Case of Becky* in which Frances Starr, under the direction of David Belasco, is at present appearing. There will be no Sunday evening performance and on Monday the second and final week of the engagement will commence. Far more interesting and convincing than any of the plays in which Miss Starr has previously appeared is her present vehicle. The three acts have scene after scene of powerful and interest-holding effect. *The Case of Becky* is a play which takes a strong hold upon the auditor and so well has it been staged by Belasco that one fairly marvels at the seemingly endless ingenuity of this manager and stage director when it comes to the matter of securing stage realism.

## Cort Theatre

What will prove one of the big laugh nights of the theatrical season will be the occasion when you witness the performance of Eddie Foy and his seven merry youngsters in *Over the River*, who start on their last week tomorrow evening. There is enough comedy in *Over the River* to equip two ordinary musical comedies. Every speech is witty and every situation is made doubly attractive by tuneful melodies that one cannot resist. Werba and Luescher, Mr. Foy's producers, have spared neither time nor expense in surrounding their favorite star with the best possible support, including such familiar names as Eleanor Kent, Nellie Daly, Marie Horgan, David Andrada, Charles Swickard, William Scellery, Harry Meyer, J. S. Kinslow, Cecelia Hoffman and the Eight Belkin Madcaps. Lew Fields' all-star company will be seen in merry *Hanky Panky*, beginning May 25.

## Alcazar Theatre

Charles Waldron's farewell week begins next Monday evening with an elaborate production of Edward Peple's beautiful play, *The Prince Chap*, in which he will have the title part. This offering will also be the medium of closing Justina Wayne's all-too-brief engagement in the O'Farrell street home of drama. She will be seen in two distinct characters. Also in the cast are the regular stock company and several specially engaged players, among the latter being two very clever children. Mr. Waldron is eminently qualified to give a satisfactory impersonation of Peyton. In the first act Miss Wayne will be seen as the mother of Baby Claudia and in the final act as eighteen-year-old Claudia, whom she portrayed in this country and Australia when the play was in the heyday of its popularity. Baby Wilson will be seen as five-year-old Claudia, Phyllis Gregory as eight-year-old Claudia, Edmond Lowe as Peyton's artist chum, Louis Bennison as an English serving man, Rhea Mitchell as a cockney maid of all work and Viola Lada as Alice Travers, with the remainder of the company appropriately bestowed.

## Savoy Theatre

Gill's Travel Tours Through Piccadilly, an intensely interesting and

pleasing entertainment new to San Francisco, will begin a limited engagement at the Savoy Theatre, with the matinee of next Monday. Mrs. A. H. Gill, whose enterprise made the production possible, sent a corps of motion picture photographers to various portions of the globe and the resultant nine thousand feet of film proved very unusual and highly satisfactory. Then she had every one of the various scenes colored by hand and from the gorges of the Garonne in southern France, where the tour begins, to the land of the midnight sun, where the journey ends, everything is reproduced in exactly the right tints. The element of sound should be incorporated in the entertainment, she thought, consequently she invented several noise-producing devices and engaged two ventriloquists who seem to put actual life in all that transpires on the screen. In the principal eastern cities Gill's Travel Tours have created a genuine artistic sensation and everywhere nothing but praise has been accorded the entertainment, which takes a full two hours in the enactment. In the meantime Shakespeare's *Richard III* is being presented in realistic style.

## The Orpheum

There will be six entirely new acts in next week's bill. Jessie Busley will appear in a comedy entitled *Miss 318*. A typical cross section of a department store on a bargain day is the locale of *Miss 318*, and every one of its characters is a distinct type. The piece is replete with brilliant lines and keen bits of comedy. She will be supported by an excellent company, which includes Julia Grignan, Mollie McDona, Dorothy Winston, Julia Earle, Adeline McCullough and Harry Dayton. Laddie Cliff, England's boy comedian who, three years ago, created an enormous hit in this city in *Don't He Look Like Father*, will commence a brief engagement. The Five Melody Maids and Will J. Ward will present a skit entitled *Mirth, Melody, Maids and a Man*. The girls are all attractive and they costume handsomely and tastefully. The quintette sing, dance and play the piano and each has his or her instrument. Margaret Ashton, a dashing young American girl, will evidence her great talent as a singing comedienne. Meehan's Canines, including his celebrated leaping hounds, will be a feature of next week's bill. Charles and Adeline Wilson will contribute a hodge-podge of melody and merriment which they call *The Messenger, the Maid and the Violin*. There will be a new program of Edison talking moving pictures. The only holdovers will be the *Top o' th' World Dancers* and the great sensation, *Don*, the talking dog.

## The Empress

Joe Boganny's Royal Lunatic Bakers, an English comedy acrobatic act, will headline the bill, with an original creation called *Fun in a Bake House*. Six athletes ranging in height from a dwarf to an elongated individ-

al over six feet in height comprise this aggregation. The added feature attraction is Roland West's tabloid drama entitled *Trapping Santa Claus*, with Caddie Hayes, a juvenile actress and a supporting company of three, including Carl Jackson, Anna Jordan and Bert S. Franks. Fred Holmes and Lulu Wells, a duo of youthful musical comedy farceurs, who were in support of Fritzie Scheff and in the cast of Lew Field's *Never Homes*, promise to be another pleasing feature. Joe Kelsey, a character singing comedian, will offer his latest material in songs and comic impersonations; Swaine-Le Platt & Swaine, a trio of musical artists, in a delightful musicale, and Signa, *The Girl From Norway*, a young woman whose identity no one knows, will contribute some clever character work, including a delineation of a Swedish girl. The Essansee-scope will show some photoplays fresh from the producer's studios.

## The Pantages

*The Heart Throbs of a Great City* will receive its initial presentation here Sunday afternoon. Dramatic and humorous episodes which are witnessed daily in the courts have been woven into a powerful and virile tabloid vaudeville "thriller." One of the principal scenes in *The Heart Throbs of a Great City* is where a character well known locally upbraids the judge and prosecuting attorney for "rail-roading" to the penitentiary a young girl who is falsely convicted of shop-lifting in one of the local department stores. Bob Albright, the male Melba, will be the added attraction on the new bill. Donned in immaculate full dress Albright renders an operatic repertoire with his wonderful voice ranging from deep masculine bass to the clear liquid tones of a prima donna. Madie De Long, a fascinating little soubrette is known to Eastern vaudevillians as a "Girl Base Ball Bug." Joseph Calahan, the American character actor, will present his artistic offering *Leaves From The Pages of History*, in which he introduces speaking likenesses of the world famous men including Abraham Lincoln, Robt. E. Lee, Wm. McKinley, Pope Leo, etc. A novelty comedy musical duo are Harlan and Rollison, who have just returned from a trip to the Orient. Elsie Cramer & Co. will present a European novelty gymnastic aerial act. The Ellison sisters have a dainty offering of singing and dancing, entitled *A Study in White*.

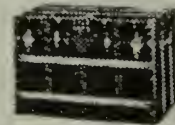
## Correspondence

TACOMA, May 11.—Charles L. Richards, manager of the Princess Theatre company, is on his way home from New York City, where he has been to secure the latest and best plays released for stock. He will bring new people with him. Hayden Stevenson, who was a popular actor in the old Lyceum The-

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atre Stock Company some years ago, is renewing old friendships during his engagement at the Empress here this week. Arthur Elton has been paying Tacoma a visit. He was a well known member of the Princess Stock Co. Esba Robeson has gone to Bellingham, where she will play a short engagement with the Laura Winston Stock Co., after which she will go to San Francisco and Los Angeles. Eleanor Virdon, who was soloist with the Belasco Company in the concert here a few weeks ago, will play a summer engagement at the Princess Theater. Chancey Olcott, who is a great favorite here, played to S. R. O. business on May 1st. He had a good supporting company and the scenic effects and staging of the play, *Isle o' Dreams*, were most beautiful. The John Drew engagement here as usual was a society event. Mr. Drew has had more pleasing plays. Miss Boland is still his leading woman and Margaret Watson, Herbert Bruce and Nina Sevensen played important roles. Miss Helen Collier replaced Miss Alice John who is ill. Rose Stahl, greeted with flowers and applause, opened here tonight in *Maggie Pepper*, humorous, well staged and splendidly played. Miss Stahl is scoring a great success. John Robertson, Marie Hudson, Adele Adams and Walter Craven were all seen to advantage and Max Reynolds, as a traveling salesman, was in a class all by himself. The Princess Stock Company has scored another success in *The House of a Thousand Candles* and gave the initial performance today of *The Woman in the Case*. Next week, *The Call of the North*. Closing a week's engagement at the Pantages are Edward Morell in *Stories of Prison Life*, June Roberts a graceful dancer, Shaw's Comedy Circus, *The Serenade Trio* artists with the harp, Reeves and Werner comedians, and Carl and Lillian Mueller clever hoop manipulators. At the Empress: Marguerite, dancer and all around entertainer shared honors with Joe Fanton's trio of athletes, both headline acts. Waterbury Brothers and Tenny old time favorites were here with a musical act. Jere Stanford and his yodling and a juggling act by Lester Leigh and La Grace all won favor.

A. H.



## Personal Mention

FERRIS HARTMAN will be seen at the Lyceum in Los Angeles this fall.

ALICE FLEMING will be seen at the Alcazar for a few weeks in leading roles.

KERNAN CRIPPS has signed a contract with the Alcazar Company to play second business.

LESLIE REED, JEANNE MAI and JANE LAMB will soon retire from the Dick Wilbur company.

DICK WILBUR and his actors were given a banquet by the newspaper boys of Modesto last week.

FRED BUTLER will leave for the East in about three weeks and will spend some time in settling his mother's estate.

AVIS MANOR will close with the Princess stock of Fresno on the 17th. She has a couple of offers, one of which may take her East.

The stork, which has recently become so fashionable in theatrical circles, is said to be the motif for the European trip of ETHEL BARRYMORE.

ROBERT MCKENZIE has been signed for the enlarged Ye Liberty stock in Oakland that Manager Harry Bishop will use in his three-a-day scheme, opening June 9.

EDGAR SINCLAIR who played over the Pantages time with CHAS. GILL recently in a dramatic sketch returned home recently and is with his folks in Oakland.

EMMA CUMMINGS welcomed a son-in-law into her life in San Diego last week. Her young daughter, who not so long ago played child parts on the coast, has grown up into young ladyhood, and is now MRS. GOFORTH.

BILLIE QUINN rejoins Dick Wilbur this week to resume his position as leading man. Wilbur has a fine, strong company now, particularly in his men. This is the 87th week of the show on the coast, and most of the time in California.

GEO. E. LASK is this season's stage director at Poli's, Hartford. The company is composed of Edmund Elton, Maud Gilbert, George Olp, James B. Cunningham, Gilberta Faust, Frank Monroe, Lavinia Shannon and Geo. Horrs Fisher.

ASHTON STEVENS, who has been enjoying country life on "JIMMIE SWINERTON's ranch near Colton for several months, is spending some time at the home of his father, J. W. STEVENS, in Oakland. Mr. STEVENS is the well-known dramatic critic on the Hearst papers.

ANOTHER musical comedy actress is about to marry into the English peerage, according to an announcement. Lord Edward Fitzgerald, Second Lieutenant in the Irish Guards, who is the youngest brother of the Duke of Leinster, will shortly be married to May Etheridge.

A SUIT for divorce brought in Melbourne by Robert Alexander Meyer, theatrical manager, against Dorothy May Meyer (Dorothy Grinston, daughter of Mrs. Kendall), on the ground of misconduct with Dr. Oswald Shields, resulted in a decree nisi, with costs against Dr. Meyer. Misconduct was alleged to have taken place at 44 Park street, South Yarra, in May and June, 1912, and 86 Park street, South Yarra, in July, 1912.

MRS. ANITA F. MALONE, formerly well known as a member of various Coast theatrical companies, petitioned

the Superior Court for letters of guardianship over the person and property of her mother, Mrs. Carmel Fallon, aged 81, living at 1802 Market street. Mrs. Fallon is feeble with age and is alleged to be incompetent any longer to manage her \$400,000 estate. It has become necessary to sell some of Mrs. Fallon's property and her daughter thinks that somebody should be appointed guardian so that she may be safe from the influences of designing persons. Mrs. Malone's daughter, Geraldine, is the wife of Fred Zweifel, one of our most successful managers.

DE WOLF HOPPER, who has been called "the husband of his country," was divorced for the third time in New York April 21 in Mineola. Mrs. Ellen B. Hopper, third wife of the actor and a daughter of the late Police Captain Reardon, was granted a decree on statutory grounds, with permission to resume her maiden name and remarry. The latest Mrs. Hopper who has joined the ranks of the former wives of De Wolf is an actress. Her stage name is Nella Bergen. After her marriage to James Bergen of Bridgeport she made her debut on the stage 15 years ago. "A tall blonde woman" was named in the case. The decree granted by the supreme court forbids Hopper to marry again in this state during the lifetime of his former wife. Hopper put in no defense.

SOOTHING disappointed press agents and handling the stenographic work of a big theatre is quite an arduous task—one which would be impossible for most young women. But this is not so with Ruby Herriman, the petite and charming private secretary of Manager Will Wyatt of the Mason. No task seems too gigantic for her; she goes at everything with a determination to do her best, and she generally makes good. Miss Herriman has a million and one things to accomplish every working day of the week. Besides handling all the manager's correspondence, both private and business, she gets out all advance "copy" for the advance managers of the traveling attractions, superintends the filing of pictures, clippings and advertising contracts and all in all she is a very busy young woman. Miss Herriman is located at the Continental Hotel, ready to receive a call from agents and manager.—Los Angeles Herald.

### Tivoli Will Open

Next Wednesday evening The Tivoli will resume its career, so abruptly terminated in April, seven years ago, as the home of operatic work in San Francisco. Manager W. H. Leahy has gone over the field thoroughly and secured a singing organization of rare quality, both as regards principals and chorus, and When Johnny Comes Marching Home, the Stanislaus Stange-Julian Edwards military spectacular comic opera chosen for the opening, bids fair to be given in better style than ever before in this country. Hans S. Linne, the musical director, and Edward Temple, in charge of the stage, are putting forth every endeavor to start things off in right royal style. Rena Vivienne, who sang Madam Butterfly so successfully here, will be Kate Pemberton, Stella De Motte will

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make her initial appearance in this city as Robert Pemberton; Ilon Bergere of Chocolate Soldier renown will have the jolly role of Cordelia Allen, and Sarah Edwards, always a great local favorite, will return as Mrs. Pemberton. Henry Santrey will be Johnny Charles Galagher will be General Allen, and Robert Pitkin will dispense merriment as Jonathan Phoenix. Our old friend, Teddy Webb, comes back as Uncle Tom, which he played with such success in When Johnny Comes Marching Home at the Tivoli nine years ago, and the rest of the cast will be in capable hands. The scenic effects will be beautiful, while the costumes will be correct to the period, 1864, about the close of the Civil war, when hoopskirts were in vogue. There will be twenty men in the orchestra. Matinees will be given Saturdays and Sundays and the old Tivoli popular prices will prevail, from 25 cents to 75 cents. Seats are going with a rush at the theatre box office and the opening night will be one long to be remembered.

### Correspondence

FRESNO, May 12.—Barton Opera House: Alaska-Siberia Pictures 11-14. Raymond Hitchcock comes 22. Business is slowing up somewhat here, both at the Princess and Empire. Princess: The stock company is seen this week in The Young Detective. A better grade of plays is needed in Fresno. The company is good, the productions adequate and the performances are pleasing, but our people want the latest and best. Empire: The first half of the week shows Johnny Pringle and company in The Cowboy's Girl; Marie Heddicke, singer; Flying Delmar; Robinson Bros.; Brown & Foster. Work on the new

Kinema theatre building which is to be erected by the Roeding Estate Company, will commence in about three weeks and will be completed by the 1st of September, according to a recent report from Emil Kehrlein, the syndicate manager. It will cost about \$30,000.00.

SAN BERNARDINO, May 14.—At the Opera House (Mrs. M. L. Kiplinger, Mgr.) 13. Raymond Hitchcock and Company presented The Red Widow to a fine house. It has been six years since Mr. Hitchcock was last here, but his mirth-provoking qualities are still in the ascendancy; his curtain speech after the second act in which he referred to "this demonstration of your appreciation of our efforts to amuse," was alone worth, etc. The road season is about closed here and the next traveling attraction is Eva Tanguay June 30. Tonight's vaudeville attractions are Miss Albertine, cobra dancer, and Feist's Animal Circus, and the usual films; for the latter half of the week, the Gladstone family of entertainers and four reels of pictures. At the Auditorium this week we have Chas. DeFur and Co., musical comedette; Scranton's Marionettes, Palikaka Bros., musicians, and the movies. J. E. RICH.

MONTEREY, May 14.—Chapman & Cornell, managers and lessees of the Monterey and Star Theatres have dissolved, Mr. Chapman retiring, Geo. Clancey, former manager of the Monterey Theatre, being again associated with Mr. Cornell in the management of these two houses. Clancey was a great favorite when here before, and will start things humming right away, and is negotiating for some leading attractions, of which there has been a dearth locally for some time.



## Vaudeville

### The Orpheum

The Orpheum show is good all the way through. It is one of those exceptional weeks in which you see a vaudeville show that is hard to beat at any price. Kris Kringle's Dream, introducing the Top of The World Dancers, with the Collie ballet, was a very well staged and pretty musical melange. The comedy was not overly strong, but the dancing and the musical numbers more than made up for it. The costumes were well designed, artistic and plentiful. The collie ballet, introducing a dozen beautiful collie dogs, was a novelty and a pretty one, something that has not been used heretofore on tabloid musical acts. Don, the talking dog, and the headline act of the week, is a wonderful canine. There is no doubt about the dog pronouncing the eight German words advertised. The sounds are clear and distinct, most wonderful part of the performance is the fact that there seems to be no routine by which the dog works, and that he pronounces words of one, two and three syllables. There is something uncanny about that dog Don, who is undoubtedly one of the most intelligent dogs that ever performed before the footlights. Loney Haskell, who is well known to us as a monologist, gave a short and humorous talk about the wonderful dog Don. Foremost among all ventriloquists is Lester. Not only is he clever with his voice, but he has a very humorous line of chatter that would fit a monologist very well. He has a great act, and works so well that he makes his dummy appear almost human. Lester has such wonderful control over his voice that he worked out in the audience with the same effect that he worked on the stage. The Curzon Sisters presented an aerial act that had a fine series of thrills in it. They perform in midair, hanging to a balance by their teeth. Hale Norcross and Company, presenting Love in the Suburbs, a humorous sketch, filled fifteen minutes in a very nice manner. It was a clean sketch and had a light brand of good comedy in it. Even the hold-overs were of the best brand. Arnaud Brothers, the musical tumbling clowns, were exceptionally clever in their novelty act. Lydia Barry put some interesting songs over the lights. Julius Steger in the sketch, Justice, was the main attraction in the act. His support was good enough to carry the act through.

### The Empress

With their wonderful, whirling, leaping, twirling and twisting Slayman Ali's 11 Arabian Hoo Loos head an entertaining bill this week. Hall and Clark, in feats of strength and hand balancing, live up to what they stive themselves. The Perfect Physiculturists. Marie La Varre is a popular number. Madame Remi and her Three Gypsy Songbirds have a prettily dressed and staged act. Their work is harmonious, but they might have selections better suited to their audiences. Every-

body liked Mr. and Mrs. Mark Murphy. In the comedy hit, The Coal Strike, some of the business and the jokes might have been improved upon. Vilmos Westony has a taking musical number which wins him rounds of applause. Ernest A. Rackett, as Richard Carle in Vaudeville, but presenting his own ideas and using his own songs, has enough personality to just be himself and be popular.

### The Republic

The first half of the week the management is showing: The Two Dots, acrobatic dancers, who are good; Chas. Hasty, The Hoosier Boy, in his songs and steps, is amusing; Jack Golden & Co., in the comedy sketch, A Hungry Honeymoon, are mighty popular with the audience. Barnes and West do a klog, song and patter stunt that goes over nicely. Tom Kelly, in songs old and new, more than pleases his hearers. The St. Clair Bros., The Chinaman and the Athlete, who have just finished Orpheum time, with their famous comedy aerial act, are enthusiastically received. Second half: Wayne and Hart in comedy songs and dances. Ed. Gray, the delightful story teller Bertha La Mar, clever comedienne; Leonard and Drake, comedians; Egry and Mundell, who go big with their violin and posing act, and R. M. Cruz, the banjoist, comprise the changed bill.

### The Victoria

For the first half of the week this house presents the Berdman Sisters, in character songs and dances, who do some good work; R. M. Ctuz, the banjoist, who is well liked; Heist and Thompson in their novelty act; Agnes Kayne, character and comedienne, who is most excellent; Abram and Johns, well known and favorably known, in their dramatic sketch, The Lesson, who are pleasing as strongly as ever. With their sketch, Society and the Actress, they head the second half of the week. The couple is deservedly popular for they offer fine stuff. Chet Wilson, comedy cartoonist, is entertaining. The Burroughs Sisters, character change artists, are mighty good. Black Melba, the high class soprano, is delighting her hearers, and Barnes and West, with their comedy songs, talks, and steps, get the hands they deserve.

### The Majestic

Mr. McArthur has an interesting bill this week. Zaccare, the saxophone player is excellent. The Irving Sisters in their songs, dances, and changes, are well received. Ted MacLean & Co. have a dramatic act, A Wife's Honor, that has a good moral. Emil Subers, the Alabama Blossom, singer and monologist, is decidedly popular. The Florenge Troype of seven society acrobats have a hardworking entertaining act. The second half: Carless, female impersonator, graceful and well liked. Ted MacLean & Co. in The Rehearsal have a clever act. Pete McCloud, harpist, with songs and dances is good. Greg-o-ys and Zark Folks are amusing, and the La Vails with their beautiful novelty act wind up a satisfactory performance.



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### The Lincoln

Following bill is at the Lincoln this week: Godlewski Troupe, Russian songs and dances; May Edith Taylor, The Girl From the South Land; Gilbert and Keene, comedians; El Cota, the Xylophone player; Leavy and Kirby, change artists. Second half: The Two Dots, acrobatic dancers; Agnes Kayne, character comedienne; Jack Golden & Co. in A Hungry Honeymoon; Tom Kelly, baritone, and Zaccare, saxophone player.

### Pantages

Ella Fondlier and Brother, novelty wire walkers and Russian dancers, are a splendid, spirited opening to the bill this week. If Violet McMillan, the Cinderella of vaudeville, could get her work over in a less affected style she would be more of a success. Jere McAuliffe & Co., in Gorman's artistic playlet, The Days of '61, have a little, pathetic act filled with songs and dialogue that have the real heart touch. Noble and Brooks have a touch. McAuliffe is an unusually clever actor, who is a tower of strength to any bill. Noble and Brooks have a lively rapid-fire talking and singing act. Laskey's Six Hobos, in a travesty on tramp life, On the Road, scored heavily with the audience. Jack Prince, ragtime wizard, is popular, and the Tetsu-wari Troupe, acrobats and jugglers, close the program.

### The Princess

Business is showing a very healthy tone at this house, and, as usual, a fine bill is offered for the money. This week—first half: Vardaman, presenting artistic feminine types: Neary and Miller, singing and dancing; Hughes and Hughes, juggling act; Jim Cunningham, comedian; Brodie and Lapearle, singing and dancing. Last half: Dave Lubin & Co., presenting The Hummin' Coon; Ballard and Alberta, in singing and talking act; Mack and Held, singing and bag

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punching; Irma Le Pomme, character change artist, and Bertha White, coon shouter.

### Bookings

At the Sullivan & Considine, San Francisco office, through Wm. P. Reese, their sole booking agent, for week of May 18, 1913.

EMPRESS, San Francisco—Major & Roy, Signa, Joe Kelsey, Trapping Santa Claus, Holmes & Wells, Joe Boganny Troupe. EMPRESS, Los Angeles—Black & White, The Tauberts, Alfred Keley, Mayor and Manicure, Three Creighton Sisters, Ida Fuller & Co. EMPRESS, Salt Lake (May 21)—The Waytes, Agnes Kayne, Kenny & Hollis, Aeroplane Girls, Cabaret Trio, The New Leader. EMPRESS, Kansas City—McConnell & Austin, Stone & Wander, Rita Redfield, Halliday & Carlin, Moore & Young, Romany Opera Co. EMPRESS, Sacramento—Hall & Clark, Marie Lavarre, Ernest Rackett, Mr. and Mrs. Mark Murphy, Vilmos Westony, Slayman Ali's Arabs. EMPRESS, San Diego—Clairmont Bros., Pla Trio, Valentine Vox, LaVine-Cimaron Trio, Marie Russell, My Lady's Fan. EMPRESS, Denver—Skaters Bi Jouve, Dow & Dow, Jeanie Fletcher, Glendower & Manion, Welch, Mealy & Montrose, Rose of Mexico. EMPRESS, Pueblo-Colorado Springs—Knapp & Cornelia, Hilda Glyder, Philippino Quartette, Nat Carr & Co., Wallace Galvin, Alber's Polar Bears.

Hal Stephens, the distinguished character player, is a coming Empress headliner in his Famous Characters in Famous Plays.



## We Should Worry!

BY KIRK.

The original habitat of the cafeteria is Los Angeles. In spite of the fact that cafeterias are now becoming epidemic throughout the country, Los Angeles still boasts some of the largest and finest specimens extant. In these the habit of music with meals attains its rankest growth. In order that the cafeteria fan shall not at any time give his undivided attention to his food, we find two sets of musicians who work in relays, one set starting as the other leaves off. The careful diner may adapt his repast to the musical menu. It is considered correct to goulash to the strains of a Hungarian Rhapsodie. Any Italian grand opera is suitable with spaghetti; La Paloma with tamales or chili con carne is highly recommended, although diners are warned against selecting the Marseillaise as an accompaniment to French dishes. It is too revolutionary.

\* \* \* \* \*

If parades should suddenly become extinct where would Pathe's Weekly find sufficient material?

\* \* \* \* \*

If they should suddenly find their homes surrounded by Oriental residents, we wonder if Wilson, Bryan et al. would not modify their point of view.

## Laurie Ordway

In a dressing room, with trunk open, walls hung with wardrobe, couch covered with changes, wigs and hats, dressing table in orderly disorder, before the mirror leisurely putting on a make-up, I found Laurie Ordway, the little English woman who has been delighting Pantages audiences. Charming, easy and delightfully simple is this little woman. There was no difficulty in talking to her. She led the way in a simple, straightforward way. "You see I don't make any fuss over make-up—" here she rubbed on a little cold cream, and with a touch of rouge on cheeks and lips, the blue pencil about the eyes, with a dash of powder, she was done. Then came the costume for the first number, The London Slavey, in which she is perfect—the little down-trodden English slavey, so tired that she cannot lift her poor little feet. The dress, a striped, dark, red apron affair; an old shawl and a funny little old hat, flat, narrow-brimmed, with a single old rose for ornament, complete it.

She loves the old hat and while she held it tenderly in her hands she spoke about her work. In England they play no matinees, so she found the three or four performances a day, as we have them, rather hard. But so long as she pleases work does not affect her.

She believes thoroughly in atmosphere for one's work. Artistic success cannot come otherwise. From what she has seen of some of our singers she feels that the art of pantomime is neglected here. "They sing on and on, but do not change their expression," she says. One has

only to watch her expressive face as she works to realize that she has not neglected this important part of the actor's art.

She is most gracious in her manner, and her ease and quietness, both on and off the stage, teach a much needed lesson to the average American with his hurry up methods.

## Tug-of-War Tournament to be Held

An international tug of war will be held in Pavilion Rink June 10, 11, 12, in which eight nations will be represented. The International Tug of War Association was incorporated April 30 for the purpose of conducting tournaments all over the world, and plans are now under way to hold a series of elimination contests throughout the United States, Canada and foreign countries, to culminate in a world's championship tournament in San Francisco during the World's Fair in 1915. The officers of the company are D. R. McNeill, president; J. W. Welch, secretary; Y. C. Lawson, treasurer; D. R. McNeill, Jr., assistant secretary; H. P. Walls, managing director. Headquarters of the association are at 518 Chronicle Building.

## Hughes Company in Australia

We are informed that the Hughes Musical Comedy Company opened in Melbourne under the name of American Burlesque Company on the 18th of March. Crowded houses greeted the first productions of the company and, contrary to predictions, the company is making good. A great many of those who claimed to know the theatrical situation in Australia, while admitting that the character comedians of the Hughes show were good, pointed out that LeBlanc or Vack Vack could not get their humor appreciated in Australia and to bear up their statement pointed out the Kolb and Dill Company which met with failure there. An extract from the Sydney Referee tells a different story: "The American Burlesque Company has arrived in Melbourne with a really excellent comedy entertainment, and on Saturday night it produced a two-act musical farce before a packed audience, and to the accompaniment of hearty laughter all the time. And there is not a shadow of vulgarity or suggestion of coarseness in the whole show. The laughter is the result of genuine comedy and situations that are quite new, while the principal artists, numbering eight or ten in all, are very clever in their several departments. These principals are admirably supported, and the total result is a play full of novelty and fun. Among the musical numbers introduced are several catchy melodies, the songs being made additionally attractive by the setting and the situations, while the one topical song produced loud laughter. The artists who were responsible for the best comedy work were Bert LeBlanc, Frank Vack, Dave Nowlin, Carlton

## Chas. King—Virginia Thornton

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Chase, and Harry Burgess; also Eugenie LeBlanc, who made a hit as a lady golf-caddy, her dancing being clever and her comedy work throughout superb. The piece was a big success, and the season in Melbourne should be a good one."

## Vaudeville Notes

Fred Holmes and Lulu Wells, a duo of youthful musical comedy favorites, are coming to the Empress in an oddity called Just Because.

The Panama Theatre, Mission and Brazil avenue, has done away with vaudeville and is running pictures.

Vera May, the English singing comedienne is in town, having just returned from the north, where she has been doing Fisher time. She was a radiant success.

The Four Melody Monarchs are scheduled for an early appearance at the Empress Theatre. The aggregation consists of Charles Chisler, Gus Benhart and Al Hockey.

Eddie Murray, of Murray & Vinal, is the proud father of an eight-pound girl, born May 8, in Los Angeles. Mother and child are doing nicely.

Manager Lebovitz, of the Republic Theatre, has joined the motor car throng, and is a most enthusiastic devotee of the sport. Manager McArthur of the Majestic will probably be the next to follow suit.

Dominic Cervo of the Cervo Duo piano accordionists, will open later in a single act.

## Rose Llewellyn

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## Correspondence

RED BLUFF, May 6.—Della Clark in *Introduce Me* played at the Opera House on May 3 to very poor house. The show was poor. Nat Goodwin in *Oliver Twist*, The Prince of Tonight and Freckles all played to good business. Jack Roberts presented *A Night in Chinatown* at the Opera House last night to good business. The act is just off the Pantages time and consists of six people. They feature two clever Chinese Texas Tommy dancers. This act will again go on the Pantages circuit in Seattle.

GEORGE WAHL.

MODESTO, Cal.—Modesto Theatre: May 9, *Fine Feathers*, all-star cast, S. R. O.; May 23, Raymond Hitchcock in *Red Widow*; Saturday and Sunday vaudeville. Isis Theatre: May 12-13, Zeno-Douglass company in *Price She Paid* and *Baby Mine*, fair business and company; May 15, Dick Wilbur Co. in the *Cry Baby*, fair business. Dreamland: Motion Pictures. Star: Motion Pictures. All of the big attractions are playing at the new Modesto theatre to capacity.

PORTERVILLE, May 5.—The Majestic Theatre closed Saturday night, owing to bad business. Mr. Thompson, the manager, is contemplating opening about May 15th with Pantages vaudeville, running one night a week, forming a circuit of seven towns between here and Los Angeles. Mr. Moore, manager of the Home Opera House, intends to close the house and open the Wigwam Airdome about the middle of May. The Big Dick La Reno Co. is at the Opera House this week. The Bobby Hoyle Comedy Co. were here last week. The American Theatre in moving pictures is doing an average business. The Carnival last week was a big success.

CARSON CITY, May 7.—Grand Theatre (W. S. Ballard, mgr.)—G. Ferro, tenor; D. Fiori, baritone, and I. Cecato, second tenor, late of the Lambardi Opera Co., May 5-6. Fine number. Clayton and Johaneson, in last week's review, should have been Clayton and Earle; with many apologies to Mr. Earle. The Porter Stock Co. spent several days in Carson last week, resting up.

A. H. M.

VANCOUVER, B. C., May 12.—Imperial Theatre: John Drew in *The Perplexed Husband*, 10, drew a crowded house. Princess Chic comes 12-13, played by the Juvenile Bostonians. Rose Stahl 14-15. The Prince of Tonight will be seen 16-17. *Empress: Where does he get them all?* Walter Sanford offers the old, old racing play, *Ruled Off the Turf*, this week. There are good roles for Charles Ayres, Isabelle Fletcher, Meta Marsky, V. T. Henderson, Harold Nelson, T. B. Loftus, Louis von Weithoff, Ashley Cooper, Frank McQuarrie, D. M. Dunbar, Tilly Armstrong and Allyn Lewis. Avenue: The Lawrence Players are offering *The Power of the Cross*. Maude Leone is a sensational success in the emotional part of *Sue Adams*. Del Lawrence overacts the character of Ben Langley. Alf. Layne is fine as the Rev. David Adams and Louis Anker plays the villain. Howard Russell makes an ideal newspaper reporter and Edward Lawrence is

seen as *Thirsty Tatters*, the tramp. Ethel Corley is well placed as Madge Gardner. Columbia Theatre: Week commencing May 12: Monday, Tuesday, Wednesday, The Bremens, unsupported ladder act; The Musical Stanleys; The Chanticleer Duo; Alberto; Thursday, Friday, Saturday—The Woods Musical Two; Swor & Green; Sampson & Sampson; Kane & Langley; Four reel photo-plays. Pantages: Mother Goose Girls; Emil Hoch & Company in *Love's Young Dream*; Mertine & Troise in *A Night in Little Italy*; McPhee & Hill, comedy bar athletes; Browning & Lewis, in talking and singing. Closing a successful engagement spreading over forty-two weeks, Frank Rich presents as farewell attractions this week two of the most popular offerings in his extensive repertoire, *The Magic Bath*, Monday, Tuesday and Wednesday, and the bill will be changed on Thursday. Arrangements have been made by Robert Unsworth, the proprietor of the house, for the presentation of a series of tabloid comedies and dramatic offerings by Charles E. Royal. It is interesting to note in connection with the closing of Mr. Rich's engagement that he has organized and sent out on tour two companies, and the Chicago Folly Company, the third organization, is now being equipped for a trip up to Alaska. The African Hunt Pictures are playing a return engagement here to large business at the Imperial 19-22.

SPOKANE, May 12.—Auditorium Theatre: Chauncey Olcott was seen here last night and tonight to big business. Freckles comes 15, with John Drew following 16-17. Barnes' Wild Animal Circus, 16-17. Orpheum: Andrew Mack in a melody monologue *The Concert*; Bob Matthews and Al Shayne in a tabloid fantasy *A Night on the Bowery*; The Girl From Chicago, prima donna; Williard and Cain in laughing craze *Detectiveism*; Irene Bereseny cimbal virtuoso; Harry De Coe with the tables and chairs; Five Hursleys, speed boys and girls; Edison's Talking Motion Pictures. The American Theatre closed its stock season last Sunday. Andra Due, Henry Hill and the other people have scattered.

## Bishop's New Players

Harry Bishop is gradually assembling the new members for his augmented stock at Ye Liberty playhouse in Oakland. Up to date his new people are Marta Golden, Bertha Creighton, Mirabel Seymour, Robert McKenzie, Alf. Goulding, Chas. Yule, James Liddy, Max Waizman, actors, and Herbert Bashford added to his literary staff.

## Personal Mention

RICHARD KIPLING has been signed to play the light comedy parts with the Tivoli Opera Company.

ADIN B. WILSON is well placed this season with *The Road to Happiness*, playing Eastern time.

CHET STEVENS left Tuesday for Marshfield to join the Madge Hershey Company.

COL. D. P. STONER has been made a member of the Memorial Day Committee. The Colonel is prominent in G. A. R. circles.

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## Jim Post Actors are Ball Players

HONOLULU, April 21.—All honor to Jim Post and his actors and actorines for, besides being the real thing behind the footlights, the bunch can also turn out some real baseball, defeating the mixers of the Great White Way without the aid of grease paint. It was one furious game from start to finish and it finished altogether too soon, to the disappointment of the biggest crowd of fans which Moiliili Park has seen since Athletic Park was born. The actors showed their knowledge of the game by kicking and protesting even before the fun started. They protested the game on several grounds, counts and reasons. To begin with, the grounds had not been ruled off in accordance with Section 23 of Spalding's rules; the players were not in uniform; the drop-curtain was claimed to be out of commission and the wings were not in working order, though the Honey Girls were in the audience. One of the bats weighted more than five pounds and was longer than the rules permit; objection was made also on the ground that no bats twelve inches wide had been provided. The growler was polished and rushed in a hurry and a howl went up when the third baseman was going out on a bat. The actors kicked also on the quality of the balls used, claiming they preferred highballs to any article Spalding or Reach ever turned out. The teams almost went on a strike when the members learned Alma Astor and Marvin Hammond, who had been scheduled to officiate as umpire and scorer, had at the last moment declined to act, claiming they might be charged with partiality. Two indifferent actors, La Mere and Roberts, were then substituted, but they failed to come up to standard in the matter of looks. Manager Adams, of the Actors' Baseball Union, of which Jim Post is Walking Delegate, made such a pretty catch in the last inning that,

as a special sign of favor and reward, he was crowned with a rather withered carnation lei by Alma Astor. After all this preamble it is rather time to get down to the game. Three mixologists, Dillon, Schultze and Medeiros, faced "Smokey" Jack Allen in the opening inning and in the same order took the bench by the S. O. line. Not so with the Actors. Peter Haili failed to get acquainted with the ball; Harry Klemme worked "Tony" Medeiros for four wide ones and danced down the line to first. Scharlin sacrificed his young life, but while the ceremony over his funeral was being conducted, Haili came to life and scored. Shrill screams by the Honey Girls. Francis Ah Toon, the only American Chinese dramatist, playwright and actor in the world, got first because the mixologist shortstop was not shortstop at all. Second baseman was even worse and Toon got there in safety. Third was still "more worse" and Toon, even though asleep most of the time, stole the near-home corner and scored on Bredhoff's long drive, which dropped in front of the plate. Esco Ives wasn't there. That is, he was there alright, but not as a player, such as his reputation had driven the delirious to expect. Esco Ives fanned and the Honey Girls all most fainted. Thus far the story has described the full first inning. In instructions received will perform permit that description go no further. In this manner the game will go down into history, in the annals of Hawaiian baseball, as the greatest ever. His story shall not, however, fail to record that the players often left the field and sought rest in a little back room. Thus refreshed, they would return to the battlefield.

## Dates Ahead

RAYMOND HITCHCOCK in *THE RED WIDOW*—Pasadena: May 19; Santa Barbara, 20; Bakerfield, 21; Fresno, 22; Modesto, 23; San Jose, 24; San Francisco (Columbia), 25, two weeks.



# THE SAN FRANCISCO DRAMATIC REVIEW

Music and Drama

Published Continuously Since 1854. The Only Theatrical Publication in the Great West

Ten Cents a Copy--\$4.00 a Year

San Francisco, Saturday, May 24, 1913

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Terkelson & Henry, Photo.

Kernan  
Cripps

DRAMATIC

VAUDEVILLE



## Buntly Acquires a Boss

NEW YORK, May 11.—Having outwitted the difficulties of the Scotch family, of which she was the only daughter and business head, Buntly has undertaken another domestic task—one not of the stage, but of real life. She has become a bride. All information about the marriage, however, is contained in the signature to a brief message which Buntly has sent to William A. Brady. It read: "Good-by and many good wishes. Mrs. Ethelbert Holes (nee Molly Pearson)." From this note and the fact that the message came from the pier of the Royal Mail Steam Packet company, whence the Magdalena steamed for England by way of the West Indies, Brady made the deduction that Miss Molly Pearson, who delighted thousands of theatregoers in New York by her playing of the title role in Buntly Pulls the Strings last season, had been married to Ethelbert Holes, a member of the same company who played the father, and that they were on their way to England on their honeymoon.

## Cheap Shakespeare Plays

LONDON, May 20.—The British Foreign Blind Society is preparing a complete braille of Shakespeare, which the society will supply at cost, according to the length of the play. For instance The Merry Wives of Windsor will cost 60 cents.

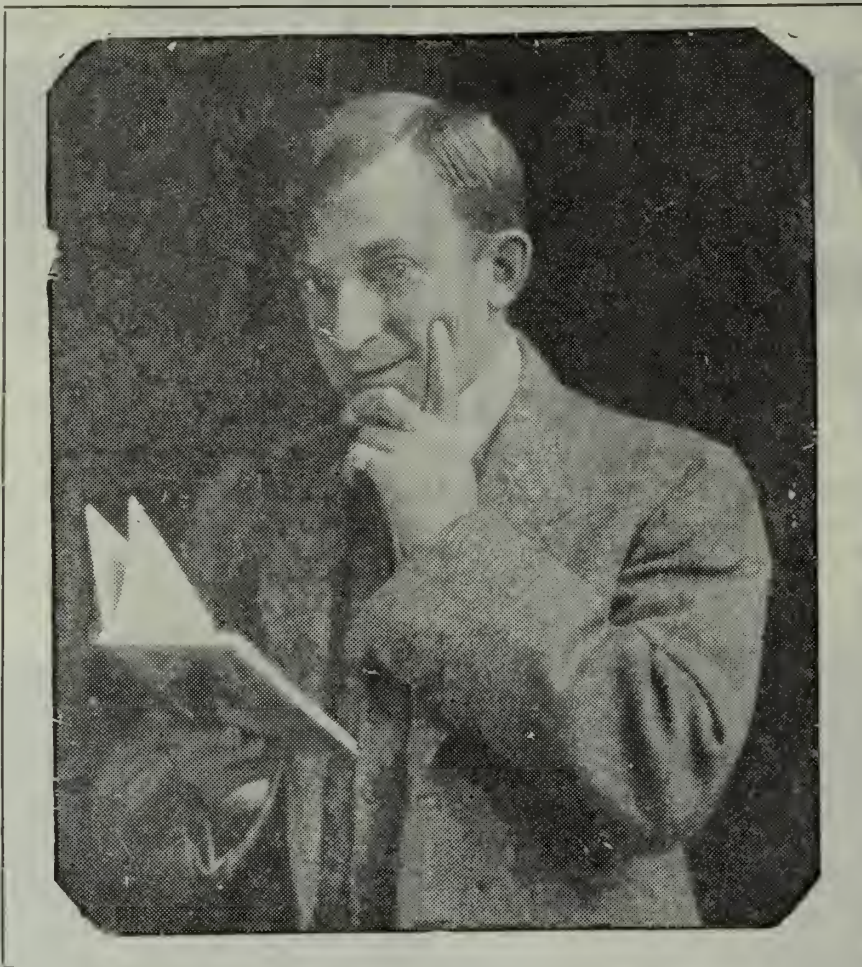
## Margaret Anglin to Play at Greek Theatre

BERKELEY, May 20.—Margaret Anglin, who appeared at the Greek Theatre here two years ago in Antigone, will again appear at the big amphitheatre in a Greek play this year. She has consented to come here in August and has already made arrangements for a company to assist her in presenting her performance. In wiring to the musical and dramatic committee of the State University with regard to the engagement, she says: "I have naturally a strong sentiment for the University of California and all that it meant to me on my first essay, and I should much desire to play there again." Miss Anglin will appear in the last week of August, or about a week after the university opens for the fall season. She will be in San Francisco during the earlier part of August.

## Bernard Gets Back

Harry Bernard and Company returned from the interior of the State Wednesday, May 14, he will reorganize a farce comedy company with an all star specialty olio, and play over the same route and houses that he played with his musical comedy company. His new company will consist of nine people, and all capable people in comedy acts and specialties. He will have a new line of paper and the company will be one of the best that has left this city in many a day. His farce comedies are original and a bright season is in store for him, for Harry is well known and well liked in the interior of the State; in fact from Canada to Mexico.

Hinsley & Wood, have purchased the Dreamland Theatre, at Asland, Ore. They are also building a new house which they expect to occupy within a few weeks.



The famous comedian, Raymond Hitchcock, appearing in the new musical comedy, *The Red Widow*, at the Columbia Theatre next week

## Hitchcock Puts Blame on His Hair

The dominant trait of Raymond Hitchcock's personality is his exuberance of spirits. Early or late, on or off the stage, the lanky comedian with the Aurellia-like hirsute adornment, fairly radiates in his joyety of demeanour and thereby hangs a tale. It is Mr. Hitchcock's habit to always drop in the lobby of the theatre where he is playing before going to his dressing room. Last week as the comedian departed from one of his friendly visits to his manager, a gentleman at the ticket window said, "I believe I'll change my tickets from tonight to tomorrow night. Perhaps I may enjoy the show better. 'Why,' said the ticket seller, 'all performances are alike, and besides, I can't give you as good seats for tomorrow night.'" "Well, I reckon you'd better change them anyhow, I don't believe Hitchcock will play tonight." "I know, I saw him start," answered the man, "and if I'm any judge, he is altogether too intoxicated to play tonight." "Keep your seats for tonight friend," said the box office man, "He'll play all right. The truth of the matter is Raymond Hitchcock never took a drink of anything stronger than mineral water in his life, even the smell of liquor would make him sick, and the way you saw him just now, is his regular way of going along. At times he is bothered with 'Gout,' which causes him much pain, and makes his walk appear as though he were partly intoxicated, it is no put on with him," continued the box office man. "So go in and see the show," and the man did. As a matter of fact many people have made the mistake of attributing Hitchcock's peculiar talk, and walk to a too protracted gazing into the depths of the

cup that cheers. And Hitchcock has solved the problem, at least he thinks he has. "It's my hair," he declares, "I've got drunken hair. This darned old mop of mine just won't behave. The more I oil it, massage it, and plaster it back, the more intoxicated it becomes. It's the most aggravating head of hair that ever grew on a man's dome, and the more I try to train it, the worse it gets."

## Tabloid is Raging

CHICAGO, May 20.—L. F. Allardt, recognized head of the tabloid form of amusement, pioneer handler of this improved method of vaudeville entertainment, has twenty good arguments to advance why this style of entertainment will continue to be the rage for seasons to come. He points to the increased business at the Strand in Winnipeg as one argument of its hold on the theatregoing public. This new theatre opened with The Sunny Side of Broadway, doing a fine business. Last week's show was The Time, the Place and the Girl, which rolled up a still bigger total on the week. The current attraction is The Bell Hop. Mr. Allardt and his associates put much faith in the tabloid activity planned for next season. A conference with heads of other circuits affiliated in the Western Vaudeville Managers' Association, led to the determination to handle these shows on a wheel order next season, so that acts will not have to be switched to make room for tabloids or vice-versa. Sam Thall has been designated to route the shows playing Association time, a selection which does credit to the promoters of the new form of entertainment. The routing of shows on the western circuit, operated by the Allardt-Mooser Company, will be under the personal supervision of Mr.

Allardt, and will be handled entirely separate from the Thall routings or from the important routings handled by Ned Alvord bureau.

## Plight of Movie Hero

LEAVENWORTH, May 6.—Patrons of a moving picture show here tonight were momentarily panic-stricken when a spectator, believing the villain was going to murder the hero of the picture, drew a pistol from his pocket and fired at the struggling figures on the canvass. The shot rang out just as it appeared the hero would be thrown over a precipice. The place was crowded and there was a wild rush for the doors, but order soon was restored by the orchestra which played throughout the incident. No one was injured. The man who fired the shot escaped in the excitement.

## Leo Bell Sued for Divorce

Rose Marston Christel has filed suit in the Superior Court against Leon J. Christel, actor and grandson of the late Albert Tresecony, millionaire rancher of Monterey county, asking for a divorce and custody of their 3-year-daughter, Rosemary. She charges extreme cruelty. The Christels were married in Los Angeles February 12, 1907. A few months after the marriage, Mrs. Christel says, her husband warned her that he did not want any children, as they would interfere with their profession. The following December, she says, her husband threw her down the stairs of a Reno hotel and in January, when their child was a few months old, he insisted that she place it in an infants' home.

## Tight Gowns Immodest

NEW YORK, May 15.—Carolina White, who sailed today for a rest after a season with the Philadelphia-Chicago Opera Company, thinks little of the prevailing extremes in American women's dresses. Her opinion was endorsed by Count Gaston de Perigny, the tennis champion of France, who was a passenger on the same ship. "I understand that women who wear these suggestive, tight, slashed gowns think that they are following the example of Paris," said the singer. "They are not. They are simply using vulgar and immodest styles designed for women of the sort they have not the slightest desire to imitate, I am sure."

## Julia Dean Gets Absolute Divorce

NEW YORK, May 20.—Julia Dean, the actress, said today that she had obtained a decree of absolute divorce from Orme Caldara, who appears in a prominent part in Within the Law at the Eltinge Theatre. The decree, which was granted nearly three months ago in the Supreme Court at White Plains, will become final May 30th. The name of the co-respondent accused by Miss Dean was not made public. Accompanying the news of Miss Dean's divorce, a report was printed that Jane Cowl, who plays a leading role with Caldara at the Eltinge, had filed a suit in the Supreme Court here for divorce from Adolph Klauber, the dramatic critic. This was emphatically denied today by both Miss Cowl and Klauber.



# Low Rates East

via

## Southern Pacific

Round Trip

Atlanta	May 6, 7, 8 and 9 only	\$93.30
Baltimore		107.50
Boston		110.50
Chicago		72.50
Cincinnati		84.50
Colorado Springs	July 22, 23 and 24 only	55.00
Dallas		62.50
Denver		55.00
Duluth		83.30
Gettysburg		103.80
Houston	June 25, 26 and 27 only	62.50
Kansas City		60.00
Memphis		70.00
Minneapolis		75.70
Montreal		108.50
New Orleans		70.00
New York		108.50
Philadelphia		108.50
Quebec		116.50
Rochester		96.40
St. Louis	July 1, 2 and 3 only	70.00
St. Paul		75.70
Toronto		95.70
Washington		107.50
Winona Lake	May 22, 23 and 24 only	78.10

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SALE DATES

May 17, 18, 19, 20, 21, 28, 29, 30, 31.  
June 1, 2, 3, 4, 5, 6, 10, 11, 13, 14, 15,  
17, 18, 27, 28.  
July 1, 2, 3, 4, 5, 8, 9, 10, 11, 15, 16,  
17, 22, 23, 24, 30, 31.  
August 1, 2, 7, 8, 9, 10, 13, 14, 20, 21,  
22, 26, 27, 28.  
Sept. 2, 3, 4, 5, 8, 9, 10, 11.

In addition to the above, tickets will be sold to Dallas, May 6, 7, 8 and 9; to Washington May 6 and 7; to Baltimore July 28 and 29.  
Final return limit three months from date of sale, but not later than October 31, 1913.

## Southern Pacific

SAN FRANCISCO—Flood Bldg; Palace Hotel; Ferry Station—Phone Kearny 3160  
Third and Townsend Streets Station—Phone Kearny 180  
OAKLAND—Thirteenth Street and Broadway—Phone Oakland 162  
Sixteenth Street Station—Phone Lakeside 1420. First Street Station—Phone Oakland 7960

### Dates Ahead

ARE YOU A CROOK? (H. H. Frazee, mgr.)—New York, April 28, indefinite.

BISHOP'S PLAYERS.—In stock, Ye Liberty Playhouse, Oakland.

DELLA CLARKE CO.—Vancouver, 23-24; Bellingham, 25; Everett, 26; Ellensburg, 27; N. Yakima, 28; Walla Walla, 29; Dayton, 30; Lewiston, 31; Moscow, June 2; Colfax, 3; Spokane, 4.

EDDIEFOY (Werba & Luescher; J. Louis White, mgr.; A. W. Bachelder, bus. mgr.)—Medford, 26; Eugene, 27; Salem, 28; Portland, 29-31; Seattle, June 1-7; Tacoma, 8; Everett, 9; Bellingham, 10; New Westminster, B. C., 11; Victoria, 12; Vancouver, 13-14; Calgary, 16-18; Edmonton, 19-21; Saskatoon, 23-25; Regina, 26-27; Brandon, 28; Winnipeg, 30-July 5.

FINE FEATHERS (H. H. Frazee, mgr.; Chas. Hertzman, adv.)—San Diego, 25-26; Pasadena, 27; Santa Barbara, 28; San Luis Obispo, 29; Sacramento, 30; Portland, June 1-4; Aberdeen, 5; Tacoma, 6-7; Seattle, 14; Everett, 15; Bellingham, 6; Victoria, 17-18; Vancouver, 20.

LAURETTE TAYLOR in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

MOROSCO STOCK CO.—Los Angeles.

RAYMOND HITCHCOCK in THE RED WIDOW—San Jose, May 24; San Francisco (Columbia), 25, two weeks.

ROSE STAHL (Ollie Alger, bus. mgr.)—Calgary, May 26-28; Edmonton, 29-31; Saskatoon, June 2-3; Prince Albert, 4; Regina, 5-6; Bran-

don, 7; Winnipeg, 9-11; Duluth, 13-14; Minneapolis, 15-18; St. Paul, 19-21.

THE HENRY HALL PLAYERS.—San Diego, June 16—indefinite.


ZENO—DOUGLAS CO.—Reedley, May 21; Exeter, 22; Lindsay, 23-24; Porterville, 25-28.

### Shipman in New York

Ernest Shipman left over the Salt Lake route for New York and intermediate points on the 21st inst. in connection with plans of some magnitude, which he has been working on ever since severing connections with 100 Years of Mormonism company and other moving picture enterprises in Los Angeles. His trip East will be of two months' duration, the details of which will be announced at a nearby date.

### Evelyn Nesbit Thaw Will Return to Stage

PLYMOUTH (England), May 17.—Evelyn Nesbit Thaw has abandoned, temporarily at least, her ambition to become a sculptress, and will return to the stage. She has signed a contract with the Martinetti agency to tour music halls and vaudeville theatres of England and America. Her salary is given at \$5,000 a week. She will make her first appearance within a few weeks at a London music hall. When seen here the other day, Mrs. Thaw said that she was going direct to Paris to continue her study of sculpture for a short time and will then go to London, where she will make her debut. With Mrs. Thaw was her two-year-old son, Russell, whom she affectionally calls "Pom-Pom."



## The Morosco Enterprises

**BIRD OF PARADISE** Laurette Taylor in  
By Richard Walton Tully **PEG O' MY HEART**  
By Hartley Manners  
**THE MONEY MOON** By Hartley Manners  
**THE FOX** By Lee Arthur  
**THE TRUTH WAGON** By Hayden Talbot  
**In Preparation** **THE ESCAPE**  
Nat C. Goodwin in and others By Paul Armstrong  
**GAUNTLET'S PRIDE**

**The Morosco Theatre**  
Los Angeles, Cal., Broadway, near Eighth. This theatre will be devoted to first productions, with an especially selected cast. It will be the only theatre of its kind in the west.

**The Majestic Theatre**  
Los Angeles, Cal., Broadway, near Ninth. The leading theatre of Los Angeles, playing only the best attractions touring from New York and Chicago.

**Morosco's Burbank Theatre**  
Los Angeles, Cal., Main, near Sixth. The leading stock theatre of the world. Playing new productions; all records have been broken at this house.

**Lyceum Theatre**  
Los Angeles, Cal., Spring Street, near Second. Devoted to melodrama.

### Water Pageant at Healdsburg

HEALDSBURG, May 22.—Healdsburg will hold a magnificent water pageant on Russian river, commencing on the evening of July 3d and continuing until July 6th. This will be one of the most unique celebrations ever held in California.

The pageant will reproduce the history of Sonoma county from the time of the landing of the Russians and the occupation by the Spaniards up to the present time. A beautiful story is woven and will be acted out in real life by talented artists, including the native Indians of this section.

All of Sonoma county is assisting Healdsburg in this huge undertaking and on account of the ideal location of this city (on the banks of Russian river), this bids fair to be one of California's greatest festivals. The committee in charge of the celebration is W. B. Whitney, A. F. Stevens, Dr. F. J. Kinley, J. W. Collier, F. J. Robinson, Robert Cook and H. B. Rosenberg. The publicity committee is R. G. Jacobs, Julius Myron and Alexander R. E. Baer.

### Belasco Once More Vindicated

NEW YORK, May 16.—Theatrical producers and dramatists today were interested in an opinion delivered by Judge Mayer in the Federal Court exonerating David Belasco and Edward Locke of plagiarism in producing the latter's play, "The Case of Becky." Miss Amelia Bachman was the plaintiff, declaring that "The Case of Becky" was based on her play, "Estelle," which had been submitted to Belasco and returned.

### Actors Like Their New Work

The company engaged by Jim Keane during the flying trip made by that hustling producer at the Dramatic Review office, report that they are having one of the most pleasant engagements imaginable. Their descriptions of the big plant of the K. B. and Broncho Films Company at Santa Monica would fill several pages of this paper, but it can be all summed up in the two words—"greatest ever." Keane writes that Thomas H. Ince, the general manager of the firm, is very much pleased with the manner in which the new people have taken hold. Mr. Ince has been through every step of the amusement game from actor to manager and realizes the little things that go to make work pleasant and agreeable for his com-

### The Butler-Nelke Academy of Dramatic Arts

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pany. George Osborne and Walter Belasco, also Thomas Chatterton are the newest additions to the company.

### Fresno Stock Closes

The Princess Stock of Fresno will close on the 31st, after a short season. Poor, old plays, and the coming on of warm weather is the reason. The dramatic season at this house has not been a winner, after the first week.

### Circus Ponies Stampede

LODI, May 21.—The stampeding of the ponies belonging to the Boyd-Ogle Circus delayed their performance. The ponies became frightened scattered and ran into all the cross streets in the northern section of the town. The children became impatient waiting for the showmen to bring them back to the tents.



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# James Lichter

(THE BARON AT THE PIANO)

## Live News of Live Wires in Vaudeville

Tony Lubelski, amusement manager of the Odeon Cafe, has been unusually busy this week, framing many new numbers for his cabaret de luxe, a feature number being one of the most novel ever seen in a local cafe, comprising a gigantic swing with one thousand electric lights.

J. D. Williams, the Australian M. P. magnate, is a visitor in the city. Mr. Williams controls twenty picture houses in Australia and New Zealand and is negotiating for feature reels.

Sam Blair, promoter and dealer in everything theatrical, with offices in the Pantages Bldg., proves the courage of his convictions that he is here to stay and can show a rent receipt for one year paid in advance.

The Three Elliots, on the Pantages bill next week, have been scoring heavily over the time, this being their second appearance at this house in three months.

Winifred Stuart, female baritone, has just completed Ed. Fisher's time and opened for Bert Levey this week at the Portola Theatre. She is contemplating a trip to Honolulu.

Jack McClellan is rehearsing a tabloid version of Gilbert and Sullivan's *Pirate of Penzance* for vaudeville. The cast includes Walsh and Rand, Jack Houston, D. B. McDonald and four other well-known Coast favorites.

Will H. Cross and his company arrived from the South this week and will open at the Empress Theatre June 1, in *The Burglar*, featuring M. Hallett.

The Wheelers & Company, in their ludicrous pantomime comedy, called *Fm on the Boulevard*, are scheduled for an early Empress appearance.

Billie Seaton arrived from the East this week. She cancelled big time dates, preferring to play a few dates for Mrs. Weston and be with her husband, Harry Piani, who is the Leo Hiest representative here.

Lillian Seiger, a former feature on the S. & C. circuit and for the past year a sensation in the Eastern cabarets, is duplicating her success at the Portola-Louvre, where she has a long contract.

In *Heart Throbs of a Great City*, Walter Montague's act at the Pan-

tages this week, we find shades of *The Irish Justice* with new environments, a great suspicion of Rosa, *The Weller Recall* and a spice of the *Romance of the Underworld*. The sketch, however, is well acted and pleased.

Joseph Callahan, now touring the Pantages circuit, will play a few dates for the Western States Vaudeville after completing his present contracts.

Ed Barnes and Mabel Robinson, introducing the latest songs and comedy specialties, and Charlotte, the character change violiniste, are coming to the Empress.

The contest for a pair of beautiful ponies and a Studebaker cart commences at the Majestic Saturday matinee, May 24. Get busy—you might win them.

Joe Callahan, a fine actor and popular fellow, who is confining his efforts to vaudeville, is in town on one of his regular visits. It will be recalled that Mr. Callahan is one of the great Mephistos of our stage, and in dramatic work he has long been one of the top-notch actors.

The sensation created this week by James (Baron) Lichter at the Empress is one of those successes worth talking about. Lichter is a most engaging young fellow, a magnificent musician and a comedian of rare talent. His stunt in pianologue is a revelation and the audience would sit and listen and applaud all night if he would spend the time with them. His reception here recalls the great success of his sister, Anna Lichter, a former prima donna at the Tivoli, who was for years the idol of our theatregoers. Miss Lichter is now residing in New York, with a handsome home on Riverside Drive, and in better voice than ever. She has only lately received an offer from Hammerstein to appear with his new grand opera company.

Walter de Leon and Muggins Davies are playing Calgary this week, over the Orpheum time, and will be in California soon.

Gus Leonard, our old German friend, is building a house in Sacramento on his farm. He is doing all the work himself and is having the time of his life. The only assistance he receives is when Eddie Mitchell, manager of the Grand Theatre, drives out and offers a few suggestions.

from Adelaide on June 2, having extended their engagement four weeks. They have been so successful that they are signed for another trip in 1915, opening in Australia in October.

## Extra Added Attraction at the EMPRESS this Week

Making one of the greatest hits ever achieved in vaudeville, and in consequence held over for two weeks additional in San Francisco

PIANO ACTS MAY COME, PIANO ACTS MAY GO, MOST PIANO ACTS ARE COPIES—BUT THIS IS THE SIMON-PURE ORIGINAL PIANO ACT

## Oakland Music Shows

Oakland will have plenty of music shows this summer. At Idora Park rehearsals are going on under the direction of Ferris Hartman. The opening bill will be *The Three Twins*, June 2, with Teddy Hartman, director; Hazel Folsom, soprano; Alice McCormick, contralto; Mindel Kingston World, prima donna soubrette; Grace Duval, characters; George Ebner, comedian; Harry Pollard, Lawrence Bowes, Fred Snook, with Jack Raynes, musical director. \* \* \* At the Macdonough Theatre the Affiliated Amusement Co. is rehearsing tabloid comedy, with the following company: Myrtle Dingwell, prima donna; Del Estes, soubrette; Carita, characters; James Lydston, juveniles; Wm. Bundy and Lou Dunbar, characters; Eddie Gage, light comedian, and Jack Raynes temporarily in charge of the music. Lester Smith will direct on the road. The opening bill will be *The Honey Moon Trail*, to be followed by *The Time, Place and the Girl*. Sidney Polak will have the business management. It is proposed to travel this company and two others up and down the State, filling in the open time in the big houses.

## Correspondence

SACRAMENTO, May 22.—Clunie: May 30, original cast in Eugene Walters' *Fine Feathers*. Grand: Redmond Stock Co. in *Salvation Nell*. Beth Taylor is seen as Nell Sanders, Paul Harvey appears to advantage as Jim Platt, Ed Redmond plays Chris Johnson and Roscoe Karns interprets the part of Major Williams; Merle Stanton has exceptional opportunities in the role of Hallelujah Mary. Leslie Virden is cast as Myrtle Odell. The balance of the parts are played by Jack Frazer, Bert Chapman, Hugh Metcalfe, Harry J. Leland, Marie Connolly, Bertha Morris, James Newman, Charles Barton, Ivan Carbine and others. Special stage settings and electrical effects are features of the production. The Dollar Mark will follow, with *The Easiest Way* in preparation. Orpheum: Henry E. Dixey heads the bill for the week with his mono-drama-vaude-logue. Hale Norcross supported by Harry Cordaire and Virginia Milton have a breezy sketch, *Love in the Suburbs*. Elizabeth Orr, pianiste of note, is seen in classical and popular selections. Ben Ali's Arabs in acrobatic stunts; Eschew's *Feline Entertainers*, and Romanos Bros. in statuesque poses complete the bill. Empress: The feature act is Slayman Ali's troupe of Arabian acrobats; Vilmos Westony, Wagnerian pianist; Mr. and Mrs. Mark Murphy in *The Coal Strike*; Ernest Rackett, as Richard Carle in songs and sayings; Hall & Clark, physical culturists, and Marie La-Varee, singing comedienne, also appear. Pantages: Southern Stock Co. in *By Right of Might*, Geo. L. Spaulding as Joe Gurney, Helen Carew as Elsie and Geraldine Woods as Lucy,

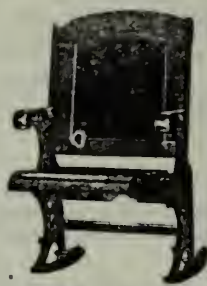
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George Morell as Walter Lauderback and Raymond W. Hattre as Curdle do clever and conscientious work. Miss Browning plays Mrs. Lauderback. Spaulding plays the lead, making the most of his lines and opportunities. Halton portrays the role of Curdle well and is consistent in his villainy. Helen Carew is happily cast this week and is well received. Diepenbrock Ysaye, Belgian violinist and Decreus composer and pianist May 19.

The final performance of the Frances Starr engagement at the Columbia Theatre will be given this Saturday night. The star and her splendid supporting company have made a hit in *The Case of Becky*.

## King & Thornton on their Way Home

Charley King, Virginia Thornton and Rupert Drum will sail for home



## *The Box-Office Men of Los Angeles Lead a Double Life—A Disclosure of Their Personal Habits*

LOS ANGELES, May 21.—Only ten days remain of the present season of the Mission play, when it will be transferred to San Francisco for a season, and new players will be gathered together for that company. However, old members of the company are given a chance to join if they so desire. \* \* \* Wilton Lackaye was invited to speak before the Friday Morning Club, and I fear they did not relish some of the things he very frankly told them, as he saw fit to score the style of the day in dress, plays and reforms which they seem to feel reflects no credit upon them. \* \* \* Elsie Ferguson is slated as the next leading woman for the Morosco. \* \* \* Nat Goodwin has returned from his tour with Oliver Twist and has gone to his San Jacinto ranch for rest. \* \* \* Bessie Barriscale it is said is lost to Mr. Morosco because of a little lapse of memory on his part. Her contract read that she was to be notified by February 1 if her services were wanted after that date, and she was not notified; she has been signed for The Poor Little Rich Girl. \* \* \* The return of Byron Beasley brings a rumor that there will be a revival of The Fox, with Mr. Beasley in the role he originated. \* \* \* The Universal Picture Co. held an election in their little village, tucked away in the Hollywood hills. After a hot contest Laura Oakley was elected chief of police and the other officials were duly elected from among the players. The story of the campaign will be told through the aid of the camera later. \* \* \* A private exhibition was given at the Westlake Picture House, showing Raymond Hitchcock and his wife in a sketch called The Tenderfoot, prepared by Earl C. Anthony. The pictures were made in Los Angeles and Riverside. \* \* \* The Birds of Paradise are commencing to return to the land of sunshine, Lewis Stone arriving first and later John Burton, and both seem happy to be Californians once again. \* \* \* After June 1, Robert Fargo, together with S. M. Florheim, will take the Lyceum Theatre and institute "something new" in the way of motion pictures, and we will see just how pictures are put together. \* \* \* The Hanky Panky company lent themselves to a street parade and benefit for the Maine Monument Fund on Tuesday of this week. \* \* \* Guy Price, of the Herald, has become historian, delving into the prolific field of the habits of our box-office experts. Listen: First, take the Majestic. Merle Howe collects various ancient and modern fountain pens during rest hours. William Meek's chief occupation is living up to his name; he is the quietest theatre employe west of the Mississippi. W. D. Reed of the Mason is strictly a home man. His only dissipation is an occasional coca cola. Walter Hearn steals away to fish on occasions, but he has other hobbies, mention of which limited space forbids. Vincent Ash

of the Burbank is a chicken fancier. (You can take this two ways.) He hopes some day to own the biggest ranch in Southern California. Eugene Lowry makes a specialty of collecting odd jewelry. Some of it is really o-d-d. Raising dogs with long pedigrees occupies Geo. Clayton's time when he is not at the Morosco. Jimmy Hoblits is never happy unless he's moving. Arthur Bentler of the Orpheum likes horseback riding. He has ambitions to become a circus equestrian. Carroll Johnson styles himself a saw and hatchet artist, because he is always tinkering around his home. Cliff Bernard, away from the Empress, is a demon for speed and gets his fill of this pleasure when he can borrow somebody's automobile. Walter Russell follows in the footsteps of Happy Hogan. Work is R. H. Poole's recreation. At least, he says so, but Manager Behymer of the Auditorium is inclined to disagree. Guy Mills is a fiend for the violin. Harry Toplitzsky of the Lyceum dotes on dancing, while his assistant, Bud Landis, is an amateur kodakist of rare—I nearly wrote "rotten"—ability. Some time when I have a week to spare I'll go on the trail of the press agents and divulge a little of their personal habits.

AUDITORIUM—Dobb's Atop o' the' World motion pictures are being shown for a second week, and these beautiful and interesting views—taken in the heart of Alaska—seem to grow in interest, as this week's audience evidence.

BURBANK—The Woman—the drama of the telephone, with love, politics and the attendant intrigue—is the intensely interesting and admirably acted attraction for this week. Not for a long time has this company been so well fitted out in character roles, and they give an intense and dashing performance. A very recent presentation at the Mason of The Woman can be used as comparison with no loss to the present one. Frances Ring plays Wanda Kelly, the plucky central, with an easy charm of naturalness. Grace Travers, as Mrs. Robertson, displays a subtle emotional power and a reserve force that is splendid. As Jim Blake, the dominant and domineering boss and father, David Hartford, keeps to the keynote throughout the play. Forest Stanley enacts the role of Mark Robertson with suave dignity. Donald Bowles is capital as Blake's son. Morgan Wallace has a rather difficult role, but succeeds admirably. Herchal Mayall, Walter Edwards and James Corrigan round out a faultless cast. The play as given by the Burbank players moves with a smoothness and vigor that is a positive delight.

CENTURY—Jules Mendel and his company of funmakers are rioting and revelling in The Prince of Wiseberger, with new songs and dances, enough of a plot to keep the fun together and each favorite with novel specialty numbers. Frances

White makes her initial bow from the Century stage and is received with a warmth that should be gratifying to the little "Splash Me" girl.

EMPRESS—Ida Fuller brings memories of La Loie, and we again view that maze of wonderfully brilliant and beautiful color, in which nymphs and imps mystically weave in and out of the dance made so famous by Miss Fuller's sister and so ably carried out by Miss Fuller. Splendid music is no small part of the performance. The Mayor and the Manicure seems to lose none of its freshness as the years go on. James Fulton looks and acts the role of the Hon. Otis Milford. Mattie Choate is the wise manicure who makes things so interesting for the Mayor. The sketch wins with its bright and clever lines. Black and White means that two girls chose to be athletic and cleverer than usual at it. Taubert Sisters, assisted by Paul, play upon xylophones, and needless to say give us William Tell. A lively trio are the Creighton Sisters, who can sing and dance as well. Lovell and Lovell invite the audience to do the biggest part of their turn when they use the slide to throw well-known tunes upon the sheet and ask for a tuneful response. New pictures complete the bill.

LYCEUM—This is the second and final week of Peck o' Pickles, a musical comedy replete with enough good songs and dances to keep it in the "come back" class. Kolb and Dill's particular brand of comedy, together with a nimble and vivacious chorus, make it a special favorite. MASON—Fine Feathers, with the all-star cast, is playing a second week's special engagement, much relished by those who failed to enjoy it last week. Although the cast includes Robert Edeson, Wilton Lackaye, Max Figman, Rose Coghlan, Lolita Robertson and Amelia Summers, the play is a large part of the attraction.

MAJESTIC—Hanky Panky, "the melodious jumble of jollification," continues on its merry way at the Majestic for the second week. Those who desire to leave dull care behind are making the most of the opportunity.

MOROSCO—The Path of Glory, by Emil Nyitray and Byron Ongley, is receiving a try-out, which means a certain degree of something lacking, an unevenness and the other little creaks and squeaks that mark the newness of the vehicle. But there is strength of lines, well-drawn characters and interest that holds. The story deals with Margaret, a woman of strong mentality, whose dreams are all of science and the big things she can do for the future. After studying in Leipsic with a famous scientist, she is appointed a member of an important expedition. Here enters the man—in this instance a man of the hills, a peasant, big and domineering—who through sheer force, succeeds in showing her that the path of glory leads to motherhood. Florence Reed plays Margaret with a degree of skill that lends a tenseness to the role throughout the story. Malcom Williams, as the strenuous lover, is an example of the thorough artist whose methods work out splendid results. Harrison Hunter plays Dr. Derri, the uncle of Margaret, in cap-

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ital style. Thomas McLarnie looks and acts the part of Kurt Von Brunner, a gayer type of student than the serious Andrew of Wm. Desmond. Chas. Ruggles adds a delicately drawn study in that of the blind violinist. Minor roles are well taken and the scenic effects are attractive, the interiors showing more care for detail.

ORPHEUM—Harry B. Lester is pleasing everybody because he can dance and sing and dash in an imitation or two, then vanish, leaving a pleasant memory. Another seeming favorite is Belle Baker, who is effervescent enough to put the necessary go into rag songs and displays some very gorgeous costumes while she is doing it. The Four Ishikawa Bros. are graceful Japanese balancers and offer a lot of turns that are by far the most interesting than any seen for some time. Col. J. A. Pattee and his Four Old Soldier Fiddlers bring back the sentiment of war time in a simple and appealing turn. Maskelyne-Devants Window of Apparations is interesting because you do not know how it is done. Franker Wood and Wyde Bunde offer music and patter nonsense. Bert Howard and Effie Lawrence add brightness to the rest of the clever nonsense with their share of the same. The Bosn's Mate is the only holdover and decidedly not the least of the enjoyment.

PANTAGES—Laurie Ordway is spontaneously joyful and succeeds in drawing forth much mirth and laughter with coster songs, soubretish songs, ending with a suffragette speech that is a scream. The Don Carlo Manikins vie with their flesh and blood fellow players in a fascinating way. The miniature concert hall is the scene of wire-pulled dancing, pantomime and transformations that are all very wonderful. The Metropolitan Opera Co. sing bits from the grand operas in splendid voice, and the turn is most attractive from the scenic point of view. The Choice is a rather unfortunate playlet, but Walter C. Percival and company of three players make the best of a bad bargain. Forrester and Lloyd patter and chatter and the Cero Duo get splendid music from accordions.

REPUBLIC—Brooks and Doyle headline the bill and prove to be a team of singers and dancers, with a line of entertainment that is new and cleverly put forth. Gloria Dare sings good songs and plays her own accompaniment in an easy, entertaining fashion. Guthrie and Ingraham have a lot of "rube" fun that is enjoyable. Jack and Baddie White sing well and dance better. Johnson and Bunnell contribute a large share of the fun with their lot of nonsense.



## Correspondence

NEW YORK, May 18.—Even if the organization of singing actors known as the Gilbert and Sullivan Opera Company had done nothing, but their revival of Iolanthe, they would still have won a considerable debt of gratitude. Last week at the Casino, they gave that delightfully whimsical work with the care it deserves, and with an adequate spirit of comedy. Like most of Gilbert's librettos, Iolanthe has now passed into English literature. After the lapse of years the wit is still incomparable and excels Bernard Shaw's at its best, while the paradoxical skill of its author is better than even that of Gilbert Chesterton. The music, too, ripples along with the charm of Sullivan at his best. All this was evidently in the minds of the players during their preparation, and they have treated the work with requisite care. The production at the Casino must surely be as good in many respects as the original production, and in other respects probably excels it. De Wolf Hopper as the Lord Chancellor was never funnier, and throughout the opera his fun is consistent. The grotesque make-up which is a characteristic feature of his work is missing, and in this role he looks as if he might have stepped down out of an ancestral portrait. To be sure, the laughter which greeted his unctuous reading of the, "I'm quite prepared to marry again," had nothing to do with Gilbert and Sullivan. Later, when, wrapped in his train, he walked like the wearer of a hobble, the fun was of his own creating, even if it did fit in with the general idea. To the singing of the famous song in the second act, which is one of the best lyrics of the modern English Aristophanes, Mr. Hopper brought all his skill, to the great delight of his listeners. George MacFarlane's Strephon, half man and half fairy, was admirable, both vocally and dramatically. The Phyllis was a newcomer in the company, Miss Cecil Cunningham, whose beauty disarms any criticism of her singing. Viola Gillette as Iolanthe, Kate Condon as the Fairy Queen and Arthur Aldridge and Arthur Cunningham as the two earls were all delightful. John Hendricks' excellent barytone voice made him a welcome addition to the company as Private Willis. \* \* \* Billie Burke, who is going to spend her summer vacation in Europe, had planned to sail at the end of this month. So great has been her success, however, as Tommy Belturbet, the girl who grew up as a boy, in The Amazons, at the Empire Theatre, New York, that she has consented to defer her departure so that her engagement may be extended until Saturday night, June 7. Miss Burke made her first appearance in the Pinero comedy at the Empire on Monday evening, April 28, and the house has been completely sold out for every performance since. \* \* \* Since most of the other musical shows on Broadway have closed, or are closing, The Sunshine Girl, at the Knickerbocker Theatre, New York, with Julia Sanderson as the star, seems to have taken a new lease of life and its audiences are even larger than before—if that is possible. Miss Sanderson in this piece, has found exactly the right role

to suit her charming personality and she has been surrounded by Charles Frohman with an exceptionally competent company, headed by Joseph Cawthorn, who was never funnier than he is as the German, Schlump; Mr. and Mrs. Vernon Castle, Flossie Hope, Tom Lewis, Eva Davenport and fifty others. \* \* \* John Mason, who is to be a Frohman star again next season in a play by Augustus Thomas, has joined the actors' colony on Long Island. He has bought a place at Bayport not far from the vacation haunts of Mr. Herbert Kelcey, Effie Shannon and numerous other well-known stage folk. \* \* \* Maude Adams, who is making her first extensive tour of California playing Peter Pan, gave her company a genuine treat recently. It happened that the itinerary was so arranged that one day no performance could be given, the time being necessary to make the jump from Riverside to Santa Barbara. Miss Adams learned, however, that by chartering a special train, the company could make the trip, leaving Riverside immediately after the performance there and arriving at Santa Barbara early the following morning. That would enable the company to have a full day's holiday at the beautiful seaside resort. She immediately gave orders to have the train hired and the little and big Peter Panites all had a glorious day, enjoying the fragrance of the roses in which Santa Barbara is fairly embowered, and the fresh air from the ocean. And Miss Adams paid all the expenses of the holiday herself, too. \* \* \* At the Lyceum Theatre last week, a series of moving pictures was presented which are likely to be more popular than even the famous Rainey ones. Instead of Africa, the audience was carried "north of fifty-three" and followed with breathless interest the life of the Alaskan gold seeker. The mining for "pay dirt" in all its varying phases is only one feature of the pictures. In addition there are thrilling journeys over great chasms and in view of mighty glaciers. The walrus and the polar bear are hunted in their natural haunts. The Eskimos are shown in their daily life, and a trip across the frozen Behring Strait carries the absorbed spectator into the Siberian wastes. In addition to their keen human interest, the picturesque quality of the series shown surpasses Switzerland views. The accompanying lecture is one of the delights of the exhibition. The lecturer has a remarkably beautiful diction, and every word of his pleasantly modulated talk is intelligible. \* \* \* When Grace George closes her New York engagement in Divorcons, at the Playhouse next Saturday night, she will go to London, where the Sardou comedy is to be revived. \* \* \* Dress rehearsals for My Little Friend, a new comic opera, were started last week at the New Amsterdam Theatre. \* \* \* The Family Cupboard will be tried out in Plainfield on next Monday night by William A. Brady. The name of the author has not been given out. \* \* \* May Irwin has closed her season in

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Widow by Proxy, and has gone to Irwin Isle in the Thousand Islands. \* \* \* The Whip closes its American season Saturday night with its performance in New York. It will reopen in Chicago in August. A stock company will occupy the Manhattan for the summer.

GAVIN D. HIGG

PORTLAND, May 19.—Heilig Theatre (Calvin Heilig, mgr. W. T. Pangle, res. mgr.): Paul J. Rainey's motion pictures of African jungle life, showing native animals at home are well worth seeing a second time. John Bunyan's great work, Pilgrims Progress, is told by moving pictures in five reels. The pictures were made in the mountain regions near Turino, Italy, and aside from the interest of the story, the scenes are most beautiful. Alexandra Salvini, Jr., grandson of the Italian tragedian, Tomaso Salvini, appears in the character of Christian. Eagerly anticipated by Portland theatregoers is the appearance of Maude Adams in Peter Pan, beginning Thursday night for three nights with a Saturday matinee. Baker Theatre (Geo. L. Baker, mgr. Milton Seaman, bus. mgr.): Mary Jane's Pa, which was last seen here with Max Figman as the star, is this week's offering with Ida Adair playing the part of Portia Perkins. Robert Wayne is Mary Jane's Pa and plays with fine discrimination. Ida Adair received an ovation on her return to the Baker. She is a very capable actress, with beauty and charm. Mayo Methot as Mary Jane shows that she is capable of playing something besides baby roles. Mary Edgett is lovely and girlish as Lucile. William Lloyd is Joel Skinner, a politician; Melville Brown is Skinner's rival in politics; John Sumner is the town wood merchant. Lyric Theatre (Keating & Flood mgrs.): The Gay Widow, which contains a consistent story, is this week's offering. Vera Alwyn has the title role. Orpheum Theatre (Frank Coffinberry, mgr.): Madame Olga Petrova; Detective Keen; Flavilla; Samuel Liebert & Co.; Bogert & Nelson; Woods & Woods Trio, and the Cromwells. Empress Theatre (H. W. Pierong, mgr.): A Hunter's Game; Moffat; La Reine Co.; Al Herman; Lillian Holmes; W. C. Hoefler, and Broughton & Turner. Pantages Theatre (John Johnson, mgr.): Julie Ring; Joe Carroll; The Temple Quartet; Three Flying Fishers; Carl Stockdale & Co., and Lelliott Bros. A. W. W.

MARYSVILLE, May 19.—Maude Adams in Peter Pan played an engagement at the Marysville Theatre on the 16th to the biggest business ever recorded in this city. People came for miles around to see her. This the first Frohman show to be seen in this city for some time. This was not Miss Adams' first appearance in Marysville. Away back in the early eighties, before 1887 at least, when the old Marysville Theatre was rehabilitated—so long ago in fact that it is a shame to tell it, as thereby one can almost guess Miss Adams' age, she appeared in a minor part in a pro-

duction of The Shaugraun, presented by the James M. Ward Company, in which her mother was at the time leading woman. She was then a child of ten years. Hathaway & Mack in a whirlwind dancing act were the headliners in vaudeville this week. These people are clever on their feet. The Sawyers, novelty acrobats, do some remarkable feats in mid-air. On the 21st inst., Wiley's Long Beach municipal band gave a concert at the local playhouse. The program rendered by the band, which is one of the best musical organizations on the Pacific Coast today, contained splendid selections. As a means of defraying the expense of building an up-to-date tennis court in Marysville, the children of the public school gave a musical entertainment in the Marysville Theatre on the evening of May 23rd, which was largely patronized, and from which a snug sum was realized. The Wigwam Theatre in this city has changed hands. William Gardner has sold out to Messrs. Hicks and Togninni. Both of the new owners are experienced men in the theatrical business. They are at the present time giving first-class motion pictures as an entertainment for the patrons of the playhouse. The Wigwam, since the new owners have taken charge, has been thoroughly renovated. H. M. MAGRUDER

EUGENE, May 14.—The Rex Theatre here is booking the entire Pantages bill for Monday and Tuesday of each week and is standing "em up" for two performances. Doesn't that speak well for a city of 12,000? The performers then journey down to Sacramento and put in the balance of their time before opening in San Francisco. Sells Floto circus is billed for Friday, June 6.

OTTO GILSTRAP

## Letter List

The following letters are being held at The Dramatic Review office subject to orders:

Anderson, R. Richard	Le Moyne, C. J.
Alisky, Caroline F.	Phillips, Mrs.
Alisky, C. M.	Porton, Fay V.
Alisky, Lucile	Phipps, John Lindley
Barrell, Geo.	Ray, Adele
Belmour, Harry P.	Reiss, Nat
Culligan, T. J.	Schell, Mr.
Cutter, Fred	Tucker, Mr.
Carpenter, Frank	Taylor, R. C.
Denithorne, Frank	Underwood, Laurence
Drew, John C.	Whitney, Mrs. A.
Dawes, L. C.	Willink, A. E.
Due, Auda	Weldon, Mrs. L.
Gallagher, Raymond	Zeno, Marshall M.
Kearney, Leonard	

## New Theatre for Berkeley

BERKELEY, May 20.—Negotiations are now under way for the erection here of a new theatre which will cost when completed about \$150,000. The theatre will be located on Shattuck Avenue, near University ty. It will be conducted by Turner & Dannken Company, which operates two theatres here at the present time and a number in other cities about the bay.

J. E. Musgrave, Port Angeles Wash., has taken a lease on the Olympic Theatre in that city.

The death of Burt Shepard, the well-known minstrel end-man and monologist, is announced in London, Eng.



# Correspondence

CHICAGO, May 18.—There is an intimate atmosphere in that bijou playhouse, known as the Fine Arts Theatre, which would seem to preclude anything of the garish or vulgar; and it has indeed been the scene this season of the most artistic endeavors which the playgoing public of Chicago has witnessed. But in visiting the Fine Arts one is reasonably assured of being superbly entertained as well as given abundant exercise for the greatest of human faculties—thought. It may be, in fact, that The Fine Arts, in the policy which has obtained there the past few months, forshadowed that more or less distant era when the inane and the vile will be lopped off the theatrical structure, and we will possess the highest evidence of the imperial art whose province is in the interpretation of the varied moods and motions of human character. \* \* \* It was with these thoughts that we departed from the Fine Arts Theatre the other evening at the conclusion of Charles Rann Kennedy's ninety minute drama, The Necessary Evil, wherein Edith Matthison in the role of a fallen woman reveals a tremendous dramatic power and a persuasive force which penetrates the deepest consciousness. The Necessary Evil is a powerful protest against the double standard of morality and there is a strong argument for absolute equality of the sexes concerning the peculiar sin. There is no bandying of words in this play, which speaks in plain terms of the relations between the sexes. According to the author, innocence is not a virtue which should be shielded in a hot house; rather it should be militant, active, alive, with forcible convictions, and the virility to proclaim them. Mr. Kennedy, the author, who makes the part of a kindly old man, the leading character, by the way, was much in evidence, presenting a most satisfactory portrayal. Winifred Fraser and L. G. Carroll were also competent players in a well balanced cast.

\* \* \* Chicagoans had the opportunity of seeing and enjoying the acting of several prominent foreign artists this week in pictures. M. Mounet-Sully, eminent Parisian player, who, with Mme. Bernhardt, is presenting a most agreeable exhibition of the historic methods prevailing at the Comedie Francaise in a performance of Oedipus Rex, and The Romance Of An Actress. M. Lou Tellegen, who appeared here recently at the Majestic Theatre with Mme Sarah, is also in the film productions. \* \* \* A play of much action, and more than the usual amount of excitement attendant upon the ordinary dramatic offering, is The Ghost Breaker, which was revealed at the Port Theatre during the past week. There are at least three killings by the hero of the play who is Mr. Warren Jarvis of Kentucky. However, it is no more than right and proper to assert that the aforesaid killings could very justly be labelled justifiable homicides, acquitting thereby the impulsive Mr. Jarvis of any innate murderous instincts. Jarvis was well acted by H. J. Warner, who kept in the spotlight from his first irruption until the last curtain. Katherine Emmett is the Spanish Princess, Maria Theresa of Aragon, who helps Jarvis escape from the officers of the law by secreting him in her trunk, which is taken later to

the steamship Lusitania, transporting both to the lady's estates in the beautiful province of Aragon. As we have before announced in these columns, the Princess saves Jarvis conditionally. After arriving in Spain, it was up to Jarvis to perform his part of the compact, which was to rout a certain persistent ghost out of the Princess' castle. So the ghost after several abortive attempts to put one over on Jarvis finally gave up the ghost, and Mr. Jarvis of Kentucky, U. S. A. was victor. All this, of course, endears Jarvis to Maria Theresa as giving indubitable proof of her sanguinary protegee's bravery, and the assumption is she gives her heart and hand to the young Kentuckian. It was all very clever, and serves to exploit the talents of an extraordinarily efficient company, among whom are H. B. Warner, Katherine Emmett, Margaret Boland, Charles N. Greene, Sam J. Burton, Willard Louis, T. Morse Koupal, Frank Hilton, Andrew M. Buckley, Frank H. Westerton, Sara Biala, Walter Dean, Frank Campeau, James Anderson. The company is under the management of Maurice Campbell. \* \* \* Chicago managers can always be trusted, to inaugurate the new idea when the old is shop-worn and out of date, and so we see the introduction to the play producing and play going element of North America, a novel proposition made by T. C. Gleason, one of the best known of local theatrical magnates. It is to provide a play-producing center in this hub of theatricals to which producers may bring their untried and problematical ventures, present them to intelligent metropolitan audiences, gaining a hearing which will not be costly, and yet will prove effective in determining the real value of a play to that wider public in the country at large. This venture will have its initial trial at the Crown Theatre, where a company of well known players will give their aid in making it a success. Frank Sheridan is the star of the new company which will comprise such people as Edith Lyle, a Belasco ingenue; Thomas Swift, who has been identified for years with Gleason enterprises; Albert Morrison, who was for years Mrs. Fiske's leading man; Hazel Kelly and others. Harry Manners will be stage director and Mr. Gleason, in person, will produce the plays. The first three plays to be given will be dramas which have already been acted a number of times, but in which there has been extensive revision, additions and eliminations, so that the alterations make almost new plays. They will be The Unwritten Law; The Boss, and The Master of The House. Among the brand new plays which are awaiting their turn in the limelight are: Benediction, Help Wanted, and The Higher Law. One week from tonight will witness the launching of Mr. Gleason's new play producing scheme. \* \* \* This is the ninth and last week of George M. Cohan and Broadway Jones at Cohan's Grand Opera House. The Tik-Tok Man of Oz, a Morosco show, comes direct from San Francisco, and will follow George M. Cohan at the Grand. \* \* \* When Claudia Smiles, with Branche Ring, Harry Conner and others, will enter its sixth week today at the Illinois Theatre. \* \* \* Willie Collier of Never Say Die will have played to Princess Theatre audiences seven

weeks at the end of the present week. Audiences in Chicago are proverbially wise to the good shows, and Never Say Die is one of the best laugh making vehicles that we know of. \* \* \* Fourth week of The Money Moon at Powers will be registered tomorrow night. \* \* \* Beginning tonight, we have that cyclonic comedienne, and extremely original vaudeville actress, Miss Eva Tanguay and 5 Musical Novelties at the American Music Hall. \* \* \* At the Majestic this week, Louis Mann and Emily Wellmann will present the most amusing portion of Elevating A Husband. Others are Mack & Orth; Harry Leighton & Company; Bedini & Arthur, Ralph Smalley, Jordan Girls and talking pictures. \* \* \* Palace Music Hall offers Cecil Lean and Cleo Mayfield in The Moving Picture Man; Edwin Stevens and Tina Marshall, Fred Santley and Eileen Sheridan, Four Huntings with Harry S. Fern, Wilson's Comedy Circus, Amy Butler and boys, Three Ellisons, DeRenzo and La Rue and talking pictures. \* \* \* Columbia Theatre closed last night; dark until July 15th. \* \* \* Sophia Tucker is the headliner in the big cabaret show at White City. \* \* \* River-view Park, probably the largest and most varied amusement park in the diversions to the public, opened its gates during the week with the customary crowds and flourishes. River-view has everything which other parks have, and the some others. There has been no expense spared in securing the best and most original novelties which the outdoor amusement world has to offer. \* \* \* The new Jones, Linick Schaefer vaudeville agency announce to that vast class of vaudeville actors and actresses that they are prepared to offer twenty weeks work to standard acts. Five full weeks can be put in Chicago alone in the following Jones, Linick & Schaefer's local houses; McVicker's Theatre, Colonial, Wilson Avenue, Willard and Crown theatres. \* \* \* George M. Cohan closed his house yesterday, forfeiting the usual big Saturday matinee, to attend the game of baseball between the New York Highlanders and the Chicago White Sox at Comiskey Park. It was Frank Chance day, the fans of Chicago paying a mighty tribute of affection and good will to the former leader of the Cubs. Singing by quartettes and sextettes; a band of excellent musicians; orations by several prominent speakers belonging to the baseball and theatrical worlds; floral horseshoes, and indeed the concomitants of enthusiastic greeting were the order of the day. It is stated that the calling off of the matinee yesterday at the Grand probably cost Cohan \$2,000; other professional people who made it their business to honor Frank Chance were: Gene Greene who is now singing at the Wilson Avenue; William Rock and Maude Fulton recently headliners at the Palace Music Hall; Eva Tanguay, Mr. and Mrs. Mose Gumble (Clarice Vance), Frank Sheridan, Gleason's new star, and Walter Blaufuss, the Belasco of the Baton was the leader of the band. A Frank Chance banquet at the Planters' Hotel cafe in the evening completed the festivities. \* \* \* Graustark is the Imperial Theatre attraction the present week. \* \* \* Sarah Paddon comes to the National today in The Third Degree. \* \* \* The Yoke will be given at the Crown Theatre. \* \* \* Wm. A. Brady's Mother moves

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up to the Victoria today for the week. \* \* \* It is stated that Wm. A. Brady has secured the Ziegfeld Theatre, on Michigan avenue, for the production of his tabloid productions, which are going so well at the Grand Guignol in New York. OWEN B. MILLER

SALT LAKE CITY, May 20.  
—Charles Frohman's presentation of Nazimova in the four-act play Bella Donna, brought immense business to the Salt Lake theatre the latter half of last week. In the supporting cast are Charles Bryant, Herbert Percy, Robert Whitworth, Edward Fielding, William Hassen, A. Romaine Callender, Claus Bogel, Arthur Hurley, Amy Veness and May Gayler. This week the house is dark with the exception of one night when local musical societies will present The Messiah. Every woman on deck. The Colonial is still housing William J. Kelly and his stock company, this week's offering being entitled The Girl From Rector's. The opening of the Utah Theatre (old Orpheum) stock company last Sunday night started a warfare that will furnish Salt Lakers with the best the market affords, and by companies who both boast strong individual components. The place of Edith Lyle in the Kelly Company has been filled by a most capable artiste, Florence Rockwell, whose able interpretation of the girl in the Rector piece shows wonderful ability. Despite the competition the big houses played to by the Kelly aggregation prove their unwaning popularity. Florence Stone and Brandon Tynan at the head of the Utah Stock Company opened the summer season at the Utah Theatre with good business greeting The Passing of the Third Floor Back. Next Week, The Concert. The Empress bill is headlined by the Pattee Diving Girls, shapely ladies who give an exhibition of diving. Others—Neil McKinley, who calls himself the extemporaneous comedian, in songs and chatter, Mr. and Mrs. Caulfield in the playlet, The Section Boss, whole-souled wit and devoid of even the slightest sign of suggestiveness; Stith & Granier, spinners and manipulators of vari-colored pans and rugs; Paddock & Paddock in songs and dances, gracefully executed; the Three Varsity Fellows in "Campus Rehearsal" that gives opportunity for the introduction of some singing and dialogue. Circus Day is here and the Sells-Floto Circus before the week is out, will have come and gone and a goodly portion of "this world's goods" safely tucked away.



## THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Editor

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### Kernan Cripps

The Dramatic Review brings into prominence this week another young actor who is winning his spurs. Kernan Cripps has been selected by the Alcazar management to play their leads for the balance of the season. He has been with the company something like four weeks and his strong, vigorous work has gained him the coveted distinction. Playing as cast in direct competition with stock stars imported from the East, Mr. Cripps' work was of such a nature as to bring him into managerial notice. This is not his first venture as leading man for he has been identified with such work out here on the Coast with the Ed. Redmond company, Ye Liberty stock in Oakland and with other well-known organizations. He has fairly earned his success and if he is not enjoying even greater eminence in the East in a few years we are bad guessers.

### Theatrical People Give Happy Day Home Benefit

Stars from all the city's theatres appeared at a big benefit performance at the Columbia Theatre Friday afternoon as the contribution of the theatrical world to the building of the Happy Day Home, a day nursery projected by Mrs. James Rolph, Jr., and other prominent women. Every theatre in the city sent its principal acts, or actors presented some favorite little skits or burlesques of their own, the sort of things that are usually seen only at jinks or at the gatherings of members of the profession themselves. The response from all the playhouses was unanimous. The professional stage was re-enforced by some unusual amateur talent. John Morrissey was in charge of the stage management, assisted by James A. Buchanan and Mary Stuart. The idea originated with Wallace Munro of the Frances Starr company, and in this Miss Starr gave unlimited encouragement.

### Spotlights

A letter from the Anglo American, players sent from Shanghai, states the tour has been changed. From Shanghai the itinerary is changed to avoid the Bandman Company who are popular in the Orient. On April 12 the Anglo-American company played Tientsin for one week. Then to Pekin two days. From Pekin the company plays Hankow, and it is said this company is the first theatrical organization to penetrate the interior from Hankow down the Yang Tse Kiang to Shanghai. A two weeks' stand will

be made at Hong Kong and then the show will proceed to Manila.

The Dallas Comedy Company closed a successful season at Shanghai, China, on the 26th of March. Among the pieces in the company's long repertoire are The Glad Eye?, What Every Woman Knows, Baby Mine, A Woman in the Case, Bella Donna and Charlie's Aunt.

### Panic in Sells-Floto Circus

SALT LAKE CITY, May 22.—A panic among wild beasts added confusion to a collision between a Sells-Floto circus train and an Oregon Short Line locomotive here today, in which Engineer W. S. Noyes was killed and two circus employees injured. Noyes was thrown from his cab. It is believed he failed to see the switch light.

### Is Kingsbury Coming?

There is a rumor sent out from the East that George Kingsbury, an experienced manager from the East, will have charge of a San Francisco house next season. Which one?

### Actors Fight in London

LONDON, May 19.—J. Salter Hansen, the American theatrical manager, was brought up at Bow-street Police Court today, charged with threatening Arthur Bouchier, the English actor-manager, with violence. His case was continued until Friday. The attorney for the prosecution described Hansen as a man of very violent character. The police testified that they had to throw him to the ground in order to search him. Detective Inspector Carlin said he thought Hansen was mad. If the prison doctor reports favorably on the state of the prisoner's mind, Hansen will be released on a bond of \$5000, binding him to keep the peace. The quarrel between the two men arose over the method of production of a play at a London theatre.

### Blanch Lyons a Dainty Singing Success

Sunday crowds at Idora Park enjoy a particularly good musical program by Ohlmeyer and his splendid band. Tuesday afternoon's symphony concert in the theatre was a treat. Miss Lyons is a splendid artist. She is a graduate of the Boston Conservatory of Music, and is one of the few singers in this country who have made a study of band concert singing. She has a most extensive repertoire from the classics to the popular songs of the day. *Oakland Tribune.*

### Personal Mention

J. W. SIGHTS and wife, also went East to their home in Moquah, Wis. MANAGER A. J. WOODS, of Woods & Chalker, with Mrs. Woods, is visiting in Los Angeles for a few weeks before leaving for Chicago. Leland Webb of the company returned to his home in Monmouth, Ill. for a short visit, after which he may take out his own company.

ADA REHAN, once America's premier comedienne, sailed recently for Europe for a long rest abroad. Miss Rehan is going to spend the summer with friends in England. "I'm going

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Specially Engaged

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A GENUINE SENSATION

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### Through Pictureland

With a Faithful Reproduction of Sounds.  
Latest Moving Picture Novelty  
WE BRING THE WORLD TO YOU  
Reserved Seats, 25 and 50 cents

## Pantages

Unequaled Vaudeville

MARKET STREET, OPPOSITE MASON  
WEEK OF MAY 25TH  
The Big Troupe of Comedy Animal Actors.

## Shaws Circus

Twelve Original Plantation Singers and Dancers in

## Follies of Coontown

SIX OTHER STAR ACTS—SIX

to the north of England for a long rest," said Miss Rehan, "this is my annual trip abroad." Before leaving, Miss Rehan deplored the commercial tendencies and consequent artistic retrogression of the American drama. Of course,—since she retired.

Another English actress is about to take her place in the ranks of the peerage. Pearl Aufrere, one of the beauties of musical comedy, was married last Wednesday in London to Viscount Dangan, the eldest son and heir of Earl Cowley, whose record of appearances in the divorce court exceeds that of any peer in England. Viscount Dangan, who is 23 years old, is also on the stage. After their marriage the couple will continue on the stage.

VERA McCORD has finished her season in the East and has returned to San Francisco for the summer. Miss McCord is one of our most distinguished dramatic successes.

## Columbia THEATRE

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Evening prices: 10c, 25c, 50c, 75c. Box Seats, \$1.00. Matinee prices (except Sundays and Holidays): 10c, 25c, 50c.  
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Last Time Saturday Night, Eddie Foy in  
Over the River

Starting Sunday Night, May 25—Matinees  
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## LEW FIELDS' ALL STAR CAST

In the Melodious Jumble of Jollification

## Hanky Panky

MAX ROGERS, BOBBY NORTH, HARRY COOPER, CLAY SMITH, CHRISTINE NIELSEN, MYRTLE GILBERT, VIRGINIA EVANS, FLORA MAY, MONTGOMERY AND MOORE

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Market St., Bet. Fifth and Sixth

WEEK OF MAY 25, 1913

FOUR REAL HEADLINERS

THE ACME OF VAUDEVILLE

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OLIVER ECKHARDT will close his Canadian company next week and with Mrs. Eckhardt will go to Chicago and New York for a few weeks visit.

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## Columbia Theatre

Frances Starr and her dual personality, as exemplified in *The Case of Becky*, will leave us after tonight to make way for Raymond Hitchcock. It is doubtful if any of the queer plays of the intellectual type that has been put on by David Belasco has quite created the deep impression left by this. Once more *The Dramatic Review* desires to refer to the superb acting of the company. It would be hard to find anything finer in the way of a performance than this. It is to be counted a blessing that we can have the opportunity of seeing the Belasco plays with the original Belasco actors.

## Cort Theatre

Over the River will take its way "over the river" after tonight and will delight the people across the bay on its way north. The piece has all the ear marks of a typical New York musical show, with the seven little Foyes and papa Foy as the shining lights in the performance. Of course, there are lots of pretty girls, lots of glitter and much dancing, and just enough singing to give it the designation of musical show. The new show on Sunday will be *Hanky Panky*.

## Alcazar Theatre

The final week of the engagement of Charles Waldron is given over to *The Prince Chap*. In this play the role of the young sculptor fits Waldron so perfectly and appeals so directly to his characteristic tenderness and sympathetic manliness that it stands out as one of the most finely rounded performances he has given us. It has only a slender plot based on the idea of the conservation of the child as the hope of the race and concerns itself with a young sculptor, who, in voluntarily assuming the guardianship of a little friendless waif and in remaining faithful to his trust in the face of misunderstanding and heartache, finally discovers that he has unconsciously been creating his own life's happiness. Waldron shows a charming side in his scenes with the captivating Baby Edna Mae Wilson and talented little Ethel Tole that is closely rivaled by his love scene with Justina Wayne, who has earned a warm place for herself during her too-short visit. Besides a pleasant voice and attractive personality, Miss Wayne has an easy stage presence and an instinctive understanding of the values of contrast that make her interpretation of the exacting dual role not less interesting in the touching pathos of the dying mother than in the youthful gayety of the very-much-alive daughter. May she return soon again. As the Princess Alice, Viola Loda reappears in some stunning new gowns and Rhea Mitchell, in the rags of the little slavey, rises superior to the cockney accent and by sheer force of her magnetism transforms an insignificant part into something worth remembering. Louis Bennison shows his usual dependableness in Jack Roinev and Burt Wesner loses himself with art in the old butler, while that riotous trio, John Butler, Edmond Lowe and Lee Millar do their lively best to swell the Christmas cheer with Lee Millar a trifle in the lead as the German Fritz. The play is well staged and the production altogether is thoroughly satisfactory.

## Savoy Theatre

Gill's Travel Tours Through Picturoland, an engagement at the Savoy Theatre Monday with a matinee and night performance. The audiences were taken on interesting circuits of the world, whirled through gorges, over dangerous passes, through canyons, beside raging rivers and through picturesque valleys and shown peaceful domestic scenes in all countries. The entertainment might be termed a "flicker trip" to almost inaccessible and strange places, and is made doubly interesting by the accompanying sounds sent from behind the scenes by several ventriloquists and noise-producing devices, the warbling of birds, roaring of the waterfall and noises of different animals being faithfully produced. Many of the scenes, including those of the gorges of the Garonne, in Southern France, and the land of the midnight sun are beautifully colored, and the eruption of Mount Vesuvius also is colored. Comedy features are by no means neglected.

## The Tivoli

Wednesday night marked the return of the Tivoli and the resumption of its function as the abiding place of musical shows. When Johnny Comes Marching Home, with a new company, orchestra and production, was well received by an audience which filled the beautiful new playhouse to overflowing. The applause was not merely in recognition of the event. There was revealed enough individual merit and collective worth in the performance to warrant an enthusiastic reception. Rena Vivienne, the prima donna, will be popular. Ilon Bergere, whose vivacity was formerly a feature at the Princess Theatre, scored a hit. Henry Santrey displayed a fine baritone voice. Teddy Webb was given the reception due an old favorite. He played the old negro. Robt. Pitkin, the comedian of the company, achieved first honors. He made a great big smashing hit. Richard Kipling and Sarah Edwards were applauded for their clever work.

## The Theatre and the Church

By Henry H. Walker, Ph. D., Professor of Church History in Chicago Theological Seminary.

It was at the Olympic Theatre in Chicago. To the ordinary *habitué* there must have been something unusual in the situation. The audience was not the cosmopolitan crowd usually seen in such a place. It was more serious, more intellectual, more religious. In short, it was a clerical audience, drawn by the courtesy of the management from all parts of the great city. The Man Higher Up was the play presented—a vivid picture of the struggle which is life and the force which is love. The plot centered in the modern political fight, with its trail of graft and intrigue. A forceful man, political boss and mayor of his city, loving the fight for the fight's sake and for power's sake, scrupling none too much as to means employed to gain his ends, learns at last the secret of a higher motive. Love en-

ters in unsought, and in the end triumphs over brutal selfishness and cynical indifference. Political leadership is consecrated to the saving of the weak and helpless in the industries of the great city. Judged by traditional standards the play was not religious. Yet when the curtain rang down and the audience filed out, there brooded over the place the spirit of moral uplift, born of a great message, with its appeal to all that makes the fight for life worth while.

### A GREAT CHANGE SINCE THE EARLY CENTURIES

Upon the study table lies a book, the writings of Tertullian, third century saint. As though protesting against the afternoon's performance, it opens to the author's polemic *On the Shows*. What a striking contrast in the attitude of Christian leadership in the third and twentieth century! There, protest, polemic, sarcasm, arguments in serried ranks! The theatre is the assembly of the wicked, essentially heathen, permeated with immorality, haunted by demons, "immodesty's peculiar abode, hated by God. How monstrous to go from God's church to the devil's!" Surely it is a far cry from the ideals and practices then and now. An invitation to the theatre, addressed to the clergy of Carthage, 200 A. D., would have unmasked every piece of heavy ordinance in the ecclesiastical citadels of that great metropolis of Africa.

How has this remarkable change come about? Has the theatre "changed its spots," or has the church, with her clergy, gone over to the world?

So far as the theatre itself is concerned, there can be but one answer. When it was an institution wholly corrupt. Today it is a mingling of good and evil, with measureless possibilities for moral uplift and social betterment if used with discrimination. Then the world was essentially heathen. Today it is reasonably Christian, its institutions and activities claimed for Christianity, and made to pay their tribute to the culture of the soul. That the theatre is henceforth to be counted as a powerful agency for goodness, that it is to speak a message of warning and encouragement to the individual, and to sound a clarion call to righteousness and social service is abundantly evident from dramatizations which have been commanding public attention within recent months.

### PLAYS THAT DESERVE SUPPORT

Who can question for an instant that, unreal as its characterization may be, *The Servant in the House* has nevertheless carried a message which has inspired a great multitude to higher ideals? We needed a new putting of the threadbare theme of "service." We needed to see it in operation, and to see the change in character wrought out as the Servant put religion into action. Who can ever forget, who has witnessed it, Jerome K. Jerome's *The Passing of the Third Floor Back*, with its transformation of Mrs. Penny-cherry's boarding house and its motley group of inmates, with their shams and their pettiness? Who could not wish to have such a consciousness of one's better self, as an ever present inspiration? There is enough of the contemptible about human nature. We do not need to emphasize that. But we do need to convince ourselves that there is something essentially good

and great in every one of us and to be given the impulse to follow it.

Then there is the Dawn of Tomorrow, with its word of cheer and simple faith to the despairing. Apple-blossom Court, in spite of its name, was not a likely place for "faith and hope to grow," and "Glad" was about as unlikely a person as one could well imagine to forget the hunger and suffering of today in the calm assurance that tomorrow would be better. Yet somehow, when the curtain falls, one feels that faith and hope are both possible for anybody who feels the Presence and hears the Voice. And then there is the Bluebird. We have all gone on that journey in imagination at least, with the children, into the far-away land, hunting for happiness. And sometimes we have come back, as they did, to find it in our own home, in the dear, familiar circle.

These are but striking illustrations of a tendency which is marked today. Whatever the theatre may have been in the past, whatever it is now on its seamier side—and no one will question that it has a seamier side, with problems that appear insoluble until human nature is reconstructed—it must be admitted that it is contributing generously, along with the church and other institutions, to the betterment of life. The theatre today, as always, sounds many notes, but among them all is a deep ethical, not to say religious and spiritual note, which means much for the future. It is vindicating its right to be counted, not simply as an educational agency, but as an agency making for righteousness and social justice.

### THE PUBLIC REALLY RESPONSIBLE

That the theatre renders this ministry in its own way, different from the way of organized religion, is a distinct advantage, for it makes an appeal to multitudes whom the church and kindred movements seldom if ever reach. There never was needed more than today the spirit of just discrimination in the judgment passed upon the theatre by the church. That which is corrupt in it should be unqualifiedly condemned. Plays that are a stench in the nostrils of decency should be driven to cover by an aroused public sentiment. But just as truly should the good and uplifting receive the support and encouragement of good men. It ought to become more and more profitable to serve the public with that which elevates taste and ministers to the creation of ideals. It ought to be made financially hazardous to attempt anything else. The theatre is the public's servant, not its master. It caters to public demands. It thrives on public approval. It lives on the public's purse. We, the public, may have what we want, when we want it, and when we are ready to pay the price for it, not in coin, but in discrimination, in the condemnation of the evil, in sympathetic support of the good. The problem is by no means uniform. The size, character, ideals and spirit of the local community are vital factors involved. Still, any community which has enough of religion and morality to support schools and churches can also unite in the creation and support of healthful amusement for all of its citizens.

### Corrected Dates Ahead

ZENO-DOUGLAS—Lindsay, May 23-24; Porterville, 25, Exeter, 26; Porterville, 27-28; Tulare, 30-June 1.



## Columbia Theatre

The comedian, Raymond Hitchcock, has been a prime favorite with the goers of this city, and other for that matter, will appear for the next two weeks starting Sunday May 25, in the sensational musical play, *The Red Widow*, presented under the direction of Cohan and Harris. The story of the play is hung upon the following incident. Cicero H. Butts, Raymond Hitchcock, a retired millionaire corset manufacturer of Yonkers, N. Y., who with his wife is making a tour of Europe, on the eve of his departure from London, attends an opera performance and meets a beautiful young woman known as *The Red Widow*, who induces him to allow her to cross the frontier on his passport, which is made out to Mr. and Mrs. Butts. Mrs. Butts, having been converted to the cause of woman's suffrage, has decided to forego her trip to Russia and remain in London. The Russian frontier is crossed. The young woman informs Mr. Butts that her mission back to Russia was for the purpose of killing the Czar. The secret police suspect him of plotting against the life of the Czar. They are about to send him to prison when the real Mrs. Butts arrives and ends all happily. Mr. Hitchcock will be assisted by Flora Zabelle (*The Red Widow*), Minerva Coverdale, Marie Richmond, Gloria Gray, Nan Brown, Theodore Martin, George White, George E. Mack, Edward Metcalfe, George Romain, Chas. Prince, Stanley Fields and a large chorus of singers and dancers.

## Cort Theatre

A glittering galaxy of sirens, is gathered in Lew Fields' luminous jumble of jollification, *Hanky Panky*, which will be seen Sunday, May 25. Among the stars in the two-act dazzle are: Max Rogers, the surviving member of the Rogers Brothers, Bobby North, Harry Cooper, Clay Smith, Arthur Carleton, Christine Nielsen, the golden voiced prima donna, Myrtle Gilbert, daughter of Billy Gilbert of this city, and a niece of David Belasco, Virginia Evans, Flo May, a dancer, and Florence Moore, who with her partner, Wm. Montgomery, under the team name of Montgomery & Moore have proved a sensation in every city.

## Alcazar Theatre

The *Ne'er-Do-Well*, Charles Klein's dramatization of Rex Beach's tale of life in the Panama Canal zone, will be started on a week's run next Monday evening with an extra Memorial Day matinee. Alice Fleming and Kernan Cripps are specially engaged to lead a cast that embraces the complete stock company and a number of extra people. Miss Fleming, who is a most capable leading woman, will be seen as Mrs. Cortland, and the role of Kirk is entrusted to Mr. Cripps. All the members of the regular company are appropriately placed.

## Savoy Theatre

Gill's Travel Tours Through Pictureland, which dropped into town in a quiet way, is proving a big success. The entertainment is new and novel, as well as educational and is made

additionally interesting through the medium of sounds produced by mechanical devices and several expert ventriloquists. Two full hours are included in the presentation and matinees are given daily at half past two, with evening performances at eight-thirty. The last week will begin at the matinee of Sunday.

## The Orpheum

Its headline attraction will be Gus Edwards and his Song Review with Edwards himself, Lillian Boardman and a company of twenty-five. Billy's Tombstones, a rollicking farce will be presented by Edgar Atchinson-Ely and his company. General Pisane, the Italian sharp shooter, will exhibit his wonderful skill. Among his most remarkable stunts are shooting a 25-cent piece off his assistant's head, lighting matches on flying bullets and snuffing candles. Dave Kramer and George Morton, two black-faced comedians, will keep the audience laughing for fifteen minutes. There will be new Edison Talking Moving Pictures. Next week will conclude the engagements of *The Five Melody Maids* and a Man; *Meehan's Canines* and Laddie Cliff.

## The Empress

A formidable array of vaudeville attractions is announced by Sullivan & Considine beginning Sunday afternoon. Four of the acts are Marguerite (?), a surprise feature; Waterbury Brothers & Tenny, instrumentalists and comedy favorites; Hayden Stevenson & Co., in an up-to-date comedy, and Joe Fanton and His Awakening Athletes, mid-air thrillers. Jere Sanford gives a laughable impersonation of the Country Bumpkin, and gives several yodeling and whistling numbers; Joseph B. Carey assisted by Estelle Roderick will render several of his own compositions and Leigh & La Grace have an act in which juggling and playing of the saxophone is featured.

## The Pantages

Two big Pantages star features top the new bill opening at the popular vaudeville theatre on Sunday afternoon. Shaw's Comedy Circus, a troupe of wonderfully trained animal actors, and Punch Jones and his company in a rollicking musical tabloid *Follies in Coontown*. Dainty June Roberts and her company of four character actors will offer the delightful fairy fantasy, *The Dollmaker's Dream*. A pair of happy chaps with voices that blend in delightful harmony are Reeves and Warner. Expert hoop manipulating with a genuine novelty finish is shown by Carl and Lillian Mueller. Clara Howard, well known locally, has a refined talking and singing specialty. The three Elliotts, operating harpists and reels of comedy motion pictures round out the program.

NORBERT SILS, who has been acting with the Bronet Film Company at Santa Monica, has retired from the work.

Marshall W. Zeno, Director and Manager. N. P. Franksen, Treasurer and Business Manager

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DOROTHY

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## Broadhurst Gets Clear

NEW YORK, May 21.—Supreme Court Justice Hendrick today dismissed the suit brought by William Harcourt King, the actor, to recover \$25,000 from George H. Broadhurst, the playwright, for services in introducing William A. Brady, the manager, who produced Broadhurst's *The Man of the Hour*, on the ground that no contract was shown. It was testified the author's royalties had so far amounted to \$188,866.

## Pincus Shows

The Viennese production of *The Merry Widow* was transported to San Francisco one afternoon this week, thanks to a German inventor, Messter by name, and Prince Danilo and Princess Sonia sang and cavorted at the Columbia Theater for the benefit and pleasure of a wondering audience, guests of Gottlob, Marx & Pincus.

The medium through which this wizardry was made possible is the "biophone," a combination of moving picture projector and phonograph.

Taken for his subjects are reproductions from the greatest of the operas, light and grand. Scenes from *Pagliacci*, *Mignon*, *Traviata*, *Les Huguenots* and *Carmen* were varied by numbers from *The Merry Widow* and other popular operas.

There was an entire absence of the usual rasping, metallic obligato common to such exhibitions, and the field of the camera was sufficient to include a full-sized stage affording the actors plenty of room to act their parts without crowding each other 'out of the picture.'

Gottlob, Marx & Pincus, who have secured the American rights of the "biophone," will soon give a public exhibition of their acquisition at the Columbia Theatre, but will not confine their activities to this end of the business. Equipment is now on the way, and within a few weeks a manufacturing plant will be opened here for the production of American records and films.

## Spotlights

Woods & Chalker, who with their company have been playing a circuit of 14 towns in the southern mining district, closed their season in Oakdale last Sunday. The closing was hastened by the presence of a company which were playing just ahead of them the same bill that Woods & Chalker were offering for the week. The management are now visiting relatives in Los Angeles, and their plans for the balance of the season are unknown.

One of the best companies that has played Merced for some time is the Zeno-Douglas company which presented for the first time here last evening *The Price She Paid*, a drama by Clyde Fitch, and it is to be regretted that more were not in attendance as it was of the type of play that is not seen often in this city. Special mention is due Dorothy Douglass for beautiful gowns and her extremely clever in-

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terpretation of Becky Warder. Marshall W. Zeno, as Stephen Roland, created his usual share of comedy, and won for himself many a hearty laugh. Marie Hyde as Laura Frazer was fine, but as Mrs. Crespiigny she scored a success. One of the eccentric types of woman that is seen almost any day in real life. Frank Kelton, the leading man, gave a fine portrayal of Tom Warder, the wronged husband. Leota Howard, as the wronged wife of Fred Linden, was also good. The balance of the company including Edmond Doud as Fred Linden, Frederick Krud as the butler and N. P. Frandsen all showed up well in their parts.—Merced Sun.

## Vaudeville Notes

Stage manager Spears of the Victoria is ill with tonsilitis—the Review hopes he will soon be better.

Mr. McArthur of the Majestic had a fall from his pretty little cart and injured his right arm—latest report is that he is improving.

J. D. Williams, the man who introduced moving pictures to Australia in a big way, returned to his native land last Thursday and will spend some time in San Francisco. For years Mr. Williams was well known on the Coast.

Clara Howard, who made herself popular as soubrette for the Armstrong Follies Company, will be one of the big acts at Pantages next week.

Rachael Sparks, 50 years old, of Corbin, caused the arrest of Frank G. Girard, 56 years, a performer with a burlesque company in Lexington, Ky., charging that he had stolen \$50. When Girard declared his inability to refund the money, but offered himself to her instead, she accepted, and the two were married. The bride stated that Girard had won her affections while his company was in Corbin, and that when he left he took with him her \$50.

The Nine Piano Bugs will make their initial appearance at the Empress shortly. The act was first produced at the Friar's Minstrel Frolic, in New York were it scored heavily.

Agnes Lee & Company are due at the Empress shortly, presenting a powerful dramatic playlet, entitled *The Test*.

Jimmy Britt will soon be home, as he will appear at the Empress June 15.



### Spotlights

Walter Browne's morality play, Everywoman, is coming to the Cort soon. Adele Blood, one of the most beautiful leading women on the American stage, has the title role. The production is an extraordinary one from every angle and bears throughout the Henry W. Savage stamp. Over 150 people take part in the presentation.

The Passing Show of 1912 will be the first of the big Winter Garden shows to come to the Coast. It will shortly be shown at the Cort. Among the cast are Trixie Friganza, Texas Guinan, Willie and Eugene Howard, Charles J. Ross and Adelaide and Clarence Harvey.

John Mason will be seen at the Cort in As a Man Thinks, the stirring drama from the pen of Augustus Thomas. The Messrs. Shubert are giving Mason an excellent supporting company, including Julie Herne and Vincent Herne.

The Gilbert and Sullivan Comic Opera company will revive many of the old favorites during its coming season at the Cort. In addition to the standard Gilbert and Sullivan operas, it is intended to present The Beggar Student, which is being given in successful revival in New York at present.

Mrs. Woodrow Wilson, wife of the President, the Misses Wilson and others prominent in official and diplomatic Washington society, were present last Friday week at the presentation at a private theatre of Her Hour, a play written by Mrs. Burleson, wife of the Postmaster-General. The performance was for the benefit of a fund to purchase a large press to print reading sheets for the blind used by the National Library for the Blind.

The Lew Fields parcel of merriment, Hanky Panky, follows Eddie Foy in Over the River at the Cort Theatre, opening Sunday night, May 25. The cast is an all-star one and contains Max Rogers, Bobby North, Harry Cooper, Clay Smith, Christine Nielsen, Myrtle Gilbert, Virginia Evans, Flo May and Montgomery & Moore.

Ruby Herriman, for several years located at the Mason Opera House in Los Angeles, is now at the Continental Hotel, prepared to do all kinds of theatrical typewriting.

Margaret Illington, who closed a most profitable season under Edward J. Bowes' management in Charles Kenyon's gripping drama, Kindling, at the Grand Opera House, Cincinnati, last Saturday, will rest for four months before beginning her third season in the Kenyon play at the Cort Theatre, Boston, Labor Day.

Reports from Shanghai are to the effect that the Anglo-American players are doing a poor business.

Eva Tanguay will shortly be seen at the Cort at the head of her cyclonic vaudeville road show. Miss Tanguay has not appeared locally since her fame has become nation-wide and, naturally considerable interest attaches to her coming.

Blanche Bates will be here a few weeks hence and will make her appearance under the management of Charles Frohman in the London and New York success, The Witness for the Defence.

Construction work has been started on the new Rex Theatre in Buhl, Idaho, by W. J. Siegel and Charles

Kalina. The Theatre will be 50x120 feet, with boxes and gallery.

Phillips & Bolard, of Seattle, have purchased the lease of the Stewart Theatre in Puyallup from James Ware for a period of two years.

W. H. Ruswick has taken a lease on the playhouse in Everett formerly called the Acme, more recently called The Bailey, and will open with a stock company under the name of The People's Stock, the week of May 18. The theatre will be known at The Peoples.

### Portola Poster Girl

The prettiest girl of all California has been found by the Portola Festival Committee. She is Miss Emma de Velasco, of 3110 Buchanan Street, San Francisco, and her picture has been judged the most beautiful of all the hundreds entered from every section of California in the \$100 prize beauty contest conducted by the Portola Committee. She will be the poster girl of the great fete to be held October 22-25 in San Francisco.

### May Kinder Inherits \$400,000

Another chapter was added recently to the romantic story of Mrs. Mary Ruth Astley, at one time known on the stage as May Kinder, when it was announced that she was to inherit an estate of nearly \$400,000 under the will of her late husband, Henry J. D. Astley. A few years ago, May Kinder, at that time a telephone operator in Philadelphia decided to go on the stage. She went to New York to seek a position in her chosen field, but, as her endeavors proved fruitless, she sailed for London, where shortly she appeared as one of the twins in Peter Pan. Later, she joined the Gayety Theatre Company. Her success was rapid, and she became the photographic rage of London. While enjoying a wide popularity she met Jacob Deival Astley, a member of one of the oldest families in England. The two were married a few months later, but because of expected opposition from the young man's mother, the marriage was kept secret. But the mother learned of the wedding and cut her son off without a penny. For nearly a year, young Astley and his bride eked out a fugitive existence in London, at times actually in hunger. Finally, Astley's mother relented, and on coming of age, in 1908, he succeeded to The Chequers, a fine estate in Buckinghamshire. Astley became an enthusiastic airman, and participated in many aviation meets in Great Britain. He was killed in a flight at Belfast last September. And now that May Kinder is an heiress, her friends are wondering just what destiny has in store for her.

### Vaudeville Notes

Harry Cornell, recently with the Lawrence-Sandusky company in Vancouver, has been appointed manager for the Frank Rich attraction in the Northwest. For the present, Cornell will assume active management for Rich's eastern company now playing towns in Montana.

Johnny Pringle will return from the South with his little company in A Cowboy's Girl, next Monday, the Southern time not having eventuated.

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Zoe Bates, who is the hit of the sketch, in the character of a soubrette cow-girl, has won her audience wherever she has appeared.

Carl Stockdale will arrive in San Francisco next Tuesday from Portland and will open at Pantages on the following Sunday in a new sketch, The Last Flash.

Blanche Kruger and Curly Ross have formed a vaudeville partnership and are presenting a singing and dancing act which is being well liked.

The Woods-Ralton Trio has been given a route of parks in the middle west by J. C. Matthews.

Supreme Court Justice Guy of New York reversed decision, May 21, on the application of Bessie Jonap, known on the stage as Pam Lawrence, for the annulment of her marriage to Harry Jonap, an actor, known as Harry Evans, on the ground that she was but 16 years old when the marriage was contracted.

William Endler, alias William Field, was arrested in a hotel in San Diego May 21, and locked up pending an investigation into a charge that he had been doing a wholesale white slave business. Endler's plan of campaign

was to put advertisements in the newspapers for "pretty girls" for vaudeville work. Endler offered a salary of \$35 a week for contracts of fifteen weeks.

A young woman who said she was Anita Baldwin, daughter of the late "Lucky" Baldwin, was in Essex Market Court, New York, on May 21 charged with having got a \$10 camera from a department store "by falsely representing herself as the daughter of George P. Davoll." The complaint was withdrawn in court and the case was dismissed.

Miss Baldwin said that the complaint was due to a misunderstanding—that Davoll had told her to represent herself as his daughter and have bills for purchases sent to him.

Anita Turnbull, or Baldwin, is now playing in The Sunshine Girl at the Knickerbocker Theatre as a chorus girl. In 1911 she lost her suit for one-sixth of "Lucky" Baldwin's estate. The jury decided that her mother, now Mrs. William G. Turnbull, had failed to prove that she had been "Lucky" Baldwin's wife. The girl tried to coin her notoriety into money in Los Angeles as moving picture actress and in other lines.



## Vaudeville

### The Orpheum

Madie Cliff, the clever boy come from England, tops the bill at the Orpheum this week. He is one of the cleverest of the song and dance variety that has ever been imported into American vaudeville. Besides singing several really funny songs, strictly English, he dances wonderfully well. As a comedy dancer he has few superiors. During the week he could not leave the stage without taking half a dozen encores. Will J. Ward and the five melody maids furnished a novel act that was unlike any musical act that has ever been over the circuit before. The singing of Ward was the feature of the act, with the piano chorus of four flashily dressed dolls, and took the house by storm. The act opens up with Ward seated in the center of the stage and four upright pianos grouped around, with a nice looking girl seated at each instrument playing a delightful melody. Jessie Busley and her company presented a department store comedy sketch that looked like a vest pocket edition of Maggie Pepper, although it did not have the wit and interest of the latter. There were a few good laughs in it and it was not badly produced. It approached nearer the burlesque than the comedy. Charles and Adelaide Wilson were very good in their little act, which consisted of comedy patter and a little singing. The impression that Margaret Aston, billed as a girl of quality, made upon the audience was not very strong. She had a fairly good singing voice, but no songs to offer. The leaping greyhounds and other varieties of canines closed the bill and proved to be a very interesting act. The Top of the World Dancers scored heavily in their second week, with Don, the talking dog, introduced by Loney Haskell, still going strong.

### The Empress

Baron Lichter, a jolly German cabaret performer, not a stranger to San Francisco or the Empress patrons, billed as the added attraction, proved to be the headliner. He kidded the audience and got away with it nicely. Not only did he get in right with the customers with his off-hand comedy, but he played the piano well and showed professional speed in his singing. He averaged about fifteen encores at each performance. Joe Bogany's lunatic bakers is a big act of comedy tumbler. It is a well devised act and a good fill in card on any bill. The performers are well drilled, as they work well together. Signa, the girl from Norway, has a very little to offer for the time that she takes up on the bill. Her singing voice is fair, the line of songs that she sings ordinary, and her Swedish dialect stories painful. The comedy sketch, Trapping Santa Claus, was melodramatic in spots. This act showed Anna Jordan, a clever, pleasing actress of fine voice and method; Bert Frank, Carl Jackson and Caddie Hayes, a talented juvenile. Joe Kelsey worked straight and in a full-dress suit, and was a huge

success. He would have been a small-sized riot if he used a little burnt cork and a satin minstrel suit. He is of the Carroll Johnson type and about as clever. Major and Phil Roy, crockery demolishers, had an act that was a direct copy of the act seen in this city some weeks ago with Bedini and Arthur. Swaine, LePlatte and Swaine presented a nice, quiet, pleasing musical act. Fred Holmes and Lulu Wells sang and danced very nicely. They are a clever and attractive couple.

### Pantages

Elsie Kramer and company of three, open the bill with a very clever acrobatic act. The Stewart Sisters, Two in White, present a fair singing turn. The famous Joseph Callahan, protean artist, is again topping the bill with his impersonations of great men. Quite the most pleasing contribution by a soubrette is little Madie De Long with her baseball songs and stories. Harlan and Rollison have a comedy musical act which they get over in good style. Rob Albright, the Male Melba, returns and is as great a favorite as ever. Heart Throbs of a Great City one of the great army of police court and underground plays, gets the usual big reception accorded this style of drama. Ethel Martelle did a remarkably fine piece of acting from the audience and created a decided sensation. Miss Martelle has time and again proved her quality. Bernardo, the sometimes singer, sometimes actor, plays the Dago and gives the character a strong characterization. The other parts were done perfunctorily.

### The Princess

Col. Sam Loverich, with Bert Levey's aid, and with the smiling encouragement of Capt. Ben Lust, offers the following bill for the week: First half—Great Martynne, novelty dancer; The Barhams, in a musical act; Wright & Fesenbeck, minstrels; Josephine Caminzind, vocalist; Tuscan Joe, The White Eagle. Last half—Willie Hale and brother, in Bits of Vaudeville; O'Claire & McDonald, in Singing and Yodeling; Morris & Sherwood, Those Southern Folks; Walker & West, The Fortune Teller and the Soubrette; Blanche Trelease, Soubrette.

### The Majestic

Mr. McArthur has as headliner this week the Goldensky Troupe, Russian singers, dancers and instrumentalists who are favorites. Bertha La Mar, singing comedienne is dainty, clever and pleasing; Richard Skinner, the blind tenor has a voice with good timbre and gets his songs over well. Ted McLean & Co., in A Household Fairy, have an act which pleases their audience, and ElCota, world's greatest xylophonist is an exceptional artist in his line and a welcome addition to any bill. Second half: Van Buren has a singing act which those near to him no doubt enjoyed, much of his work could not be distinguished at a distance; MacLean & Co. in a dramatic sketch, A Better Price, are still pleasing Majestic patrons. Luisa Cecchetti, operatic vocalist is good and Ed Gray, the Tall Tale Teller is well received—of course the Florenz society acrobats are still winners. A



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new musical act consisting of solos and ensemble work for cornet, trombone and clarionette, was tried out Thursday at the Majestic. The opening ensemble is too short and the cornet's solos are so short as to make his number choppy. The trombone selection was well rendered, ending in an ensemble which made it the most popular number of all. Less haste in pushing each other off and on the stage would add to the poise of their act.

### The Victoria

The program at the Victoria this week is varied and interesting. They still have the Ladies' Orchestra and for the first half are offering Kirby & Leary, a pair of dainty blondes who are popular in songs dances and changes; Phyle & Phyle, in a comedy novelty act, violin and singing; The Crescent Comedy Four, singers and dancers, are excellent; Paul Gillman is a fascinating singing comedienne; Abrams and Johns, in The Tie that Binds, are still winning plaudits for themselves. The second half sees Sunberry, the man without bones, in a good contortion act; Louise Sartasche, international yodeler; and Lamont's wonderful trained birds; Emil Subers, black-face comedian is not up to his usual good form.

### The Republic

Manager Lebovitz is showing a lot of popular acts this week. McCloud, the harpist, is pleasing, as are Smith and Smith, blackface comedians. Leddy and Pony have a neat singing and dancing act. Mr. and Mrs. Dowling are good in their sketch, A Snap Shot. Fred M. Griffith, monologist, and De Lorenz, the acrobats, get their share of the applause. Second half: Billie Dodge, singing act; The Sawyers, acrobatic dancers and high kickers; Pearl Gilman, singing comedienne; The Albert Bros., Russian dancers, who have a neat new act, tastily dressed; Billy Morton, blackface comedian—good—and The Belle of Chinatown make up the offering.

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### Bookings

At the Sullivan & Considerine, San Francisco office, through Wm. P. Reese, their sole booking agent, for week of May 25, 1913.

EMPRESS—San Francisco—Leigh & La Grace, Jere Sanford, Hayden Stevenson & Co., Marguerite, Waterbury Bros. & Tenny, Joe Fantan's Athletes. EMPRESS, Los Angeles—Hall & Clark, Marie Lavarre, Ernest Rackett, Mr. and Mrs. Mark Murphy, Vilmos Westony, Slayman Ali's Arabs. EMPRESS, Salt Lake—(May 28)—Clairmont Bros., Pla Trio, Valentine Vox, LaVine-Cimaron Trio, Marie Russell, My Lady's Fans. EMPRESS, Pueblo-Colorado Springs—Skaters Bi Jouve, Dow & Dow, Jeanie Fletcher, Glendower & Manion, Welch, Mealy & Montrose, Rose of Mexico. EMPRESS, Sacramento—Major & Phil Roy, Sigma, Joe Kelsey, Trapping Santa Claus, Holmes & Wells, Joe Boganny Troupe. EMPRESS, San Diego—Black & White, The Tauberts, Alfred Kelcy, Mayor & Manicure, Three Creighton Sisters, Ida Fuller & Co. EMPRESS, Denver—Stith & Garnier, Paddock & Paddock, Three Varsity Fellows, Mr. and Mrs. Caulfield, Neil McKinley, Pattee's Diving Girls. EMPRESS, Kansas City—Knapp & Cornalla, Hilda Glyder, Philippino Quartette, Nat Carr & Co., Wallace Galvin, Albers Polar Bears.

Bert Levey is in Denver looking over business. His house, the Tabor Grand, did its first big day last Sunday, going over \$600, so it looks as though the tide has turned and the summer would be a winner.



# We Should Worry!

BY KIRK.

Once upon a Time there was a swelled-beau Matinee Idol named George, who fell for the Movies.

For he communed with himself after this fashion: "Why should I, with my Talent and Personality, slip it over The heads of these Tank town Hicks when I can be a Hit on the Screen. All the more because I won't have to Spill no Talk and take a chance on Crabbing the Act."

Accordingly he Hiked to the Empirical Ranch and chinned the Main Cheese.

The Boss Looked him Over and handed him a Hot One like this: "All right, Bo, you can Get on the Job tomorrow and lead a Charge up to a Bunch of Gatlings in the morning, and in the afternoon I got a scene where you jiu jitsu Man Eating Pete, our Pet Tiger. The next day, we'll Frame Up a couple of Real Stunts for you."

As George began to Recall a Business Engagement, the Guy strong-armed him thus: "Ain't Clabbering around the Gills, are you? We got no use for Cowards on this Joint."

George began to Pluck up Courage under this Personal Mention, when there strayed in from the Reservation a Gink with a Flat Wheel, and a Bum Lamp, and a Phiz with enough powder planted in it to have Saved the Day at the Battle of Bunker Hill, approached the Iron Jawed One and Slipped Him these: "Say, Kid, they Handed me a few Dents during the Battle of Shiloh and The Lion Tamer's Love and its Up to the Corporation to Make Good."

Wise Mike, the King of the Broncho Busters, Came Back with this: "Back to the Haystacks, you corn-planter. If you try to collect from us, the Judge will call Three Strikes on you on the Ground of Contributory Negligence."

Moral: True Art is Ever Independent of Trifles.

## Correspondence

SPOKANE, May 22.—Auditorium: May 23-24, Madame Alla Nazimova in Bella Donna. Orpheum: Musical comedy, A Persian Garden, with Louis A. Simon and Kathryn Osterman with a supporting company of fourteen. Handkerchief No. 15, a sketch with Frederick Bond and Miss Benton appeals to the risibles. Joe Jackson, the European vagabond, in highly artistic and amusing pantomime. Burnham and Irwin in a Song Sketch at the Piano. Louis London, musical comedy baritone. Montaino and Wells, comedy acrobats. Week ahead at the Orpheum: Zelda Sears and her company will be the featured attraction at the Orpheum next week, appearing in The Wardrobe Woman, Edgar Allan Woolf's brilliant little comedy of life behind the scenes. Bronson and Baldwin are one of the most attractive "boy-and-girl" teams in vaudeville. They will be seen in what they call Pickings from Song and Dance Land. A musical offering of a different type is promised by Frank Coombs and Ern-

est Aldwell. A Day at the Fair Grounds is the title of the offering presented by Albus the First and Jessie Millar, who are assisted by Dolly. Johnny Johnson has a unique offering, which he presents under the title of The Poet and the Peasant. In their animated shadow creations Mr. and Mrs. Gordon Wilde have incorporated some unique and interesting ideas. Sensational gymnastic feats performed with lightning rapidity are promised by a quartet of Germans, who are known all over Europe, the Four Rotters. Edison's talking moving pictures show a new and entertaining program.

VANCOUVER, May 22.—Paul J. Rainey's African Hunt Pictures, May 19-22. Pollards in La Belle Butterfly, 26-27; Della Clarke, Introduce Me, 23-24. Empress: The Sign of the Cross, Charles Ayers as Marcus Superbus. Isabelle Fletcher portrays Mercia. Meta Marsky is fascinating as Berenis. Harold Nelson enacts Nero. V. T. Henderson is Tigelinus and Mary Stevens, the Empress Poppea. A number of extra people round out the cast and the stage is a brilliant sight. Avenue: Madame X. Maude Leone appears in the famous title role. Del Lawrence as the unforgiving husband, Louis Floriat, and Howard Russell as Raymond Floriot, the son score. The Panama: The well-known Charles R. Royal Players open in The Girl of the Golden West. Charles E. Royal, playwright and actor will produce the plays and take leading roles. Miss Edythe Elliott, the leading woman, ranks high in the theatrical profession, is versatile and has a pleasing personality. Pantages: Armstrong's Baby Dolls, the ever popular; Bertie Beaumont and Jack Arnold in a bit of musical comedy. Jewel & Jordan, whistlers and imitators; Friscary, top hat and comic manipulator; Makaranko Duo, vocalists, instrumentalists and dancers, and Ruth Chandler, comedienne. Columbia: Vaudeville, some of the most noted big acts have been booked for this circuit. Lee's Hawaiian Trio, in a novelty singing, dancing and musical act; Lucier and Ellsworth, singing and dancing act; The Miluirs, a man and a woman, offer a novelty singing and acrobatic act; Walter LeMar, whistler. The second half: Reuerba's Cycling Sensation; Seabury & Price, comedians, singing, dancing and sketching novelty; Clarke & Deveraux, refined entertainers, and Tinker & Helene, novelty banjoists.

FRESNO, May 22.—Barton Opera House: 22, Raymond Hitchcock and a fine company delighted a big house tonight. June 1, Frances Starr in The Case of Becky, is sure to do capacity business. Empire: Vaudeville is doing the usual good business with Bert Levey acts. Heading the bill is David Lubin. Others are: Three Nevaros, Ballard & Alberta, Wilson Miller, Gilbert & Keene and great comedy pictures. Princess: The Princess Stock are presenting the old-time drama Myrtle Ferns to only fair business. Edson Elliott, as Jerry is delightful and other clever characterizations are given by Irene Outtrim, Daisy Swaybel, Dora Parker, Bryce Howatson, William Raymond, Loriman, Percival,

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Light Comedy  
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and Howard Lindsey. Dora Parker plays the title part and scores heavily. The company closes here on the 31st and would have been able to remain longer if they put on a better class of plays, as Fresno is used to the best.

Photo, Bijou, Ryan and Oriental are all doing very well with pictures. The Rex, formerly the Star, and several years ago known as the Grand, closed last week and does not seem able to get rid of the Jonah. Dad Hoen and his automobile acted as hosts to the members of the Princess Stock this week and did they have a good time? Well, ask any of them. Dad says he has given up all aspirations to be the king of the air, and consequently is busy turning down propositions to have a stock house built for him here. I should worry about such things, when I've got a nice little property here, an auto, some money in the bank, besides I take a trip with Mrs. Hoen to the big town about three times a year and make myself at home at the Continental. Work is progressing rapidly on the Whittmore Theatre, and the opening is expected to occur about the middle of September. Dramatic stock with either Landers Stevens or a No. 2 Redmond Co. will be the opening attraction most likely. E. S. Benuison, at present with the San Francisco Alcazar, will be associated with Mr. Whittmore in the management of the house.

FRANK COOLEY and Col. Stoner are seen together much these days. Does that mean a good old time "rep" or does it mean stock at the Spreckels Theatre, San Diego?

### Rose Llewellyn

Ingenue—At Liberty

Care of DRAMATIC REVIEW

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## Martin Merle Scores With New Play

UNIVERSITY OF SANTA CLARA, May 18.—With today's performance of the mission play of Santa Clara, Martin V. Merle, the author of this performance, has established a great success to his credit—The Light Eternal and Silver Threads being the other two.

Over 100 people were turned away this afternoon, unable to secure seats. The house was packed to such an extent that the Fire Commissioners ordered the box office closed.

Three special trains arrived from San Francisco, and many who had made the trip and had not already secured their seats were sadly disappointed when they arrived at the box office. Over 100 people from San Francisco left without seeing the play.

Rev. F. Morrissey, president of the university, in a few well-chosen words, presented Merle with a silver loving cup after today's performance, and it was several minutes before Merle was allowed to make a speech. Even then the audience demanded that another performance be put on.

The inscription on the cup, which was over two feet in height, read: "To Martin Vassorot Merle, A. M. '06, author of the Mission play of Santa Clara, devoted, loyal and worthy son, in token of affection and gratitude from alma mater, presented at the University of Santa Clara at the fifth public performance of the Mission play of Santa Clara, May 18, 1913."

Dion Holm, playing the leading role as Padre Jose del Real, delighted the audience to such an extent that he was given four curtain calls and was then called upon to make a speech. Roy Emerson, Robert Flood, August Auguirre and in fact the whole cast, were likewise given a tremendous ovation.

Today's performance marks the close of the play. In all of the four performances over 8000 people witnessed the play.

## Correspondence

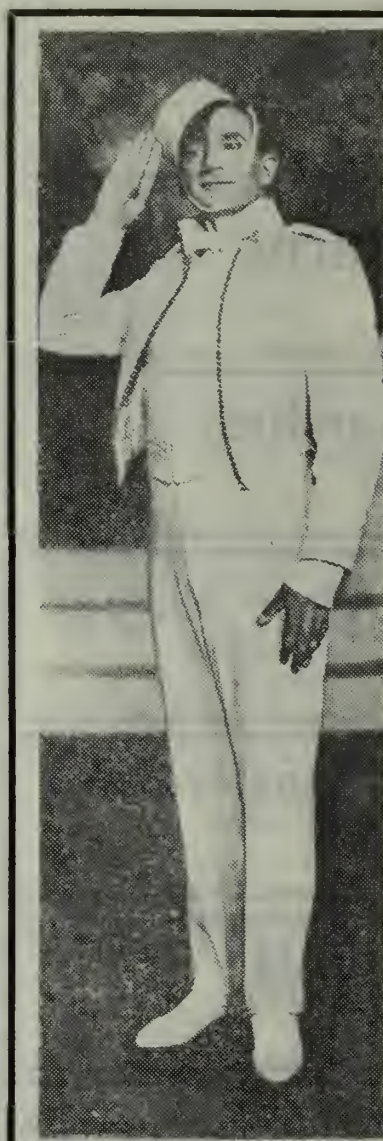
SAN DIEGO, May 22.—Raymond Hitchcock in The Red Widow, made a complete capture of San Diego during his engagement here, which closed last Sunday night. Fine Feathers comes 25-26. There is a big advance sale. Savoy: La Graciosa, in visions of fairy land; Christine Hill & Co., in Fate; Donita, musical comedienne; Diamond & Beatrice, playing harp and zyllophone; Grimm and Elliott, parody singers; Rizal & Atma, acrobatic comedians. Empress: My Ladies' Fans, posing act; Clairmont Bros.; La Pla Trio, in musical act; LaVine Cimeron trio, comedians; Marie Russell, child impersonator; Valentine Vox, ventriloquist; Edison Talking Pictures. Princess. Weiser & Reeser, in black face; Swor & Westbrook, entertainers; Lee Zimmerman mimic. Lyceum: It would seem, after all, that this theatre was not to have any opposition in the dramatic line for the plans of Henry Hall to establish a stock in the Spreckels have been changed, leaving the field to the Lyceum. This week the company are playing Our West. They would find it would pay them better to put on the very best grade of plays. Among the characters to be noted are those of Sam and Steve

Grisby, played by Raymond Whitaker; the parson, played by Eddie Clisbee; Grisby, in the hands of Olive Wright; Fralonel Cavendish, steered around by Frank Kelly and Check Carter, impersonated by Manager Ed. Dowell; while Alice Meyer is seen as Bright Light, the Indian girl.

OAKLAND, May 22.—In theatrical circles this has been an exceptionally dull and listless week. The Macdonough has been dark and will remain so for a few days yet. Frances Starr will appear for a couple of nights, June 4-5, and Raymond Hitchcock, 9. At The Liberty, Bishop's players are presenting one of Leo Ditrichstein's recent successes. The Million. The play being rather out of the ordinary and having a splendid cast, took at once, and those fortunate enough to attend witnessed a very interesting performance. Some clever work was executed by Ivan Miller, Franklyn Underwood, Broderick O'Farrell, Henry Shumer, James Gleason, Watler Whipple, George Webster, Frances Slosson, Marta Golden, Jane Urban and Mrs. Mina Gleason. The Orpheum offered another fine bill composed almost entirely of new acts and the attendance throughout the week has been most gratifying, and the various numbers were greatly appreciated and heartily encored. The bill headed by Lydia Barry and Julius Steger & Co., also contains Lester, Curzon Sisters, Ball & West, Delmar & Delmar, Arnault Brothers and Edgar Atchison-Ely Co. At Pantages a most entertaining bill of unusual excellence is drawing fine crowds. On the program are Laskey's Hoboes, Six Tetsuware, The Days of '61, Violet McMillan, Ella Dondilier and Brother, Brooks & Noble and Jack Prince. Dillon & King at The Columbia have a brand new offering this week, entitled A Round of Pleasure. The daily attendance is fully up to the Columbia standard and the play goes through with all the pep and ginger that characterizes all of their shows. Ohlmeyer and his Band are drawing good sized crowds to Idora and are more than making good. Blanch Lyons, the soloist and Franz Helle, the flugel horn artist, execute some fine selections. Manager Bishop is very busy formulating the final plans for his new undertaking of three daily performances. For the opening week, he will offer as his selections, Billy and Alias Jimmie Valentine. In addition to his already strong aggregation of players he has engaged Charles Yule, Robert McKenzie, Bertha Creighton, James Liddy, Maribel Seymour, and Robert Lawlor. Mrs. Hogarty (Maribel Seymour) has returned from her wedding tour and will appear in next week's cast at The Liberty.

### LOUIS SCHEELINE

SEATTLE, May 20.—Moore Theatre: Lyman H. Howe's new bill proved as exciting and interesting as the one given the week before. These pictures are without a doubt the most entertaining and educational pictures ever shown in this city. Metropolitan Theatre: There was a packed house to greet Rose Stahl in her opening performance of Maggie Pepper last night. The entire cast supporting Miss Stahl are adequate in their particular roles, and the play is one of the real theatrical treats of the season. Seattle Theatre: The Bailey-



## Columbia Theatre

Two weeks beginning Monday, May 26

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Present

## Raymond Hitchcock

Assisted by

**FLORA ZABELLE**

In the New Sensational Musical Play

## THE Red Widow

Original Company, 100 People and Large Orchestra

Book and Music by CHANNING POLLOCK, RENNOLD WOLF and CHARLES J. GEBEST

Mitchell Stock Company scored a big success last night in The Blue Mouse. From the time the curtain goes up to the close of the third act the stamp of approval of the audience was demonstrated by cheers and intense interest. James Guy Usher, as Joseph Lewellyn, the president of the railroad company is to be complimented on the excellent manner in which he depicted this character. Nana Bryan as the Blue Mouse, held the attention of the audience whenever she appeared. Other important characters do credit to the play and the management of the popular priced show house anticipates an unusually big week. Orpheum Theatre: Cecilia Loftus is the headliner this week. Miss Loftus is a vaudeville performer of unusual ability and sure to please. She has the distinction of having played before most of the crowned dignitaries of the world. A Night on the Bowery and The Girl From Chicago are also big acts which are scoring a hit. Other big acts are scheduled and are playing to capacity houses at every performance. Empress Theatre: This week's bill is full of fun. Fun in a Boarding House is the headline attraction. Fay and Mynn, formerly with the Prince of Pilsen, will offer a little classic via the musical comedy route, which is a classy little skit with a lot of fun and good music.

Pantages Theatre. Another big bill is scheduled for this week at Pantages. The show was opened yesterday by La Bergere, the French Venus, and her famous posing dogs. The Five Ferris Wheel Girls is the headline attraction. They are numbered among the best athletes in vaudeville. In spite of the beautiful weather, Manager Pantages is doing a big business this week. Clemmer, Melbourne and Alhambra, all photoplays, doing well.

### Nazimova Coming

Following Raymond Hitchcock at the Columbia Theatre, Gottlob, Marx & Co. will have no less important an attraction than Mme. Nazimova, who is to come here with her latest and greatest success, Bella Donna, a dramatization of Robert Hichens' widely read novel. This is the second dramatization of a Robert Hichens' novel to create a stir in New York during the past two seasons, the first being his Garden of Allah. It is said that Mme. Nazimova, in the character of the heroine of Bella Donna, gives her greatest performance. Chas. Frohman has staged the play on a very elaborate scale. San Francisco will see Nazimova in this play supported by the New York cast.

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# THE SAN FRANCISCO DRAMATIC REVIEW

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San Francisco, Saturday, May 31, 1913

No. 15—Vol. XXVIII--New Series



Harry Bernard

DRAMATIC

VAUDEVILLE





**Frank Hill**

Mr. Hill is an experienced and clever box office man, who is now with Treasurer David at the Columbia Theatre, and is already a well-liked member of the house staff.

### Pinero as a Play Producer

Sir Arthur Pinero is not only one of the foremost playwrights in England, but also one of the most skilful play producers in the world. His stage directions in the manuscript and printed volume contain all the movements of the characters. He is present at all the rehearsals of his new plays in London and takes the place of the customary "producer." Part of his care is the scenery and there he has taught other producers a very valuable lesson. He comprehends the part that square corners play in giving reality to rooms on the stage. This was particularly noticeable in the scenes of *The "Mind The Paint" Girl*, and it is also apparent in the gymnasium scene in *The Amazons*, a comedy that Pinero wrote a score of years ago, and in which Miss Burke is now appearing with notable success at the Empire Theatre, New York. Though the widely splayed side walls that once were the customary thing are now left to vaudeville, yet there is usually some mistaken attempt to bring the edges of the room into a crude sort of perspective. It is the exceptional manager who uses such right angles as were to be seen in *The "Mind The Paint" Girl* and are now on view in *The Amazons*. There also seems a faint likelihood that the rooms shown on the stage in a Pinero production would fit into the architecture of the rest of the house—an unusual situation in theatredom. Take the average play, think back of the walls that surround it, and you will find a most remarkable dwelling place for human beings. There are not only three times as many doors as any normal room ever indulges in. There are doors set between windows, doors that must lead into ells as narrow as themselves, doors by which people enter on one side of the stage when they have just been seen approaching the house from the other side. Partly it is the fault of carelessness. Rooms on the stage have always had as many doors and just such arrangement of windows and alcoves as would look effective. So the playwright goes ahead to produce something attractive, if quite mad.

### Fred Giese Offering Big Things

The Affiliated Amusement Company, composed of business men and theatrical managers of California, for the purpose of keeping the various theatres in the interior of the State open the year round, will give its initial performance May 31st, opening in Santa Rosa in *The Honeymoon Trail* and *The Time, The Place and The Girl*. The vehicles of the company will be high-class tabloid musical comedies, the material for which will be obtained in Chicago and will be of the best and presented in the very best style. The aim of the company being to give a musical comedy show at popular prices, equal to any \$2.00 performance. The performing companies will contain about twenty-four players each, and it is the intention, if the venture is a success, to launch about half a dozen companies. Fred Giese is the manager and director and Franklyn Underwood and Sydney Polak are his associates.

### A Real Laugh Getter

If you have laughs in your system, prepare to shed them. Why? Auction Pinochle is coming. What is Auction Pinochle? Why, Auction Pinochle is the merry musical melange in three acts, adapted into German by Adolf Philipp, that has kept all New York laughing for 150 consecutive nights at the 57th Street Theatre. And the end of the laughter is not yet in sight. Auction Pinochle played at Cohen & Harris' Grand Opera House for the first time on the evening of Monday, May 26, beginning an engagement of one week. In the original French, this musical play was called a Parisian Vaudeville, and came from the prolific pens of Paul Herve and Jean Briquet, authors of *Alma, Where Do You Live?* It was freely adapted for the American stage by Adolf Phillip, the author of *The Corner Grocer*, which ran for 500 nights in New York at the old Germania Theatre. Mr. Phillip snited Auction Pinochle for the German-American taste and added some music of his own. The result of this triangular authorship is the most uproarious laughter imaginable in a theatre attended by people of refined tastes, and music that holds one captive and makes one eager for repeated encores. One number alone is sufficient to make a success of any musical play, and Nurn'en Ganz Kleinen Mann, (*Only a Dear Little Man*) in Auction Pinochle has already banished the Merry Widow waltz from the memories of New York theatregoers.

### Company to Appear in All Aboard

The Roof Garden on the new Weber & Fields' 44th theatre in New York will be opened to the public for the first time on Monday evening, June 2, with Lew Fields in *All Aboard*, as the attraction. In addition to Mr. Fields himself, the company will include George W. Monroe, Carter De Haven, Lawrence D'Orsay, Will Philbrick, Flora Parker De Haven, Steve Maley, Ralph Riggs, Zoe Barnett, Nat Fields, James Grant, Dolly Connolly, Arthur Hartley, Olin Howland, and Katherine Witchie. The book of the

new piece, which is described as "a musical comedy cyclorama," is by Mark Swan, and the lyrics are by E. Ray Goetz. The music is by Mr. Goetz and Malvin Franklin. Rehearsals have already begun, and the production will be offered for a few performances out of town, preparatory to the New York premiere.

### Iolanthe Revival a Tremendous Hit

The Gilbert & Sullivan Opera Company revival of *Iolanthe*, which opened at the Casino Theatre recently in New York, has literally taken that town by storm. In fact, many of the newspaper authorities insist that this is undoubtedly the best of the revivals made by the Gilbert & Sullivan Company and it is certainly true that none of the other productions made by the organization have added so much to stage history. The great surprise about *Iolanthe* is that it was supposed to be weak, as compared to the other Gilbert & Sullivan pieces revived by this company, and instead, it has turned out to be one of the very best of them all. Indeed, if the success of this production is any criterion, *Iolanthe* must rank with *Pinafore* and *The Mikado*, and distinctly above either *Patience* or *The Pirates*.

### Bella Donna is Ably Interpreted

None of the book plays which have been presented so far this season are said to have scored as heavily with the New York theatregoing public as has *Bella Donna*, which James Bernard Fagan made out of the novel of the same name of Robert Hichens, in which Charles Frohman presented *Madame Nazimova*. Mr. Fagan is said to have followed Mr. Hichens' story with a great deal of fidelity and the New York reviewers were a unit in saying that *Madame Nazimova* was unapproachable in the extremely trying role of Mrs. Chepstow, that hers was a most remarkable and wonderful performance. Charles Frohman has made an elaborate production for *Bella Donna*, and the play is said to be one of the strongest dramatic offerings of the season. For sustained nerve tension and emotional climaxes, there are two acts in *Bella Donna* that it would be hard to equal. With her original New York cast, *Madame Nazimova* comes to the Columbia Theatre, for two weeks, beginning Monday, June 9.

### Margaret Anglin to Play Again at Greek Theatre

Margaret Anglin announces that she has accepted an invitation from the University of California to again appear in the Greek Theatre. The event will take place about the end of August, when Miss Anglin will present *The Medea* of Euripides. Miss Anglin's previous performance in the Greek Theatre was two years ago when she played the title character in the *Antigone* of Sophocles, which attracted widespread interest and the highest critical praise. Immediately following the University performance, Miss Anglin will begin her regular season in San Francisco, in a production of Shakespeare's *An-*

tony and *Cleopatra*, the version of which will be absolutely new, differing from any yet used, and has been especially arranged by a prominent authority on Shakespearean and English literature. The production is now being constructed on absolutely new lines. Antony and Cleopatra will be followed with presentations on an elaborate scale of *The Taming of the Shrew*, *As You Like It*, and *Twelfth Night* in each of which Miss Anglin has played the leading role. Since her return from abroad last March, Miss Anglin has been busy with the details of these productions. The costumes and scenery will be made from designs and models gathered by Miss Anglin during her recent visit to Sicily, Egypt and Italy. Miss Anglin's company will be an important one and will embrace a number of well-known actors identified with the classic drama. Miss Anglin has also practically concluded arrangements for a festival of Greek plays to be given in New York next spring on a scale hitherto unattempted.

### John Cort Visits Us for a Few Days

John Cort, who was in town for a few days the early part of this week, after an absence of nearly a year, announces a most interesting series of bookings for his theatre here. There will be an uninterrupted summer of the big theatrical attractions. Because of the oppressive Eastern heat, most of the worthy road attractions are "closed" during the summer, but Mr. Cort, through the success last season here of the Gilbert & Sullivan Comic Opera Company, particularly, has convinced the New York managers that San Francisco is the ideal place for the giving of summer shows. The Shuberts will send out *The Passing Show* of 1912, by special train direct from Philadelphia, and John Mason, Eva Tanguay, Everywoman, and the Gilbert & Sullivan forces are to furnish entertainment during the rest of the summer. Mr. Cort has his theatre booked solid to June 21, 1914. In addition to the above, the following attractions of note will be presented here: *Ready Money*, *The Bird of Paradise*, *The Merry Countess*, *The Girl of My Dreams*, *Kitty Gordon*, in *The Enchantress*; *Annie Russell*, in a repertoire of English plays; *William Faversham*, in *Julius Caesar*; *Bought and Paid For*, *Within the Law*, *Little Women*, *Robert Mantell*, in Shakespearean repertoire; *Gertrude Hoffman*, *Gaby Deslys*, *Trentini*, in *The Firefly*, *The Blue Bird*, *Harry Lauder*, *Fanny's First Play*, *The Purple Road*, *The Five Frankforters*, *The Whip*, *The Passing Show* of 1913, *Sothorn* and *Marlowe* in Shakespearean repertoire, and *Anna Held* and *Lillian Russell*, each of the latter being at the head of monster road vaudeville shows under the management of Mr. Cort.

Augustus Thomas' drama, *As a Man Thinks*, will be John Mason's medium when that actor appears at the Cort in the near future. An excellent company will appear in Mr. Mason's support, including *Julie Herne*, *John Flood*, *George Gaston*, *Grace Reals*, *Gene Salisbury*, *Jean Stuart* and *Frank Ditworth*.



# Low Rates East

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Duluth		83.30
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Montreal		108.50
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New York		108.50
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17, 18, 27, 28.  
July 1, 2, 3, 4, 5, 8, 9, 10, 11, 15, 16,  
17, 22, 23, 24, 30, 31.  
August 1, 2, 7, 8, 9, 10, 13, 14, 20, 21,  
22, 26, 27, 28.  
Sept. 2, 3, 4, 5, 8, 9, 10, 11.

In addition to the above, tickets will be sold to Dallas, May 6, 7, 8 and 9; to Washington May 6 and 7; to Baltimore July 28 and 29.  
Final return limit three months from date of sale, but not later than October 31, 1913.

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### Dates Ahead

ARE YOU A CROOK? (H. H. Frazee, mgr.)—New York, April 28, indefinite.

AFFILIATED AMUSEMENT COMPANY (No. 1)—Santa Rosa, June 1-2; Petaluma, 3-4; Modesto, 5-6; Stockton, 7-21.

BISHOP'S PLAYERS.—In stock, Ye Liberty Playhouse, Oakland.

DELLA CLARKE CO.—Lewiston, May 31; Moscow, June 2; Colfax, 3; Spokane, 4.

ED. REDMOND STOCK.—Sacramento, indefinite.

EDDIE FOY (Werba & Luescher; J. Louis White, mgr.; A. W. Bachelder, bus. mgr.)—Portland, May 29-31; Seattle, June 1-7; Tacoma, 8 Everett, 9; Bellingham, 10; New Westminster, B. C., 11; Victoria, 12; Vancouver, 13-14; Calgary, 16-18; Edmonton, 19-21; Saskatoon, 23-25; Regina, 26-27; Brandon, 28; Winnipeg, 30-July 5.

FINE FEATHERS (H. H. Frazee, mgr.; Chas. Hertzman, adv.)—Portland, June 1-4; Aberdeen, 5; Tacoma, 6-7; Seattle, 14; Everett, 15; Bellingham, 6; Victoria, 17-18; Vancouver, 20.

LAURETTE TAYLOR in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

MOROSCO STOCK CO.—Los Angeles.

RAYMOND HITCHCOCK in THE RED WIDOW—San Francisco (Columbia), May 25, two weeks.

ROSE STAHL (Ollie Alger, bus. mgr.)—Saskatoon, June 2-3; Prince Albert, 4; Regina, 5-6; Brandon, 7; Winnipeg, 9-11; Duluth, 13-14; Minneapolis, 15-18; St. Paul, 19-21.

SELLS-FLOTO CIRCUS—Wal-


la Walla, May 31; Portland, June 2-4; Albany, 5; Eugene, 6; Salem, 7.

SOUTHERN STOCK CO. (Martin & Spaulding).—Sacramento, indefinite.

ZENO—DOUGLAS CO.—Reedley, May 21; Exeter, 22; Lindsay, 23-24; Porterville, 25-28.

### Nat Goodwin Follows Established Custom

LOS ANGELES, May 24.—Majorie Moreland and Nat Goodwin were married today at Goodwin's Ocean Park home. The wedding was a quiet one, only a few intimate friends of the couple having been asked to attend. Justice Summerfield officiated. This is Goodwin's fifth marriage, and Miss Moreland's second, she being the divorced wife of Charles M. Doughty. When Goodwin announced his marriage to Miss Moreland he declared it to be the happiest event of his life. "This time," he said, "I am marrying for love. She is the only woman I have known who has the capacity for home-making, added to beauty and talent. I consider her the coming representative American actress. All I have is hers. What I am today she made me—to her I owe my life. Since my accident she has constantly cared for me and looked after my interests with the ability of a man. Miss Moreland gave as her reason for not going secretly to Mexico, as it had been rumored she would do when the time came for her to marry Goodwin, that she had nothing to hide. "I consider it an honor," she said, "to marry Mr. Goodwin. He is one of the few men who can be ranked as being absolutely honest. He is generous to a fault, and lives up to his



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**BIRD OF PARADISE** Laurette Taylor in  
By Richard Walton Tully  
**THE MONEY MOON** PEG O' MY HEART  
By Hartley Manners  
**THE FOX** THE TRUTH WAGON  
By Lee Arthur  
By Hayden Talbot  
**THE ESCAPE**  
Nat C. Goodwin in  
**GAUNTLET'S PRIDE** and others By Paul Armstrong

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week, and after two or three weeks' rest will leave for Vancouver, where he has not played for years, but where he is extremely popular.

**Dowlan Will Close in Pasadena**  
William C. Dowlan, who is conducting a stock company at the Savoy Theatre in Pasadena, will close on June 1, as the bottom seems to have dropped out of the stock game in the city of millionaires. Dowlan is a good actor and has a knack of giving good and pleasing performances.

Ned Wayburn has been engaged by the Messrs. Shubert to produce their next Winter Garden attraction, which is to be The Passing Show of 1913. Rehearsals will begin about the middle of June.

ideals. Despite certain rumors heralded forth as to why women marry Nat Goodwin, which are extremely amusing, I am marrying him for none of these. I am marrying him because I consider him the most interesting man alive. He is interesting, he is a financier, he is clever, he is an author, and a great actor. But, added to this is the fact that I love him."

LOS ANGELES, May 26.—Mr. and Mrs. Nat C. Goodwin spent Sunday, their first honeymoon day, in the seclusion of their Ocean Park home, planning for the big opening of the Nat C. Goodwin Pier at Santa Monica. This is fifteen feet from Goodwin's home and has one of the finest dining rooms west of New York. Nat declared Mrs. Goodwin to be not only "the coming American actress," but the "cleverest woman in the world." "She has the bump for business so finely developed that I have made her a partner in everything, as well as owner of all my worldly goods. What she says goes. I bank more on her judgment than I do on any lawyer. She's the greatest woman I know." Goodwin will give a \$1000 bridal dinner Friday for the wedding party, to be entirely original and a surprise.

### Raynor and Quo Vadis

W. E. Raynor, well known as a fine showman on the Coast, is general Eastern representative of Kleine's wonderful film feature, Quo Vadis. Al. Hoogs is the manager of one show, playing the Astor Theatre, New York, and Arthur F. Warde has another show, playing the Broadway Theatre in Brooklyn. This spectacle will open in San Francisco in August, where it is expected to repeat the great success attained in Baltimore, Philadelphia, Chicago, New York and Brooklyn. Raynor has proved by the way he has handled this show that he is a showman of brilliant attainments.

### Mission Play to Close

John Steven McGroarty's Mission Play will close its season in the Mission Playhouse in San Gabriel, June 1. The play has been a unique and splendid success, and has had long runs for two seasons in a little town some ten miles out of Los Angeles. It is the American Oberammergau, and in its story of early Mission day life it is quite as picturesque, if not so solemn, as the great Biblical play.

### Jim Post Getting Ready for Vancouver

Jim Post and his merrymakers will return from Honolulu next

Have You Seen Lillian?





Hartscock, Photo.

### Pearl Gilman

Miss Gilman is the daintiest of little misses, possessing a slender, girlish figure, beautifully chiselled features of the classic type, laughing brown eyes, and chestnut brown hair—and the most fascinating lips imaginable. Her voice is delightfully fresh and bell-like in quality and she handles it easily. The "little bird in her throat" twitters and trills an aria from some light opera or the very latest rag or a crooning love song. (*Journal*, Portland, Ore.) Pearl Gilman, dainty singing comedian, who has just returned from successful cabaret work in the North and East, and is playing return engagement over the Western States Vaudeville time. She has a charming, magnetic personality and her work is highly pleasing. She is possessed of a good, sweet singing voice, and her enunciation and articulation are especially good.

### The Vim Motion Picture Company

Los Angeles and Niles have their picture companies, and now Alameda, not to be left behind, is to have one also. The Vim Motion Picture Company, a stock company with a \$200,000 capitalization, has decided on an old disused car barn on the Alameda Marsh, between Oakland and Alameda, as the seat of their operations. The location is ideal for both land and water features. The building is being remodeled and when completed the laboratory will be fitted with the latest necessities for the manufacture of perfect reels. A small but perfect nickelodeon is being installed for the purpose of presenting the reels to prospective buyers. Louis H. Bishop is to supervise the staging and V. A. Duhem will manipulate the camera. Owing to their being able to engage the services of Mr. Talliaferro, who did color-work for Pathé in Paris, they will be the only firm in America turning out color films. There is to be no stock company of players at present, talent will be obtained as needed. The pictures are to be educational—scenic, manners and customs, and industrial rather than dramas—comedies and tragedies.

June Roberts, now touring the Pantages circuit, will be featured in a girl act next season.

### Live News of Live Wires in Vaudeville

Eugene and Willie Howard are to be starred next season by the Shuberts. Until the proper play is found, they will continue as features of The Passing Show of 1912.

Fun in a Boarding House is an attraction scheduled at the Empress for an early appearance.

Al Jolson is going to motor to the Pacific Coast again this summer. He will return East in time to begin his season in The Honeymoon Express, which will go on tour early in September.

Carl Stockdale will open a new season at Pantages Theatre on Sunday. He has engaged Tom Holland for the third man part. There will be no woman in the sketch.

Del Adelpia and his five assistants, presenting the \$10,000 Mysteries, and Julia Rooney, a charming comedienne and one of the famous Rooney family, are touring the Empress circuit.

Kolb & Dill will close in Los Angeles tonight. Their season has not been a prosperous one. They are negotiating with Oliver Morosco and would like to open in Chicago in the fall.

Bothwell Browne will open at Pantages tomorrow and afterwards plans to go into stock, besides producing various musical and dancing acts for the vaudeville circuits.

Nat Wagner is fast losing his wonted calmness. The fever for the stage is overtaking him, and the farm is surely losing its charm. Of late, he has been noticed around various theatres, and one day early in the week was deep in confab with D. J. Grauman at the Imperial Theatre. But as yet there is no visible sign of any early movement. Nat made a great success of Kolb & Dill when he had them in charge and there is no doubt about his ability to make money in the show business.

Hugh D. McIntosh, the Australian sportingman who bought a controlling interest in the Richard Vaudeville Circuit last year, is in town on his way to New York. There has been some talk about Mr. McIntosh appointing Sam Blair to represent him here. This would be an ideal appointment as Mr. Blair knows the Australian country and is recognized as one of the big showmen of New York.

George Clancy, who has succeeded to the interest of F. J. Chapman in the Monterey theatres, has been in town this week fixing up his booking arrangements with Bert Levey. George is a real showman, a fine all-around actor, and it has been said he is something of a diplomat. Good luck, George!

Hazel Folsom, who has just closed over Pantages time, is the prima donna soubrette with the Idora Park Musical Comedy Co., which opens June 7.

Agnes Lee & Co. are coming to the Empress in the powerful dramatic playlet entitled, The Test.

F. J. Chapman has leased the old San Luis Obispo Theatre in the southern town, and will run it as a picture house.

In Bertha White, a young and handsome San Francisco girl, a sister of Georgia White, Manager Sam Loverich of the Princess, believes he has discovered a wonder in the con shouting line. As Sam knows a performer when he sees one it is more than likely that he has a find. Miss White is a tall, dashing brunette beauty and when her new wardrobe is complete she will dazzle vaudeville. Mr. Loverich has made arrangements to play her all over the Coast.

Chet Stevens, who had intended to go north to join the Madge Hershey company in Marshfield, has through a trick of fate decided to stay in San Francisco. He was to have left last week, and sent his trunk to the dock. By a mistake, the trunk was shipped on another of the company's boats to Portland, and as the actor could not work without his wardrobe, he decided not to make the trip north. Early this week the trunk was returned and in the meantime Chet received an offer to open with Abram-Johns at The Republic. He is now working and giving much satisfaction.

Bob Archer and Blanche Belford, two well-known musical comedy artists, have joined hands in vaudeville and are presenting a screaming farce, A Janitor's Troubles, over the Empress circuit. Archer will be recalled as the original Bozo in Edmund Hayes & Company's offering, The Piano Movers.

E. J. Carroll, a prominent Queensland moving picture manager is here on a short visit.

Holmes and Wells will be among those present when McIntyre and Heath go out next season under the management of John Cort. This clever team of young people have more than made good in vaudeville. Miss Wells will play the part formerly entrusted to Belle Gold.

Harry Bernard, when he opens at the Hippodrome tomorrow, will have most of the members of the company that have been with him for several years. Harry himself will play the leading comedies, while Jim Rowe, Gene Gorman, Harry Hallen, Lillian Shattuck and Jerrie Girard will comprise the balance of the principals. There will be ten girls in the chorus.

Clara Howard, dainty, petite and charming, appeared at the Pantages Theatre, San Francisco this week and scored a positive success, her songs were well selected and clean and her manner of getting them over is very original and clever, and won lots of approval. Miss Howard plays the Oakland house next week.

Monte Carter and his company open at the Garrick Theatre, Stockton, June 8, for an indefinite engagement. Mr. Lou Jacobs will retire from the company and business management.

The Muellers, expert hoop manipulators, have been booked for an Australian tour over the Rickards time.

H. Lewin

H. Oppenheim

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### Jack McClellan

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Tom Kelly, the old favorite, is breaking all box office records where ever he appears.

Hugh McIntosh, the Australian theatrical magnate who is visiting here, will personally engage all acts, having as yet made no arrangements for an American representative.

Punch Jones and his plantation act which opened at the local Pantages house, was a distinct disappointment and will not play the Oakland house.

Mr. Shaw of Shaw's Comedy Circus, met with a slight accident this week while taking in the sights in the Barbary coast, although Mr. Shaw is a successful animal trainer, he found those in the coast very different, and while doing the grizzly bear he sprained his ankle.

Billee Seaton opens for a tour of the Orpheum circuit June 30, at Calgary. She is at present visiting with her husband, Harry Piani.

### Have You Seen Lillian?



*Virginia Brissac Showed Her Big Heart  
and Practical Sympathy by Untiring  
Work in Behalf of the Victims of the Ter-  
rible Disaster Which Occurred at Long  
Beach, Near Los Angeles, Last Week*

LOS ANGELES, May 27.—This week brings Memorial Day, which it appears these days has developed into a gay holiday for the masses and an extra matinee for the player folk. \* \* \* Robert Edeson, while here with Fine Feathers Company, had a very narrow escape from a serious attack of blood poisoning and was laid up in the hospital for several days. Byron Beasley had made preparation to go with the company to San Diego, but Mr. Edeson recovered sufficiently to make the journey. \* \* \* Nat C. Goodwin has again embarked upon the matrimonial sea, taking as his sailing companion, Marjorie Morland, who is making her second voyage on the same hitherto troubled waters. The marriage took place at Mr. Goodwin's Ocean Park home, and the honeymoon will be spent at the Goodwin ranch in San Jacinto. Mr. Goodwin seems to be in quite a venturesome mood these days, having taken over the Bristol Pier at Ocean Park, where hereafter the sign will read, "The Nat Goodwin Pier." On June 14 a very formal ball and dinner will open the cafe, and this will be an invitation affair. Mr. Goodwin promises a very pretentious sort of resort, basing his ideas on the Cafe des Beaux Arts in New York. \* \* \* The death of Billy Arlington at the Clara Barton Hospital in this city meant the passing of an old-time minstrel favorite. Arlington was with George Christy's Minstrels in New York as far back as 1858, and was with the same organization at Charlestown at the outbreak of the Civil War. After this he headed his own minstrels and was a favorite for many years. Mr. Arlington had come to Los Angeles to spend his declining years. \* \* \* Violet Seaton has deserted Kolb and Dill for the "movies." \* \* \* The terrible disaster at Long Beach on Empire Day brought to notice many brave, thoughtful and untiring workers, and of these none worked harder or with more unceasing care than Virginia Brissac, whose company is appearing at the Bentley Grand. The owner of this theatre lost his mother in the frightful affair. \* \* \* The daily round of duties of the actress lately seems to include the posing for the motor car photo man. Vilma Steck is one of the latest to make her appearance as the driver of a racer, clad in full racing togs and looking very determined. \* \* \* The American Opera Association have filed articles of incorporation, thus taking one of the important steps toward permanent opera. The local organization includes such names as F. W. Blanchard, L. E. Behymer, Charles F. Edson and J. P. Dupuy. \* \* \* Ida Lewis, who has been with Margaret Illington the past season in Kinding, is spending her vacation time at her home in Los Angeles. \* \* \* At the Sunday night performance

of Lonesome Town at the Lyceum, an ovation took place for Laura Oakley, when her associates at Universal City showered her with flowers, feeling that her recent election as Chief of Police of the city of the "movies" called for a display of their regard.

BURBANK.—The Woman, a most creditable performance of which is being given at this theatre, is in its second week, and is drawing large audiences. The play, at the hands of David Hartford, Walter Edwards, Forest Stanley, Donald Bowles, Frances Ring, Grace Travers and others of the Burbank company, is one of the best attractions of the week.

CENTURY.—The Land of Manana is a comedy with a plot that is almost discernible to the naked eye. Jules Mendel and Al Franks start the fun and keep it moving, receiving able assistance from Frank Lloyd, Earl Hall, Dick Eckle, Frances White, Rose Mendel and Gale Henry. Frances White is most cordially received in several new songs, put forth in her best style, interspersed with some clever dancing. Rose Mendel contributes to the hilarity of the occasion with one of her exceptionally clever comedy roles. The chorus comes in for its share of applause with their new dance numbers and their clever boxing exhibition.

EMPRESS.—Mark Murphy and Mrs. Murphy move one to a real good, genuine hearty laugh with their clever skit, The Coal Strike. The spontaneity of these two Irish temperaments brings hearty good cheer and many good feelings. Ali's Arabian Hoo Loo's are agile, dashing acrobats, going through their various stunts in a maze of action, noise and color. Richard Carle in Vaudeville is none other than Ernest A. Rackett, whose song skit is a recollection of the late Richard Carle, his peculiarities, his songs and jokes, all done with cleverness. Marie La Varre is a dashing blonde with a pleasing singing voice. Oscar Hall and George Clark are splendid specimens of the strong man, and their feats are interesting as well as graceful. Vilmos Westony is a pianist who displays a wide scope of musical ability in his swing from classic to rag. The Laugh-o-scope offers a clever farce comedy and ends a good bill.

LYCEUM.—Kolb and Dill have chosen for their farewell offering, Lonesome Town. This piece holds a choice line of nonsense, song and dance, in which the fun that is poked at the much maligned village by Kolb and Dill is of the happy, enjoyable order. Bud Duncan, as the hotel proprietor, is a joyous character. Vilma Steck deserves mention for her good work. Laura Oakley and Sidney de Grey add their particular brand of humor and artistic worth to the occasion, and the chor-

us, in and out of skirts, draws a big share of the attention with their graceful dancing and dashing songs. Lonesome Town is mighty good musical comedy and is a satisfying and smooth performance throughout.

MAJESTIC.—Dark. Every woman coming.

MASON.—A play by a clever author, Edward Locke, enacted by a wonderful little actress—Frances Starr—and presented by a master in the art of production—Mr. Belasco—all this is The Case of Becky, a tale of dual personality, with all the uncanny mysterious phenomenon laid bare. The interest centers about Dorothy, or Becky, a mixture of good and evil, which are alternately uppermost with a terrible struggle for supremacy. It is a tale that is absorbing from its technical viewpoint and filled with intense human interest. Miss Starr pictures in a clear and definite way the lovable Dorothy, who slowly merges into and is lost in a wild and savage Becky, who threatens to absorb all that is good and worthy in her character. That is accomplished with an intuition that is unbelievable in the truth and sincerity of the picture. In the scene showing the passing of Dorothy to Becky, Miss Starr sweeps the gamut of emotions with a power that is tremendous. Albert Brunning plays Dr. Emerson with convincing art. Prof. Balzamo is beautifully played by Charles Dalton. Harry C. Browne, the big and whole-souled young Dr. Peters, is a delight. Mabel Norton plays Miss Pettingill, the nurse, and is satisfactory, as is also Eugene O'Brien as the lover, John Arnold. A flawless cast makes this wonderful play absorbing and lasting entertainment.

MOROSCO.—As revivals seems to be quite the order of the day, we are being treated to a very excellent and very satisfactory production in that of Sardou's Diplomacy, by the Morosco company. The distance between the days of the popularity of such dramas as this one and the interest of the latter-day drama seems a great one when watching Diplomacy, wherein the adventuress, who, when left alone on the stage, immediately proceeds to rifle receptacles for important papers, the trusting wife, the oft-mentioned stolen papers, and all the intrigue attendant upon embassies of that day figure prominently throughout. Florence Reed plays Countess Zicka, making this designing creature more sentimental than wicked, and clothing her in most artistic and gorgeous costumes. Grace Valentine, hitherto having only appeared in ingenue roles, is to be commended for her courage in attempting the role of Dora, in which she displays some highly creditable acting. Harrison Hunter gives a smooth and polished portrayal of the suave and fast-thinking H. Beauclerc. Malcom Williams, with a sureness of self, plays Baron Stein, leaving a delicious memory. Thomas McLarnie, with strength and sincerity of purpose, enacts Count Orloff, giving the impression of being very much worth while. Charles Ruggles lends his artistic touch to the small role of Algy Fairfax. Lillian Tucker as Lady Henry is very agreeable to look upon, but

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lacks any charm of speaking voice. William Desmond seems almost overcome with the sentiment of Capt. Beauclerc and carries it as a burden throughout the play. Florence Oberle is a handsome Marquise de Rio Zarres. The settings are in keeping with the story and the ladies look very handsome—but Diplomacy has lost its charm.

ORPHEUM.—Julius Steger illustrates a certain phase of so-called justice in a playlet entitled, Justice, said to be the absolute truth and vouched for by the warden of Sing Sing. Intensely dramatic, the story is artistically and simply told through the art of Mr. Steger and Katherine Greely, both artists of rare worth. Foster Ball and Ford West offer some excellent character sketches in an intensely amusing little skit entitled, Since the Days of '61. Mme. Teschow has accomplished some amazing things with her troupe of a dozen or more trained cats, who do some very graceful and interesting stunts. Acrobats who are cleverly original as the Arnaut Brothers are rare. These tumbling clowns go through their various stunts while playing violins, and their imitations of two love birds is very funny. The Old Soldier Fiddlers remain with us, as does Harry B. Lester, Maskelyne-Devant's Window of Apparitions and Bobker's Whirlwind Arabs.

PANTAGES.—On the Road, a travesty of tramp life, is carried out by Lasky's Six Hoboes, who immediately make themselves very strong with the lover of a laugh. The Tetsuwari Japanese acrobatic troupe, consisting of men and women of the little brown race, deftly and surely go through their various bewildering balancing and juggling turns against a gorgeous background of black satin and gold embroidery. Little Violet MacMillan, of the fascinating blue eyes, who is so well remembered as The Time and the Place girl, sings small songs in a small voice, creating a very large effect. Noble and Brooks are always favorites with their music and other entertaining qualities. Ella and Joe Fondellier seem to be able to turn many tricks, from performances on the slack wire to Russian dancing. Jere McAuliffe effectively offers Irish and patriotic songs in a sketch called The Days of '61. New pictures close a bill of merit.

N. B. WARNER.

The Madge Hershey Company has been playing tabloid drama in Marshfield for the last three weeks. The company will play Marshfield one week, then go on the road playing Bandon, Coquille and Myrtle Point, returning to Marshfield for a season in stock.

**Have You Seen Lillian?**



## Correspondence

NEW YORK, May 25.—My Little Friend, a new musical farce, was produced last Monday at the New Amsterdam Theatre by the Whitney Opera Company, and proved a delightful offering of light summer music, pretty girls, graceful dancing, bright lines and first-class singing. The music is by Oscar Straus, who did so well with The Chocolate Soldier not so long ago. The present work is easily up to the standard of his earlier work. My Little Friend has to do with the desire of a fortune-hunting count to see his son safely wed to the daughter of a title-hunting, self-made millionaire. As in regulation comic opera, the millionaire plans the nuptials without taking every one into his confidence. The titled son has been overlooked in the arrangements, and he ties everything up in a nice mess by telegraphing he will not wed the girl he has never seen. Every one is displeased except the heiress, for she has set her cap for a promising young Egyptologist, and he promises much, but has little actual financial worth. The irate paternal match-makers hurry to Paris to bring the count's son to his senses, to make him agree to wed the heiress. He is madly in love with a Parisienne flower girl. They devise the unique plan of breaking up the infatuation by sending him on a six months' trip with a girl they believe to be her chum, but who is really My Little Friend, the girl he loves. This is agreeable to the young man with the title for he has in reality married the flower girl. At the end of six months the two return and graciously thank the count and the millionaire for the honeymoon they made possible. Then they find that the parents have both been falling in love with the chum of the flower girl, but she, too, has wed the man she loves. In the meantime the millionaire's daughter has lost no time and has eloped with the Egyptologist—who is promising now that he has a firm financial footing. "No Journey Too Far for a Lover" is one of the prettiest of the sixteen musical numbers, and is destined to be popular. Among the other pleasing numbers admirably sung by the capable cast are: "Never Take a Step Too Far," "My Little Friend," "Advice" and "Love the World Over Is Much the Same." Two figures in the cast stand out with refreshing distinctness. Leila Hughes as My Little Friend has an attractive personality and a very pretty soprano voice, which she uses with skill and charm. In the waltz song and in the song which gives the opera its name she made the most emphatic hits of the evening. Fred Walton as an impecunious count had lots of new material. His skillful comedy made his role really amusing. William Pruette deserved a better character than the conventional hot-tempered father. His delightful voice is still at its best. Harry MacDonough was amusing as a valet who sought to soothe the savage breasts by musical charms. Harry MacDonough, Jr., follows in father's footsteps in a small role. Juanita Fletcher and Reba Dale and a number of other pretty girls move through the play with much vivacity. \* \* \* Sarah Bernhardt played her third and last week at the Palace Theatre, returning to

# Dick Wilbur Co.

FOURTH SEASON OF SUCCESS

## THE BIGGEST REPERTOIRE COMPANY ON THE COAST

Tracy, Monday; Oakdale, Tuesday; Lodi, Wednesday; Modesto, Thursday; Turlock, Friday; Madera, Saturday; Merced, Sunday.

Victor Hugo's Lucrece Borgia as the vehicle of her art. The third act, which Mme. Bernhardt presented, gave her a superb chance to show her technique and as the mother trying to shield her natural son from death (her husband believes the young man to be her lover) she went thrillingly from intrigue to pleadings, threats and then despair. The audience, which was as large as the theatre, paid the actress almost reverent attention. In the vaudeville bill with her were Bessie Wynn, Owen McGivney, Gould and Ashley, Miss Robbie Gordone and others. \* \* \* Klaw and Erlanger have contracted with Charles W. Somers of Cleveland for the building in Milwaukee of a new hippodrome on the site of the Plankinton Hotel. The new theatre is to have a seating capacity of 3,500, of which 2,500 will be on the lower floor. The main entrance is to be on Grand avenue. The depth of the stage is to be fifty-five feet and the width 120 feet. The lease will be for twenty years. \* \* \* Three new stock companies were seen last week and two of them appeared in The Butterfly on the Wheel. The play of the London divorce court was seen both at the Park and the Morris. The company at the Morris Theatre was headed by Nancy Gwynne and Wilson Melrose. At the theatre on Columbus Circle Corse Payton is the manager of a new company which will give performances throughout the season. \* \* \* The last opportunity to see The Concert was offered last week at the West End Theatre. Leo Ditrichstein is still acting his original role. \* \* \* The Manhattan Opera House opened last Monday with Alias Jimmy Valentine. There will be a change of programme every week during the summer. Ethel Terry and Sidney Mason are the leading actors in the company. \* \* \* Ever since Billie Burke made her first appearance in boy's clothes as Tommy Belturbet in The Amazons at the Empire Theatre, New York, her friends have been asking her how she liked to wear—well, "those things." "Oh, it's really lots of fun," was the actress' reply to one questioner. "But I suppose that's more because the play is so cute than because wearing knickers makes any particular difference. At first, I believe, I felt just a little conscious and nervous, but everyone said I had nothing to worry about. It was quite distressing trying to find my pockets until I got used to them, but now I can stick my hands in them without looking." \* \* \* The seceding members of the Professional Women's League held a meeting last Monday afternoon at the home of Miss Mary Shaw, the unsuccessful candidate for president in the recent election. Miss Shaw was elected president of the new organization; Miss S. Ludlow Neidlinger, first vice-president; Mrs. Lillian Schmidt, recording secretary; Mme. Caro Roma, of Oakland, treasurer; Mrs. Owen Kildare-Adams, corresponding secretary, and Mrs. Susanne Westford, chairman of the executive committee. Among the members of the board of directors are Miss Clara

Thropp, Miss Virginia Kline, Miss Nan Lewald and Miss Leona Ross. The membership of the new club is limited to fifty, and there are already twenty-five on the waiting list. The members are drawn from all professions, instead of music, literature and the drama, as is the league. Most of them as yet are members of the old league who believe that there has been a tendency to depart from its original objects. "We want a club like the Lambs, with a clubhouse like the Players where members can drop in to be amused as they please, without having to listen to papers and lectures," said Miss Shaw yesterday. "I belong to such a club in London where members go to rest and relax and I should like to see one here." From another source came the report that an effort is on foot to make the new club a branch of the Lyceum, an international organization. \* \* \* Oscar Hammerstein, who is building a new opera house at Fifty first street and Lexington avenue for opera in English beginning on November 10, has made public a letter he had received from the directors of the Metropolitan Opera Company, and his reply, which was sent yesterday. R. L. Cottenet, secretary of the Metropolitan Opera Company, wrote that the company is ready to go to law to prevent Mr. Hammerstein giving opera in English in the fall. Hammerstein's reply was. "In your jesuitic letter you refer to the proper time in which you will take legal action. The proper time is now; right now. You must not hesitate—you must not hide behind a plea of insufficient evidence. I will help you. If there is any evidence you need it can be had from me for the asking. In other words and as a matter of vulgar fact, I have a tumultuous desire to kick you into court, so that in time not too far distant I may experience pleasure unalloyed and joy exotic in seeing you kicked out of it." GAVIN D. HIGH.

PORTLAND, May 26.—Heilig Theatre (Calvin Heilig, mgr., W. T. Pangle, res. mgr.): The story of Peter Pan, the boy who refused to grow old, also refuses to grow old to theatregoers. The reception afforded Maude Adams, who is Peter Pan, lacked none of the enthusiasm with which she was received a decade of years ago, and her work is just as charming and artistic as then. The support is excellent and the stage settings most artistic. Eddie Foy, and all the little Foyes, seven in number, will come to the Heilig Theatre for three nights beginning next Thursday, May 29, with a special price matinee Saturday, in Over the River. Baker Theatre (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.): David Harum, which has not been seen here for several years, with John Sumner in the title role is being well received. All the familiar incidents described in the story, with which everyone is familiar, are portrayed from the selling of the balky horse to his old enemy the Deacon, the rainstorm in which the pious old fraud is stalled, the arrival of John

Lennox and Mary Blake, etc. John Sumner gives a splendid portrayal of the crabbed old horse-trader whom everyone thinks a miser, but who in reality is a lovable old character. Ida Adair, as Mabel Blake, the school teacher at Honesville, acts with sincerity. Robert Wayne is the hero. Mary Edgett, Elizabeth Ross, Walter Gilbert, William Lloyd and the other Baker players all win new laurels. Next: The Wolf. Lyric Theatre (Keating & Flood, mgrs.): A bright new comic opera, The Love Cure, is this week's attraction. The new company has made itself very popular. There is a good plot and plenty of comic situations, while the musical numbers are generously interspersed. Tuesday night the athletic contest will be the added feature, while Friday night the regular chorus girls' contest will be held. Orpheum Theatre (John Coffinberry, mgr.): The inimitable Cecilia Loftus heads an excellent bill, followed by Matthews & Shayne, Harry DeCoe; Irene Bereseny; Wilford and Cain, and Girl From Chicago, and Five Hursleys. Pantages Theatre (John Johnson, mgr.): Bud Anderson, in a series of refined athletic exercises; McPhee & Hill; LaPetite Alva; Browning & Lewis; Martini & Troise; Emil Hoch & Co. Empress Theatre (H. W. Pierong, mgr.): Willie Ritchie; Hal Stephens; Vincent & Lorne; Nathaniel Trio 4 Melody Monarchs; Broomstick Elliott, and Van Cleve, Denton and Mule, Pete. The Oaks, Portland's beautiful outdoor recreation grounds, opened yesterday and was visited by fully 27,000 people. Music was furnished by the Ruzzi's Royal Italian Band, the Oaks Hawaiians and there were five vaudeville acts. Angele Vitale, in cornet solos; Mlle. Inez de Castillo, mezzo soprano; Phelena Gevano, sang Harry Lauder's hits. Owens & Owens, black-face comedians and the Le Vails, acrobats. Owens & Pine are two young girls who do a singing and dancing turn well. A. W. W.

SPOKANE, May 26.—Orpheum: Zelda Sears and company in The Wardrobe Woman; Percy Bronson and Winnie Baldwin, in Pickings from Song and Dance Land; Frank Coombs and Ernest Aldwell, singers; Alburus 1st and Jessie Millar, assisted by "Dolly," in A Scene at the Fair Grounds; Johnny Johnston, The Poet and the Peasant; Mr. and Mrs. Gordon Wilde, in shadow creations; The Four Rotters, gymnasts. Week ahead—Eight London Palace Girls, a double quartette of dancers; A Dramatic Cartoon, with Miss Norton and Paul Nicholson; Chief Caulpolic, the Indian entertainer; Ofedo's Five Musical Gormans, instrumentalists, featuring Katherine Gorman; The Girl from Butte, little Miss Mike Beekin, violin virtuoso; G. S. Melvin, the versatile Scot; The Goyt Trio, novelty gymnasts, sharing honors with the fox terrier, Daisy. The Yankee Robinson Circus will appear soon. This is a real circus—never uses make-believe titles to fool the public and always produces what it advertises.

### Have You Seen Lillian?



# Correspondence

OAKLAND, May 26.—The Macdonough has been dark for the last two weeks, but will reopen June 4 with Frances Starr as the attraction, followed, June 9, by Raymond Hitchcock. At Ye Liberty, Bishop's players are presenting for the first time in Oakland stock, George M. Cohan's new comedy, Get-Rich-Quick Wallingford, and are playing to capacity houses. Those who deserve special mention for their good work are Franklyn Underwood, Jas. Gleason, Walter Whipple, George Webster, Frances Slosson, Jane Urban, Mina Gleason and Maribel Seymour. The play will continue for the balance of the week and then the inauguration of Manager Bishop's new policy of two productions a week, the opening shows being Mrs. Wiggs of The Cabbage Patch and The Man From Home. Dillon & King are presenting The Athletes at the Columbia. At the Orpheum, Manager Ebey is giving us another good show and fine houses prevail. The following program is well received: Curzon Sisters, Margaret Ashton, Lytell and De Me, The Wilsons, Don, talking dog; Lester and Top o' th' World Dancers. At Pantages we have the following program, Stewart Sisters, Jos. Callahan, Maidie De Long, Harla and Rollison, Bob Albright and Heart Throbs of a Great City. Business good. Ohlmeyer and his band are still the attraction at Idora Park, with Blanche Lyon, the beautiful and attractive prima donna, a great favorite. Attendance light.

FRESNO, May 27.—Barton Opera House: Dark all week. Frances Starr in The Case of Becky June 2. Billy Horn and Robert Barton expect to keep the Barton open all summer with vaudeville and pictures. Princess: The stock company for their closing week is presenting Jessie James, a rip-roaring melodrama. The company is doing as well as could be expected with the bill. A lot of clever people are at the Princess, but as much can not be said of the bills. Empire: The bill for the first half of the week is headed by the Giant Quartet (strong men), four huge men, not one that tips the scales at less than 250 pounds. Vardel Bros. present a very clever hand to hand balancing act; Barnes and Asher in an eccentric singing and dancing act took the house by storm; Three Saxons, singing act, were appreciated, as were the Alpine Entertainers in a novelty act. On June 1 the Empire will go into its summer quarters in the Plaza Airdome. During the summer extensive alterations will be made in the present Empire.

SACRAMENTO, May 26.—Clunie-Orpheum: Jessie Busley & Co. in Miss 318; Lydia Barry, comedienne; Ben Linn, comedy song and dance artist; Les Alvarez, a man and woman in a novel equilibristic act; Delmar and Delmar, aerial gymnasts, and Elizabeth Myers in melodious old and new. Clunie, 30, Fine Feathers. Empress: Joe Boganny's Troupe of Lunatic Bakers; Trapping Santa Claus, with Anna Jordan & Co., the Major and Phil Roy in juggling; Holmes and Wells, song and dance

comedians; Joe Kelsey, singing comedian, and Alvin Wittenbrock (home talent), violinist. Grand: Redmond Stock Co. in The Dollar Mark. All the company is seen to advantage. Paul Harvey as James Gresham is exceptionally fine; Ed. Redmond as Anthony Martin is more than funny. Beth Taylor in her interpretation of Millie Foster, the manicure, is most pleasing and gains rounds of applause. Hugh Metcalfe shows unusual adaptability in character work, and this week is giving his usual strong depiction. Marie Connolly and Leslie Viden have the other female roles and make good in them. Redmond and Leland have the comedy of the piece and gain great applause. Pantages: The Southern Stock Co., in The Parish Priest, are presenting a clean and attractive play. Geo. Spaulding plays Father Whalen, and it is the best characterization he has given us. George Cheesebro as Dr. Edward Welsh is a little weak in some scenes. Geo. Morrell as Michael Sullivan is capable and receives generous applause. Jack Daly as Jim Welsh presents the forceful character acceptably. Geraldine Wood, as a newly arrived Irish girl, is very attractive and earns her share of commendation. Helen Carew as Nellie Durkin, and Frances Roberts as Agnes Cassidy are satisfactory. The production is well worth seeing.

SAN DIEGO, May 26.—Pantages: The show is headed by the Neapolitan Grand Opera Co. in Twenty Minutes of Grand Opera; Walter C. Percival & Co. in The Choice; Al. Hazzard, comedy ventriloquist; Forrester and Lloyd, patter and clatter; The Cervo Duo, accordion artists; Don Carlo's, fantouches, and clever Laurie Ordway in her original creations—the London slavey, American soubrette and the militant suffragette. Empress: Ida Fuller and her dancing nymphs; The Mayor and the Manicure, with James Fulton and Mattie Choate; Three Sisters Clayton, merry girls of melody; Black and White, athletic girls; Lovell and Lovell, in singing; Taubert Sisters and Bro. Paul, xylophone experts. Princess: With Fred W. Ruhnnow as the new manager, attractive programs are assured, as headliners this week are Brooke and Doyle, singing, dancing, comedy; Guthrie and Ingham, comedy "rube" act; Gloria Dare, Telling a Few Things About Girls; four reels latest picture plays. Mirror: The Lone Star Newsboys' Trio are the headliners—clever dancers and entertaining singers. Sid. Gilmore, clever monologist, in humorous stories and parody songs; Brodie and La Pearl, singing and dancing comedians. Spreckles, 25-26: Fine Feathers; 27, for six days, Hawaiian pictures.

Lyceum Stock Co., in The Chief of Police, are giving an excellent performance. Each one of the ten in the cast fits his character as though he were made for it. Raymond Whitaker as the chief appears to advantage in the strong role. Julia Gray as the chief's wife wins the commendation of the audience by her clever work. Eugene Pallette, as Alex Swfit, has a good part, of which he makes the most. Ed. Dowell as Arthur Buchanan, Miss Raymond as the chief's daughter,

Frank Kelly as "Brick" Sully, Ed. Chisbec as a valet, and Alice Meyer as Chlotilde Creerelle, all contribute to the strength of the play, getting their work over most satisfactorily. Walt Whitman as Emil Burghardt is excellent.

CARSON CITY, Nev., May 29.—Grand Theatre (W. S. Ballard, mgr.)—Carpenter & Johnson's Yankee Doodle company May 28-29.

A. H. M. TACOMA, May 28.—Tacoma Theatre: May 27 Maude Adams in Peter Pan; May 30-June 3 Howe's Travel Festival. Princess Theatre: The Princess players in The Love Route, which they do most admirably. Empress: James Edward Britt, with his monologue; Bert and Nellie Wheeler, in Fun on the Boulevard; Agnes Lee in The Test, supported by Ray Dahlberg and Arthur Capelen; Edward Barnes & Mabel Robinson, musical comedy act; Charlotte, the dainty violinist, and the Nine Piano Boys. Pantages: Armstrong's Baby Dolls; Bettie Beaumonte and Jack Arnold present a clever little singing and dancing sketch; Ruth Chandler, character singing comedienne; Makaranko Duo, novel singing and dancing act; Jewell and Jordan, whistlers and imitators, and Friscary, juggling act.

## Successful as a Dramatist, But Not a Good Husband

LONDON, May 24.—Justice Barge Deane in the divorce court yesterday granted a decree for the restitution of conjugal rights with costs to Mrs. Susan Elizabeth Fagan, stated to be a member of the theatrical profession, against James Bernard Fagan, the dramatist, author of the plays The Prayer of the Sword, Under Which King, The Earth, and Bella Donna (which was an adaptation). The suit was undefended. T. Bucknill, for the petitioner, stated that the parties married on November 20, 1908, and lived afterward at Buckingham gate, and were happy together. But in 1911 they made the acquaintance of a Mrs. Ritchie. Friendship arose between Mr. Fagan and that lady, with the result that on June 17 last, Mr. Ritchie obtained a divorce from his wife on account of her misconduct with Mr. Fagan. In August, 1911, Mrs. Fagan, continued counsel, went on a theatrical engagement to America and on her return did not live with her husband. On September 1, 1912, Mrs. Fagan received the following letter from him: "Dear Elizabeth, Considerably over a year ago, as I think you know, I became convinced that it would be quite impossible for us ever to live happily again as man and wife, and the time that has passed since then has only served to strengthen my conviction. I hope you will believe that I have not come to this decision lightly or without thought of the distress which it must cause you; but indeed it was inevitable, and recent events must have made it clear to you that it is also irrevocable. What has happened has been through no fault of yours, and I can only ask you to forgive me for the trouble I have caused you. But I believe and hope that, whatever you may feel now, you may in time come to see these events as

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I can not help seeing them." The letter went on to refer to the provision Mr. Fagan intended making for her. On September 16, Mrs. Fagan replied. "Dear Jim: I have received your letter, and although, of course, I have known for some time that you have believed it impossible for us to live together again, I have notwithstanding this always hoped that circumstances might arise that would make this possible. We have lived so happily together for so long that it seems a terrible thing we should now be separated. While I think the suggestion you make as to my future is quite satisfactory, still this is, as you know, not what I want. I want you back, and if you will return I will forgive all that there may be to forgive in the past, and I am sure we may look forward to renew that happiness. Will you please let me know if you will provide a home for me where we can live together? Your still affectionate wife, Elizabeth." On September 20 came the following reply: "Dear Elizabeth: I can only repeat what I wrote to you before, that it is now impossible for me ever to think of living with you again, and I must refuse either to return to you or to provide a home. I also ask you to try and forgive me for the pain I have caused you. Sincerely yours, JIM" The petitioner, giving evidence, said that her husband had never returned.

## Stock for San Bernardino

Frank Coolcy will play tabloid down the interior to Los Angeles where he will assemble his company which he will operate at the Kiplinger Opera House in San Bernardino in conjunction with Col. Sterner. A season of stock is planned, beginning June 16.

Everywoman is coming to the Cort Theatre following the engagement of Hanky Panky. This morality play by Walter Browne has won the same success in England as it has in this country. The production is lavish in the extreme, the cast comprising over 150 people. The incidental and choral music was especially composed by Geo. Whitfield Chadwick, Dean of the New England Conservatory of Music. The production is by Henry W. Savage. There is some talk of King & Thornton returning to their old job with the Western States people when they arrive from Australia. Another rumor is they will take a trip over the Pantages time.



# THE SAN FRANCISCO Dramatic Review

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## Harry Bernard

Harry Bernard will open his company in musical comedy at the Hippodrome Theatre tomorrow afternoon, and remembering what Bernard has done before in this city, it would seem that Manager Goewey had done a wise thing in selecting this clever comedian for the job of making the Hippodrome a popular theatre. Three years ago, Harry Bernard brought great prosperity to The Central Theatre by playing a record breaking engagement of 32 weeks at that theatre and then afterwards moved over to the American, now called the Hippodrome, where he remained for sixteen weeks. Afterwards Mr. Bernard and his company were very popular in Canada for two years. Bernard is one of the few remaining types of funny Irish comedians left to our stage. His humor is spontaneous and effective, and he has the happy faculty of getting into high favor with his audiences.

PEARL COOK, who has been a member of both the Alcazar stock in this city and Ye Liberty stock in Oakland, has left for New York to look for an engagement. Her father is a Police Commissioner of this city.

## Correspondence

SAN JOSE, May 26.—Victory Theatre: The Belle of Chinatown; Billy Dodge, singing and talking comedian; Swain, La Platte and Swain, musical act; Sigma, Swedish singer, is the vaudeville bill for first half of week. June 6, Frances Starr in The Case of Becky. Olympic Theatre: In Izzy's Vacation, Monte Carter has his favorite role of Izzy Cohn. Walter Spencer, Geo. Colvin, Lou Jacobs, Hazel Wainwright, Blanche Gillmour, Elsie Yates and the dancing chicks, all have parts suited to their various talents. Business has begun to drop. Theatre Jose: Martynne, female impersonator; The Barnhams, in a refined musical act; Whittier and Jarvis, songs, dances and repartee; Josephine Carnenzing, in vocal selections—such is the Levey circuit bill for the week.

SEATTLE, May 26.—Moore Theatre: The Lyman H. Howe pictures have scored a big success here with capacity houses at every performance. Yesterday's matinee showed the new and final bill, which was the best of the series. The scenic views in Southern France, Italy and Japan are remarkable in their beauty. No rehearsal of their interest can do justice to them, they must be seen to be appreciated. The Yokohama Jubilee is a subject very much out of the ordinary in "movies," and the artistic effect made a lingering impression on every

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spectator. There were also many exciting pictures, with a generous sprinkle of comedy films throughout the bill. Mr. Howe is to be complimented on these entertaining exhibitions of pictures, which are an education in themselves, and it is good news to the public to learn that he expects to repeat his visit next year with something new and even more spectacular. Metropolitan Theatre: The famous Russian actress, Mme. Nazimova, will open Wednesday in Bella Donna, her newest drama. From a production standpoint it is generally conceded that nothing handsomer or more remarkable has been seen in a very long time. Bella Donna is a powerful play and the role of Mrs. Chepstow offers Madame Nazimova great opportunities for displaying her wonderful art. Her supporting company is identically the same as that which was with Madame Nazimova in New York. Charles Bryant will play the leading male part. Seattle Theatre: The Bailey & Mitchell Stock Co. present Pierre of the Plains. Clifford Thompson portrays the title role of Pierre of the Plains in a charming and fascinating manner. Miss Bryant plays a convincing part as Jen Galbraith. Dwight A. Meade is Tom Redding, Jen Galbraith's lover. The minor characters are adequately presented. The production is staged with scenic embellishment and costuming fully worthy of the high-priced houses, and each of the four acts are complete in detail. Orpheum Theatre: The Orpheum management will offer Kathryn Osterman and Louis A. Simon, supported by a company of fourteen girls and boys, in the musical comedy, A Persian Garden. Miss Osterman is a well-known legitimate musical comedy comedienne and Mr. Simon is one of the best known light comedians of the present day. There are other acts which are reported to be of unusual interest, making this week's bill one of the big hits of the season. Empress Theatre: Hugh Herbert & Co., presenting The Son of Solomon, one of the most engaging sketches of the old Jewish families that has ever been staged, is the headline attraction of this week's bill, beginning with a matinee today. Ray Thompson and his four high school horses; Mae Dolly and Chas. Mack, musicians of marked ability; Elliott and West, grotesque dancers, along with a couple of other big acts, are the added attractions. Pantages Theatre: For the headline attraction Mr. Pantages will offer Roy D. Smith's Ferris Wheel Girls in a dashing musical comedy. Will Zimmerman,

# JACK JOSEPH

IS THE NORTHWEST MANAGER OF THE DRAMATIC REVIEW, WITH HEADQUARTERS IN SEATTLE, WASH. Advertisements and news items may be left with him.

CHAS. H. FARRELL, PUBLISHER  
San Francisco, April 26, 1913.

## Alcazar Theatre

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Monday Evening, June 2, and Throughout the Week, Belasco's Great Civil War Play.

## The Heart of Maryland

An Elaborate Scenic Production

Farewell Appearances of

ALICE FLEMING and KERNAN CRIPPS

Prices—Night, 25c. to \$1; Mat., 25c. to 50c.  
Matinees: Thursday, Saturday, Sunday

To Follow—Leo Ditrichstein in The Concert

## Pantages

Unequaled Vaudeville

MARKET STREET, OPPOSITE MASON  
WEEK OF JUNE 1

## Julie Ring & Co.

In the Frenchest of Farces.

### THE MAN SHE MET

TEMPLE QUARTET, four men from Melody Lane; CARL STOCKDALE & CO., The Last Flash; LELLIOTT BROS., the merriest musicians; JOE CARROLL, a jovial jester; THREE FLYING FISHERS, demons of the air; LEON WA DELE, delineator of feminine Types; Comedy Pictures.

## Empress Theatre

Sid Grauman, Mgr., Frank H. Donnellan  
Publicity Manager

Direction Sullivan & Considine  
Market St., Bet. Fifth and Sixth

WEEK OF JUNE 1, 1913

### THE ACME OF VAUDEVILLE PERFECTION

FRANK STAFFORD, assisted by MARIE STONE, in THE HUNTER'S GAME; BOTHWELL BROWNE in a pantomimic dancing production, THE SERPENT OF THE Nile, assisted by Ernest Young and twelve dancing girls; AL HERMAN, comedian; MOFFAT-LA REINE & CO., sensational novelty and scientific demonstration with electricity; SIDNEY BROUGHTON and GRACE TURNER, offering the tuneful oddity, JUST LANDED; LILLIAN HOLMES, the golden-voiced contralto; W. HOEFLE, cycling clown

one of the world's greatest mimics, is the next in the race for popularity. An added musical attraction is furnished by Gladys Spiro, billed as the Princess of Ragtime. There are three other features which go to make up the big bill, and the girl at the How Many Window is doing a big business. Clemmer Theatre: Beginning yesterday afternoon The Silkworm was shown on canvas.

## Columbia THEATRE

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Second and Last Week Begins Sunday  
Night—Matinees Wednesday and Saturday—Cohan & Harris Present

## RAYMOND HITCHCOCK

In the Musical Play.

### THE RED WIDOW

Proclaimed by the Critics "The Best of the Year."

Monday night, June 9, Charles Frohman presents Mme. Nazimova in Bella Donna—her greatest dramatic triumph.

## Orpheum

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Safest and Most Magnificent Theatre in America

Week Beginning This Sunday Afternoon  
Matinee Every Day

A GREAT NEW SHOW

MADAME OLGA PETROVA, in comedy and Tragedy; Daniel Frohman presents DETECTIVE KEEN, a dramatic sketch with Arthur Hoops; WM. H. LYTELL & CO. in An All Night Session; WOODS and WOODS TRIO in an original comedy pantomime, An Elopement by Wire; BOBERT and NELSON in The Busiest Day of His Life; THE CROMWELLS, a whirlwind conglomeration of juggling; KRAMER and MORTON, NEW EDISON TALKING MOVING PICTURES. Last week GUS EDWARDS and his Song Revue of 1912. Evening prices: 10c, 25c, 50c, 75c. Box Seats, \$1.00. Matinee prices (except Sundays and Holidays): 10c, 25c, 50c.

PHONES: DOUGLAS 70; HOME C1570

## CORT LEADING THEATRE

Ellis and Market Sts.

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Second Big Week Starts Sunday Night

## LEW FIELDS' ALL STAR CO

In the Melodious Jumble of Jollification

## Hanky Panky

MAN ROGERS, BOBBY NORTH, HARRY COOPER, CLAY SMITH, CHRISTINE NIELSEN, MYRTLE GILBERT, VIRGINIA EVANS, FLO MAY (WILLIAM), MONTGOMERY and MOORE (FLORENCE).

Nights, 25c to \$2. Entire orchestra at Wednesday and Saturday Matinees, \$1.00. Gallery at all performances, 25c.

This is a most interesting as well as an educational film, showing how the silkworm lives, spins its cocoon and turns into a butterfly. Mrs. Arthur H. Brush, a lyric soprano, is an added musical attraction. Melbourne, Class A and Dream, all photoplay houses, showing good films with excellent music attractions, are doing a good business.

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## Columbia Theatre

Raymond Hitchcock is the most leisurely comedian that ever filled a musical comedy with ginger. He likes to speak of himself as "bounding," but it would take more imagination than most of us possess to see him hurried, even by one of the bombs he runs against in *The Red Widow*. With an easy, careless confidence he delivers his jokes as though it were all one to him whether they got over or not. *The Red Widow* is not so explosive as one would think from its association with nihilists and bombs and Siberian mines. Taken from Gunter's story of *My Official Wife*, by Channing Pollock and Rennold Wolf, it furnishes some startling situations that lend themselves naturally to Raymond Hitchcock's peculiar talent. Even without the music, there is enough material to make a showing, but with the number of bright, catchy airs that are liberally sprinkled through it, it becomes something really good. The role of the lurid widow is exactly suited to Flora Zabelle's dark, spirited beauty. She sings charmingly, too, and is altogether alluring enough to make her role convincing and to account satisfactorily for the lapse of the czar's handsome body guard. Theodore Martin's singing is not the least of his attractions. Minerva Coverdale's part is largely devoted to dancing, with, what in her case is really a "light fantastic toe," as well as a wonderfully limber and graceful one. She and George White execute an astonishingly breathless combination of Texas Tommy and turkey trot, and general all-round rag time, with the lack of effort with which Raymond Hitchcock makes his speech. Charles Price and Stanley Fields show how to keep a hotel in Russia. The real Mrs. Cicero Hannibal Butts is well taken by Maria Richmond; Gloria Gray and Nan Brown make aristocratic Russian ladies, and, as the Russian police officers, Edward Metcalfe and George Romain are fierce enough to frighten any number of law-breakers, though they have their hands full with the screechingly funny quartet of nihilists, Stanley Howard, D. Dickson, Ray Russell and William Lafferty—and their captain, George E. Mack, who shows himself brimful of wholesome comedy spirit. There is a well-trained chorus that sings and dances well, the whole production is beautifully staged and the scenic changes are made with a deft speed that is the last word in excellent management.

## Cort Theatre

Hanky Panky is an inconsequential jumble of gay foolishness served up with metropolitan sumptuousness of costuming and stage setting, and warranted to cheer up the weariest of jaded business men. There is no plot to follow and no purpose to discover—only a lot of nonsense by some funny comedians who keep a rapid fire of wit from curtain to curtain. It is full of zip and color, with bright music and excellent dancing handled by some good singers and a young, alluring chorus arrayed like Solomon in all his glory and rivalling a kaleidoscope in the quick change and variety of its grouping. Of the principal male comedians, Bobby North and Max Rogers, dispense fun of the Kolb and Dill variety, sometimes alone

and sometimes with the able assistance of Harry Cooper, who not only ranks high in Hebrew caricature, but boasts a voice that blends delightfully with Christine Neilsen's clear soprano. Among all the old friends in this brilliant company, no one is more welcome than this same Miss Neilsen, who started climbing the ladder of fame at the old Princess Theatre and returns to us a full-fledged prima donna, whose beautiful bird-like voice is unchanged except for an added sweetness. Myrtle Gilbert is another girl with a good voice and a talent for dancing. Her turns with the graceful Flo May as well as those with that excellent light comedian, Clay Smith, win much applause. Both Ruth Harris and Virginia Evans show talent in their limited opportunity. Burt Weller makes a hit with his Ponsonby of the red satin small-clothes, and the athletic Arthur Carleton adds to one of the best scenes on the bill where he proves himself the Waterloo of the three German comedians. But the bright particular stars of this goodly company are Florence Moore and William Montgomery, with the emphasis on Florence. The effect of their old vaudeville team work is very evident in the ease with which they play into each other's hands, and their success may be measured by the hilarious response of the audience to their antics in *On Circus Day*. Florence Moore has departed from the old convention of grotesque costuming as a laugh producer and makes her points through the artistic mastery of her instinctive sense of humor that brings out all the fun in the situation without overstepping the bounds or degenerating into horse-play.

## Savoy Theatre

Instructive and intensely interesting are the moving pictures seen at this theatre under the title of Gill's Travel Tours Through Picture Land. Those who have witnessed them since their first presentation here, agree that they stand in a class entirely of their own. To make the pictures doubly interesting, through the medium of sound, there is carried a company of ventriloquists and mechanics who reproduce vocal and noise effects in a wonderfully lifelike way, and the ominous rumble of Mt. Vesuvius in eruption is as realistic as are the chirping and twittering of birds, heard while several hundred feet of film, portraying life among the feathered tribes, are shown. Manager McKenzie has planned a season of pictures which will run well into the fall, and, following this series, which will be exhibited another week, he will spring a succession of surprises that will make the Savoy Theatre one of the most interesting spots in San Francisco.

## Alcazar Theatre

This week signalizes the first appearance of Kernan Cripps at this theatre as leading man, and it is with much pleasure that we chronicle his complete triumph, and in contrast with the work of many more highly touted actors who have been brought from the East to show the West how the thing should be done, the work of Cripps was a revelation of what our coast actors are capable. Mr. Cripps

comes by his ability honestly, for he has served his apprenticeship in many companies and in much hard work, and this combined with an unusually fine appearance and a natural ability, has forced recognition. His presentation of the part of young Anthony, the collegian, who has been shanghaied to the Canal Zone, after being mixed up in a midnight celebration in New York City, was a model of pleasing, effective work, and won him half a dozen curtains at one stage of the proceedings. He certainly landed most effectively. Monday night also was the reappearance of Alice Fleming with the Alcazar forces. Miss Fleming has a most gracious personality, and is thoroughly up in all the knowledge of an experienced actor's art, and while her part—that of Mrs. Cortland—was not overly good, still she did all that was possible with it. Roy Clements as Mr. Cortlandt was one of the big features of the play and the audience was very much impressed with his artistic handling of the role. Louis Bennison, cast as the tippling American consul, scored strongly and he, too, was the recipient of much applause. Rhea Mitchell, as the young Spanish girl, gave a sweet and ingenious portrayal of a part that was not overweighted with responsibility. Frank Darien, who had been playing in the Northwest, was cast for the part of the little, perky Spanish chief of police. His dialect was good and his handling of the character most effective. John A. Butler, Lee Millar, David Butler, Burt Wesner, Edmund Lowe, John Elliott, Joe Fogarty, Ethel McFarland and Lea Hatch were good in their parts. The production was a beautiful one and the audience took to the play with the greatest zest. Next week, *The Heart of Maryland*.

## The Tivoli

When Johnny Comes Marching Home is going along smoothly and satisfactorily. A fine array of feminine voices is shown by Rena Vivienne, Stella De Mette, Sarah Edwards and Ilon Bergere, while Henry Santrey, baritone; Charles E. Gallagher, basso; Richard Kipling, tenor, and Robert Pitkin and Teddy Webb, comedians, are others of the principals who contribute to the excellence of the performance.

## DeWolf Hopper takes Fifth Wife

NEW YORK, May 23.—Everyone knows now the reason that De Wolf Hopper did not defend the divorce suit of his fourth wife, Nella Bergen, who was granted a decree a month ago. He expected to get married again. In fact, he had to choose a fifth wife. The report of Hopper's marriage to Miss Elda Curry was the chief topic of conversation at the Lambs Club today. It was said the ceremony was performed secretly out of town last Friday, and that the couple are spending their honeymoon quietly at the Algonquin Hotel, where they will remain until the close of the Gilbert and Sullivan Opera Company season. Hopper's first wife was Ella Gardiner, a second cousin on his mother's side of the family. Then came Ida Moscher. He married Edna Wallace in the days of Wang, and Nella Bergen about the time of Dr. Syntax.

## Seattle to Have Two New Theatres

Plans are being drawn for a new theatre on Fourth Avenue, to cost \$125,000, which will be known as the King Theatre. Construction of the building is to begin immediately after the plans are drawn. It is to be modern in every respect, two stories high and without a stairway. A roof garden will be placed on top of the upper story. Plans for the new Pantages structure to be built on Third and University are fast nearing completion. The work of wrecking the old church which has formerly occupied this space was begun yesterday. Mr. Pantages says that this new show house will be the finest and most modern vaudeville house on the Pacific Coast.

## Bob Edeson Stricken in Los Angeles

LOS ANGELES, May 27.—Robert Edeson, whose illness as the result of an accident caused the abandoning of last night's performance of *Fine Feathers* at a local theatre, is still in a critical condition, though he is showing indications of improvement, according to Dr. J. W. Pollard, the attending physician, in his report today from the hospital. A material aid to the actor's recovery is expected as the result of a dispatch received this morning from New York, in which it was stated by the physicians at the hospital there that Mrs. Edeson, wife of the actor, who is in that institution, is not in a serious condition. Mrs. Edeson, it was stated, is suffering from a nervous breakdown. Mr. Edeson's temperature early this afternoon was 101, a material decrease from last night, when it was 103.4. The accident occurred Tuesday evening when he made his fall in the third act of the play. The injury he received, it was said by the doctors, resulted in blood poisoning.

## Ethel Tucker Opens in Everett

Ethel Tucker will open a stock season in Everett, Wash. The company is said to be the strongest that has ever been gotten together for stock in that city. Miss Tucker is under the management of William Ruswick, who has been with Miss Tucker for the past two years. When Everett gets Miss Tucker they will get a leading woman of rare ability, who will present good plays. Miss Tucker will open in Queena. Here's wishing Miss Tucker and company good luck.

## Billy Arlington is Dead

LOS ANGELES, May 24.—Billy Arlington, the famous old minstrel, died at a hospital here, aged 78. He was stricken with heart trouble several days ago, on his return from a trip along the coast with his wife. Arlington was with Christy's minstrels in New York in 1858. He was playing in Charleston, S. C., when the first gun at Sumpter opened the Civil War. For a number of years he had made his home in this city, but had never given up his business of planning amusements and giving "shows." Recently he had invaded the lecture field and was just returning from a tour when he was stricken.



## Columbia Theatre

Sunday night Raymond Hitchcock will enter upon his last weeks' engagement with the smart musical play, *The Red Widow*, which bounded into instant popularity last Sunday as soon as the curtain rose on the first act. *The Red Widow* is a novel constructed musical play, quite out of the ordinary run of such entertainments. It is described on the program as a musical play. It is not a musical comedy. The story is too substantial for that, too well knit and coherent, and the plot is not hackneyed. To be sure, the first act takes place in the foyer of the Alcazar Theatre, London. But this is only to start Cicero Hannibal Butts (Raymond Hitchcock) on his way to Russia with an alluring young woman, leaving his wife in London. When he reaches Russia, he finds that he has been led into a trap by a band of nihilists led by his fair charmer, known as *The Red Widow*. How Butts succeeds in passing himself off as a dangerous nihilist, and fools the secret police, are episodes which create typhoons of laughter. It is one of those plays that can be enjoyed every night in the week.

## Cort Theatre

Hanky Panky is scoring. It was constructed "for laughing purposes only." In the cast are Christine Nielsen, "the California poppy" who started her musical career here four years ago at the old Princess Theatre and returns as a full-fledged prima donna; Florence Moore, a stranger here up to Sunday night, when she scored a sensational triumph as a comedienne; Harry Cooper, Bobby North, Max Rogers, Myrtle Gilbert, daughter of Billy Gilbert, of Gilbert and Goldie; Clay Smith, William Montgomery, Virginia Evans and pretty little Flo May, ingenue. Added to this cast is a wonderful chorus, and songs and laughter galore.

## Alcazar Theatre

There is no finer war play than *The Heart of Maryland*, which is to be revived next Monday night and throughout the week with Alice Fleming and Kernan Cripps leading an augmented company. There are plenty of thrills in this staged story of the civil war. All the scenes are laid around Boonesville, Maryland, where the houses of the Calverts and the Kendricks are divided in fealty. Maryland Calvert, whose sympathies are with the Confederacy, loves and is loved by Alan Kendrick, an officer in the Union army, and through the machinations of a rival for the girl's hand, Kendrick comes within an ace of being hanged. When he escapes, his sweetheart prevents immediate pursuit by clinging to the tongue of the church bell that is rung when a prisoner is missed by his custodians. This is the climax of the third act and the big incident of the play. As the bell swings in the high belfry of an old church, Maryland flies to and fro far across the stage, while the man for whom she risks her life is hastening to safety. Miss Fleming will be seen as Maryland and Mr. Cripps as Colonel Alan Kendrick. Other characters will be, Colonel Fulton Thorps (Louis Bennison),

Sergeant Blount (Lee Millar) and Lloyd Calvert (Edmund Lowe). Burt Wesner, John A. Butler, Adele Belgarde, Rhea Mitchell and Alice Petak (her first appearance) will handle the other parts.

## The Orpheum

Next week will have a splendid program in which there will be six entirely new acts. Mme. Olga Petrova, one of the most beautiful women in the world, will make her first appearance. This versatile and beautiful woman, with her striking gowns and compelling personality, in her act which is called, *Comedy and Tragedy*, portrays the gamut of emotion. She also contributes a number of clever imitations. Daniel Frohman, for his first venture in vaudeville, will present *Detective Keen*, a clever little drama in which Arthur Hoops sustains the leading part. William Lytell & Co. will appear in a rollicking farce entitled, *An All Night Session*. Ollie Woods, the principal member of the Woods and Woods trio, who will introduce a distinct novelty, the little pantomime, *An Elopement by Wire*, is a wire artist and dancer of skill, dash and daring. Bogert and Nelson will appear in the mirth-provoking act, *The Busiest Day of His Life*. The Cromwells, two in number, will display their skill as fast and furious jugglers. There will be new Edison talking moving pictures, and the only holdovers will be Kramer and Morton and Gus Edwards and his song revue of 1912.

## The Empress

Frank Stafford, assisted by Marie Stone, will headline the new bill Sunday afternoon, presenting a novel nature idyl, entitled, *A Hunter's Game*. "Rox" and "Don," English and Irish setters, are introduced in this act. Mr. Stafford is noted for his talent in producing the tones made by birds and beasts. Miss Stone was formerly in opera, having studied here and abroad. Her personal charm and glorious voice enhance the delightful offering. Another spectacular feature will be Bothwell Brown in a pantomime dancing production of the historical death of Cleopatra, entitled *The Serpent of the Nile*. Ernest Young and a ballet of twelve dancing girls make up the company. Al Herman is billed as "The Black Laugh." He made his first appearance in New York eleven months ago and has proved to be a big hit. Sidney Broughton and Grace Turner, former favorites of The Red Rose, The Gypsy and The Prince of Pilsen, will present *Just Landed*, a tuneful oddity. Moffat-La Reine Company human dynamos, offer an exhibition of power over electricity, in which they play with live wires and demonstrate the working of the X-Ray. More comedy will be served by W. C. Hoefler, the cycling clown, who makes fun on a bicycle that will not behave. Hoefler's hobo makeup alone suffices to create laughter. Lillian Holmes, a cultured contralto, will make her debut in vaudeville. The fair vocalist has held many prominent church-choir positions on the Pacific Coast.

## The Pantages

If you really wish to meet and get properly introduced to a beautiful

girl you don't know from Eve, be sure and see Julie Ring and her clever little company at the Pantages next week, in the scintillating French farce, *The Man She Met*. The special feature with this show is a trio of splendidly proportioned athletes known as the Three Flying Fishers, who offer an aerial stunt that is genuinely hair-raising. The Temple Quartet are classed with the best of vaudeville's harmony singers. Carl Stockdale, a well-known stock actor, is returning with a new dramatic sketch dealing with the uses of the wireless, and replete with thrilling incidents, entitled *The Last Flash*. The Lelliott Brothers present "music" past, present and future. Joe Carroll, fun-maker, will be remembered as the principal comedian of the Yankee Consul, on its first trip to this Coast. Leon Wade, America's foremost delineator of feminine types, will show a series of the newest fashions, as the Society Belle, interspersing his poses with Egyptian and Grecian dances.

## Estha Williams in A Man's Game

Arthur C. Aiston will send out Estha Williams in *A Man's Game*, again next season, opening the second annual tour of the play at Norfolk, Virginia, early in September. Only the largest of the Southern cities will be played en route to New Orleans. After New Orleans, Texas will be visited, from which state the company will go to California, and return through the Northwest, playing Chicago, Kansas City, St. Louis, Cincinnati, Pittsburg, and the other Eastern cities on the return. The tour last season stamped the play as a drama of power and real emotions, and the critics universally gave Estha Williams unstinted praise for a deeply impressive and most virile portrayal of a role which had to be most delicately handled. Scenery, furniture, draperies, and in fact, entire production down to the minutest detail are carried complete, and Manager Aiston is getting up a complete new assortment of paper from flash-lights of the production.

## Spotlights

Laurette Taylor is nearing her two hundredth performance of *Peg O' My Heart* at the Cort Theatre, New York.

Oliver Morosco's production of Louis F. Gottschalk and L. Frank Baum's musical fantasy, *The Tik Tok Man of Oz*, received its Chicago premiere at the Grand Opera House Monday night.

Lew Fields' new production, *All Aboard*, will open the new roof garden atop the Forty-fourth Street Theatre. Mr. Lew Fields himself and Geo. Monroe will head the company. The production will be staged by William J. Wilson.

The long and very prosperous engagement of The Five Frankforters in New York at the 39th Street Theatre ended Saturday evening, two weeks ago. It is probable that the company will reopen for a few weeks at this same playhouse early in August before going on tour. Definite arrangements have been made to retain all the members of the original

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cast next season, and the work of forming a second company of equal merit is already under way.

The star revival of Arizona, under the management of the Messrs. Shubert, Brady and Selwyn, is now in the fifth week of its run at the Lyric Theatre, New York, and will probably be continued for at least two weeks more, although four weeks was the original limit set for the length of the engagement. It is highly probable that this revival will be offered in Chicago and Boston early in the Autumn.

Bella Donna is the play in which Madame Nazimova will appear at the Columbia Theatre following the engagement of Raymond Hitchcock, beginning her two weeks stay on Monday night, June 9. *Bella Donna* is unquestionably one of the most widely read novels of the decade. James Bernard Fagin, a notable dramatist, was engaged to make the stage version of the story, which was presented by Charles Frohman first in London, where it scored so heavily that he lost little time in arranging for the American presentation and selected Madame Nazimova to interpret the central character of Mrs. Chepstow.

Blanche Bates is making a tour under the direction of Charles Frohman in A. E. W. Mason's latest writing, *The Witness for the Defense*, and is to appear early next month at the Columbia Theatre. A typical Frohman supporting cast will interpret the important roles.

The Passing Show of 1912 will be divulged with all its pulchritudinous array at the Cort soon. This will be the first of the big Winter Garden shows to come to the Coast. The cast boasts of such names as, Charles J. Ross, Trixie Friganza, Eugene and Willie Howard, Adelaide and Hughes, Moon and Morris, Clarence J. Harvey, Texas Guinan and Louise Brunelle. There are eighty others in the company. The biggest scene in the show discloses a picturesque roof garden with a huge glass dome. Gradually the lights are lowered, the roof dissolves, and the audience is given a glimpse of Gotham as the scenic artist has dreamed it will appear in 2010.

Eva Tanguay will be at the Cort soon at the head of a monster cyclonic vaudeville. Miss Tanguay has not been seen here since she became a world-wide figure and the highest priced vaudeville artist on the stage.

The Gilbert & Sullivan Comic Opera Company will be at the Cort presenting a repertoire of standard comic operas. The Beggar Student will be given in addition to *Iolanthe*, *The Mikado*, *Pinafore*, *The Pirates of Penzance* and *Patience*.

## Have You Seen Lillian?



## Personal Mention

T. DANIEL FRAWLEY has retired from the Henry W. Savage forces.

JOHN A. BUTLER concludes his engagement at the Alcazar a week from tomorrow night.

NEVA WEST is visiting relatives in Willows, accompanied by her young daughter, now almost one year old.

REVA RAYMOND and Floyd Menzel have been signed for the Cooley-Stoner stock season in San Bernardino.

J. C. WILLAMSON has recovered sufficiently the latter part of last week to resume his trip to New York from Australia.

GLADYS CALDWELL has been signed for the Frank Cooley Company through the engagement department of The Dramatic Review.

MARIE BAKER, one of the most talented character and second women identified with the Coast, is convalescing after quite a period of illness.

DAN WOLF, the politician and theatrical man of San Luis Obispo, has been in town this week looking up shows. Robert Barton, of Fresno, is also in town looking us over.

D. J. GRAUMAN, now that he has things running smoothly at his Imperial Theatre, is planning to erect another Market Street theatre. Oscar, we don't need you out here—we've theatre builders of our own.

FRANK BACON, who was the feature in Stop Thief at the Gaiety Theatre, has been engaged by John Cort for the principal part in Zella Covington and Jules Simonson's comedy, The Elixir of Youth, which will be produced at the Cort Theatre, Chicago, August 3.

A VERY successful benefit in aid of Rowland Buckstone, the Shakespearian comedian, was given at the Casino Theatre in New York Friday afternoon, two weeks ago. A sum of money was realized which, it is hoped, will be sufficient to put him on his feet again.

BILLY BUTLER and Raymond Appleby are members of the Affiliated Amusement Company's musical show, The Time, the Place and the Girl, that will go out next Sunday. The engagements were made through The Dramatic Review's free engagement bureau.

BILLIE QUIN has returned to the Dick Wilbur company and the receptions he has been getting all along the line have been of a nature to please even the most fastidious. Billie is by long odds the most popular leading men the San Joaquin Valley has known in years.

EDDIE ELLIOTT, a younger brother of Paul Harvey, has astonished the Fresno public by his display of acting ability, and it will be with regret that Fresno theatregoers see him depart when the stock closes there tonight. Elliott has developed a fine comedy ability and altogether has proven to be a versatile and valuable actor.

Owing to the fact that the Southern Pacific Co. lost the wardrobe trunk of Gladys Spiro, who was booked over Pantages Circuit for 10 weeks after her successful opening here and in Oakland, Miss Spiro was compelled to close in Calgary. She returned to San Francisco, and through her attorney, Geo. F. Cosby, has filed a

claim for damages with the railroad company.

JOE CAWTHORN has put a new line in The Sunshine Girl at the Knickerbocker Theatre, New York, and it gets the biggest laugh in the whole play. Cawthorn impersonates an ex-cab driver and he remarks to Vernon Castle who, as everyone knows, is the slimmest actor extant—"You're the only man who ever rode in the whip socket of my cab."

FRANKLYN UNDERWOOD has ambitions to be an actor-manager, and he is constantly looking around for the opportunity to take a chance. He is one of the leading members of the Affiliated Amusement Company that is inaugurating a season of tabloid music over the coast territory, opening at Santa Rosa on the 1st of June. Later on in the season, Mr. Underwood may have a chance to manage his own stock in Denver.

While JOHN DREW was playing The Perplexed Husband in San Francisco not long ago he received a call from a professor of the University of California and they discussed informally the idea of Mr. Drew's doing something at the Greek Theatre. Nothing was definitely settled, but it is altogether likely that if Mr. Drew appears in Shakespeare's Much Ado About Nothing, and takes it to California next year, he will give at least one performance at the famous theatre.

GENEVIEVE BLINN, the stunning and talented California girl who is regarded as one of the foremost of leading women in Eastern theatrical circles, returned home from her long season of stock under the direction of Lindsay Morrison, last Friday, and is staying with her mother in this city. It is rather surprising, considering Miss Blinn's voguc in the East, that some of our Coast managers have not persuaded her to stay a season or two out here, for as a good all-round actress and as a dresser and handsome young woman, she has a well merited Eastern reputation.

MR. AND MRS. HOWARD HICKMAN (Bessie Barriscale) closed with The Bird of Paradise in Boston on the 10th and are now in San Jose visiting Mr. Hickman's parents. Next season these two clever California actors will not be with the Richard Walton Tully play, but will appear in a new play by Mrs. Tully (Eleanor Gates) who has to her credit the present great New York success, The Poor Little Rich Girl. In the new play Miss Barriscale will create the leading role. Following the season of Leo Ditrichstein at the Alcazar, Miss Barriscale will be featured for a short season.

### Needed--An Actors' Training School

A well endowed school for the training of dramatic artists of all kinds is the crying need of the drama, according to John Emerson, general stage director for Charles Frohman, and star and co-author of The Conspiracy, which recently concluded a run of 157 performances at the Garrick Theatre, New York. "The great trouble with most young American actors is that they take themselves too

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seriously and their work not seriously enough," says Mr. Emerson. "And in this, I regret to say, the public is very prone to encourage them. An actor's personality is too often exalted above his art. We look in the theatre entirely too much for the artist. If an actor or actress is good-looking and possesses a certain charm of manner, we insist that he or she shall exhibit those good looks and that charm on all occasions. Just as long as the public demands personalities rather than artists they will get them, you may rest assured. The remedy is in the hands of the rich men of the country, as most things are. A few years ago a number of public-spirited and generous men founded what they called The New Theatre. They began at the wrong end. What we need, what we must have, is a great school of the dramatic arts, which will be to America what the Conservatoire of Paris has been to the drama of France. Such a school would set a standard, and a standard is what we need more than anything else. A beginning has been made in the matter of instruction for play writers. Professor Baker, of

Harvard; Professor Matthews of Columbia, and others are doing their best with the means at their command. In the matter of acting, Franklin Sargeant has for twenty-nine years done yeoman service with his American Academy of Dramatic Arts. But no art school can exist and fulfill its purpose with no other resources than the tuition fees of its students. It must be endowed, and heavily endowed, if it is to have any lasting effect. I sincerely hope and believe that before long, some of our public-spirited men of wealth who truly love the theatre and the art of the theatre, will realize the need in this country of a great school for the training of dramatic artists of all kinds, a school which will be enough of a university to extend its training also to the public. And when these men do realize the need, the need will be met. I am convinced that event will mark the beginning of a dramatic art in America which will compare favorably with any that the world has ever seen."

The Bowman Brothers, "The Blue Grass Boys," are an important attraction coming to the Empress.

## Have You Seen Lillian?



## Vaudeville

### The Orpheum

Chris Edwards, himself and his company of 25 in The Fountain of Youth, in six spots, are excellent headliners on an especially attractive bill this week. Meehan's Canines are justly termed celebrated. The doggies do some wonderful leaps. Will J. Ward and The Five Melody Maids have a most entertaining novelty musical act; their ensemble work is perfect. Dave Kramer & Geo. Morton, the Two Black face Dots, in songs, rapid-fire patter and clogs are a riot. In Billy's Tombstones (the old Sydney Drew playlet), Edgar Atchison Ely has a sketch that is full of honest fun and which gives him a chance for some clever acting. General Pisano, the sharpshooter, is a marvelous marksman and merited his enthusiastic applause. Laddie Cliff, Englands clever boy comedian, is a splendid entertainer. It is a pleasure to listen to his beautifully articulated and enunciated songs. He sang, stepped and twisted himself into the hearts of his audience.

### The Empress

Opening with Leigh and La Grace in their cyclonic novelty which is full of surprises, the Empress has a splendid bill. Joseph Carey, the blind music master and Estelle Roderick put on some pleasing musical numbers. Fred Griffith, the tricky monologist, has some clever tricks. Hayden Stevenson & Co., in The Love Specialist, have one of the best acts seen on the circuit in years. It is a scream from start to finish and the actors are artists. Marguerite, a clever and charming girl, has a singing and dancing act that is full of startling moments. Waterbury Brothers and Tenny present a pleasing musical set. Jere Sanford, character comedian and yodeler, got over some good numbers. The Awakening Athletes and Joe Fanton kept the audience in thrills over their feats. The orchestra is always an attraction at the Empress.

### Pantages

A very good bill at this popular house is opened by the Mueller's Exponents of Circular Manipulations. Dainty Clara Howard followed in several late song hits, sung as only Clara can sing them. June Roberts and company of four in The Dollmaker's Dream present a very clever singing and dancing act. The Three Elliotts rendered several classical and popular selections on the harps. Punch Jones and several clever "smokes" got away in fine style with a darktown musical comedy in which a buck and wing dancing contest was a big feature. Reeves and Werner, a couple of somewhat stout singers, were the hit of the bill, if applause counts for anything. Shaw's Comedy Circus delighted both the big and little folks. An excellent comedy picture closed the show.

### The Majestic

Mr. McArthur is showing his usual good program. First half: Emil Subers, the Alabama Blossom, singing comedian is not up to his usual form. Ted Mac Lean & Company in The Better Way, have a pleasing sketch. Barnes & West, comedy songs and

dances have a fine act. Scranton's Marionettes are good, and Mr. Sears, baritone singer, gets the hands. Second half sees The Belle of Chinatown: Billy Dodge, topical songster; Leonard & Drake, bits of oddity and mimicry, and Mac Lean & Co., in Before the Battle, complete the bill.

### The Victoria

The Victoria is still featuring the Ladies Orchestra, and for the first half of the week is offering Miss Boyd, The Dowlings, clever little Billie Seaton, Morton & Fairchild, and Josephine Barda, harpist. Last half: Brooks & Lorelle, comedy acrobats; Guinin & Elliot, comedians; Harmony-Dale Trio, musical novelty; Sylvia Leigh, change artist, and Van Frank, champion barrel jumper.

### The Republic

This theatre is keeping up its reputation for excellence. The first half is exceedingly strong. Colton Darrow & Co., in a Cohan sketch, A Wise Guy; Bert Melbourne, The Corker in Cork; the great Lichter, the prince of pianologists and comedians; Abram, Johns & Co., in an intense dramatic sketch, In His Power, beautifully presented; Louise Sautousche (by request), yodeler, and Marvel & McArthur, acrobats, fill out the bill. The second half presents Donita; Swain, LaPlatt and Swain; Siegfried; Al. Hallett & Co. in The Derelict; Caesar and Caesar, and Wolf and Zabella, who make up a strong bill. A strong and notable feature of this bill is the work of Al. Hallett, the human derelict. Hallett is a splendid character man and in this he is very much to the good.

### The Princess

Manager Loverich is presenting a varied program this week. First half Mrs. Doherty is there with her trained poodles; Max, ventriloquist, and Cameron, vaudeville's sweetest singer; The Eckert Trio in a musical act; Gillmore Sisters, ragtime singers; Chas. Donnelly, baritone singer. Second half: Wright, Dufor and Griswold are pleasing in their comedy act; Winifred Stewart, baritone singer; Hamilton and Dene, rural comedy sketch; Jack Birchland, contortionist; Whittier and Jarvis, the dancing boys.

### The Lincoln

For the first half, the attractions are: Leonard and Drake, bits of oddity and mimicry; The Dale Trio; Raymond Teal, black-face comedian; the popular Florenz Family, and Sunberry. Last half: Curtis' Roosters; Signa, the girl from Norway; that clever pair, Barnes and West; The Three Musical Fellows, and Al Wells.

### Bookings

At the Sullivan & Considine, San Francisco office, through Wm. P. Reese, their sole booking agent, for week of June 1, 1913.

EMPRESS, San Francisco—W. C. Hoefler, Lillian Holmes, Broughton & Turner, Al Herman, Frank Stafford & Co., Moffatt-La Reine & Co. EMPRESS, Los Angeles—Major and Phil Roy, Signa, Joe Kelsey, Trapping Santa Claus, Holmes & Wells, Joe Boganny Troupe. EMPRESS, Salt Lake (June 4)—Black and White, The Tauberts, Alfred Keley, Mayor and



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### "Big Tim" Sullivan is Back

NEW YORK, May 23.—"Big Tim" Sullivan has come back. In company with his brother, "Paddy" Sullivan, he came to this city on Sunday in an automobile and visited several friends and relatives. His physicians say his trouble is no longer mental, but he is suffering from diabetes. They hope he will soon be able to take his seat in Congress, from the roll of which his name was stricken recently. Sullivan was in a sanitarium when elected to Congress and a committee was appointed to take charge of his business interests. Sullivan is the senior member of the great vaudeville firm of Sullivan & Considine.

### Big Film is Quo Vadis

The talk of the amusement world today is the success achieved by George Kleine with his remarkable photo drama Quo Vadis, which has achieved a veritable sensation at the Astor Theatre in New York and is breaking all records at McVicker's Theatre in Chicago, the Garrick Theatre in Philadelphia, the Academy of Music in Baltimore, and is shortly to be presented at Teller's Broadway in Brooklyn and a number of the other big amusement centers of the country.

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Although the tremendous artistic values of the photo drama have contributed in large measure to the result, still a vast credit is due to Mr. Kleine himself, who has lifted moving pictures from a common plane to the heights of real and dignified art. He conducts his business along the same lines as the highest class of legitimate theatrical amusement enterprises and Mr. Kleine's productions of Quo Vadis bear the same relation to the photo drama world that Maude Adams does to the dramatic stage. He has further shown his business acumen by surrounding himself with capable and experienced theatrical business men, regardless of the cost, and the results have been apparent. The motion picture drama is yet in its infancy and there are worlds of possibilities for it.

Lillian Seiger, who is scoring a tremendous success at the Portola Louvre, San Francisco, has an act that is entirely different from anything ever seen in a local cabaret and the management is fortunate in having secured such a strong attraction.

Frank Rich and his company will play Eugene, Ore. the week of June 9.

## Have You Seen Lillian?



## Correspondence

CHICAGO, May 25.—The Tik Tok Man of Oz has arrived in Chicago and will reveal himself tonight at Cohan's Grand Opera House, where The Wizard of Oz, by the same author, achieved such a vogue a few years ago. James C. Morton and Frank F. Moore, two excellent comedians, sustain the eccentric roles of Tik Tok, the clock-work man, and the Shaggy Man, respectively. Both Morton and Moore have several years of clever comic impersonations back of them, and their success in their present vehicle is undoubtedly assured. That wizard of Western theatricals, who is, indeed, becoming a national figure in the show world, Oliver Morosco, is the producer of this assemblage of fantastic incidents called The Tik Tok Man of Oz. It will have an indefinite run at the Grand, which means, of course, the duration of public approval at the box office. Eight scenes of more than usual spectacular magnificence mark the production as one of extraordinary merit, and the musical numbers have a lilting quality about them which, no doubt, will be easily remembered by ambitious whistlers. The book was written by L. Frank Baum and the music by L. F. Gottschalk. Besides Morton and Moore, the company includes Beatriz Michelena, Dolly Castles, Lenora Novasio, Josie Intropidi, Maxine Monterey, Fred Woodward, Chas. Purcell, John Dunsmuir, Thomas Meegan and Burns and Fulton, whirlwind dancers. \* \* \* Power's Theatre will have on exhibition, beginning Monday night, the moving photographic animal hunt as exemplified by Paul Rainey. Mr. Rainey's show is altogether out of the beaten paths of amusement offerings and may be depended to beguile the unwary shekel from its hiding place. The show was seen here last season at the Colonial and created much favorable comment. \* \* \* That tempestuous young woman of volcanic temperament and more than the usual amount of the subtle genius of entertainment, Eva Tanquay, has been playing at the American Music Hall. Though Miss Tanquay has quite a corps of talented assistants, who earn their salaries with becoming sangfroid, it may very truthfully be said that the star is the bright particular luminary. \* \* \* Gleason's All Star Players, with Frank Sheridan in many of the roles which have given him enviable distinction throughout the length and breadth of the land, inaugurates an interesting play producing campaign this afternoon at the Crown Theatre. Such plays as The Unwritten Law, The Man of the Hour, The Boss, Fine Feathers and others, will be presented, after which unknown and untried dramas will be tried out, it being Mr. Gleason's policy to have a producing center in the Crown where, with able players and adequate scenic equipment, he purposes effecting a decided departure in the production of plays. Besides Mr. Sheridan there are in the Gleason

son company such players as Edith Lyle, Albert Morrison, Thomas Swift, Walter Jones, Harry Minturn, Hazel Kelley, Burnett Radcliffe, Lora Bradstreet and Harry L. Manners. \* \* \* Cort Theatre in The Ghost Breaker appears to have a satisfactory play, with enough comedy and a considerable dash of adventure, making it a potent drawing card. H. B. Warner and Katherine Emmett are appearing in the leading roles. \* \* \* No cessation of interest is discernible in When Dreams Come True at the Garrick Theatre. \* \* \* When Claudia Smiles, Blanche Ring's play, has completed the Chicago engagement at the Illinois. Miss Ring and her husband will go to Wisconsin to their summer home, where they will rest for a few weeks. \* \* \* William Collier in Never Say Die, at the Princess, has one more week to remain in our midst, after which he will hie himself back to the white lights of Broadway. \* \* \* The Majestic Theatre offer quite an interesting bill for this week, at the head of which is James K. Hackett in The Bishop's Candlestick, an episode of Les Miserables, Victor Hugo's great book. The playlet was presented earlier in the season together with Taking Things Easy at the Illinois. It offers ample latitude for the exceptional histrionic powers of Mr. Hackett. Other entertainers on the bill are Bernard and Weston, Brenner and Ratcliffe, Mlle. La Tosca, Gillette's Animals, John and Winnie Hennings, Bixley and Lerner, and Polzin Bros. \* \* \* John Barrymore & Co. move over to the Palace Music Hall this week. Others are Sam Mann & Co., Barry and Mortimer, Master David Schooler and Louise Dickinson, Al. English and Stella Johnson, Jeanne de Este, Miller and Lyle. \* \* \* The usual hippodrome and novelty acts are offered at the Great Northern. \* \* \* Trovato will top the bill next week at the Wilson Avenue. The Alexander Troupe and The Pool Room will also be among the features. \* \* \* Gene Greene will be seen at the Willard this week. \* \* \* The Phillips-Shaw Co. will present The Grey Hawk, a political play by Edward Rose, at the National Theatre. \* \* \* The Yoke will be seen this week at the Victoria. \* \* \* Sarah Padden, in The Third Degree, moves over to the Imperial this week. \* \* \* George M. Cohan & Co. have said their farewell to Chicago, and it is Mr. Cohan's intention now to take several months' vacation in Europe. \* \* \* Sans Souci Winter Gardens, White City, River-view and Forest Park, Chicago's al fresco amusement resorts, are all open and doing business, notwithstanding the weather is not all that it should be. \* \* \* Eva Tanquay is seriously considering buying a theatre in Chicago, or, if one can not be secured, to build a theatre on her own plot of ground, to be known as the Eva Tanquay Theatre, devoted to her own style and idea of strenuous vaudeville. \* \* \* To Save One Girl, Paul Armstrong's one-act playlet, is creating a sensation in near-by towns, Madison, Wis., re-

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porting a genuine furore over the play. The play is an exposition of crooked politics, and as Madison is the capital of Wisconsin and the legislature is in session, the play affords some interesting comparisons between the stage politician and the gentlemen themselves who compose the honorable body. Harry Mes-tayer and Catherine Calvert make the big personal hits. \* \* \* The Majestic Theatre and Palace Music Hall announce a summer schedule of prices as follows: Entree main floor, 50 cents; entire balcony, 25 cents; entire gallery, 25 cents. It is said this action was hastened by the new managers in the local vaudeville field, Jones, Linick and Schaefer, who now control the Colonial and McVicker's in the loop district, operating them as vaudeville and moving picture houses, with a price schedule of 10, 20 and 30 cents. OWEN B. MILLER.

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En Tour with Nat Goodwin



## Correspondence

SALT LAKE CITY, May 27.—Since last report the Sells-Floto Circus has been and gone, taking a goodly portion of the golden ducats with them. The street parade started the enthusiasm that filled the big top for both performances, and the conglomeration of circus offerings kept things going with a vim from start to finish, Fred Biggs with his female impersonation causing the furore before the big show opened. The absence of trapeze performers is noticeable, but same is more than made up for with classy animal numbers, Prof. Recardo holding the limelight with his trained lions and tigers, and the Rhoda Royal stable of thoroughbreds more than making good in difficult stunts. The Devlin Zouaves in military drill and wall scaling are specially featured, as is also Omar, the horse with wings, that stands perfectly quiet high in the air, with a wonderful display of fireworks set off from his supporting platform. Special mention should be made of the after concert, which, unlike most circuses, really is worth while, giving some excellent demonstrations of lariat throwing and rough riding. The side show boasts, besides the usual fat lady, several other distinct features in the way of freaks that are well worth seeing. The day was marred by an accident occurring when Engineer Noyes, backing up to hitch onto the train preparatory to taking out of town at an early hour, took suddenly sick, and the locomotive, without control, dashed into the waiting animal cars, causing fright to the elephants, who let up a road, stampeding quite a number of horses waiting to be loaded. The engineer died shortly after from injuries received in the collision and one of the circus employes was taken to the hospital with a broken leg. The Henry W. Savage production of Everywoman is booked for the entire week at the Salt Lake Theatre, and is doing an excellent business. The Colonial started out the week with good business, greeting the Wm. J. Kelly stock offering of Old Heidelberg, though the hot weather is beginning to show on the theatre attendance. The Utah Theatre Stock Co. is in its second week, Florence Stone and Brandon Tynan appearing at the head in The Concert. The Empress is doing nicely with a good bill headlined by Al. Lewis in The New Leader, in which he is given good opportunities for his inimitable style of laugh-getting work. It would be difficult to figure those next in local popularity for each act goes well. The Aeroplane Ladies has a spectacular act that embraces teeth balancing from a suspended aeroplane. Kenny and Hollis, in their college makeup, have a line of patter that seems to have taken the town by storm. The Cabaret Trio are introducing The Trail of Lonesome Pine and Snooky Wookums with big success, together with other well-rendered selections. Just Right is a boy violinist with special adaptability for violin playing. The Waytes give an entertaining and instructive exhibition of the skilful handling of the long-lashed Australian bushwhip. The management of the Majestic has

again changed and Chas. Montgomery has taken over the house, the policy for the future to be a musical comedy company in clean, lively musical pieces. John Cort was a recent visitor, conferring with Manager George D. Pyper, with whom he has an operating partnership that controls the Salt Lake Theatre. While here he reported a goodly list of strong attractions for the next season and several other strong features tail-ending the spring season. The launching of eight-act vaudeville road shows to play at the \$2 scale of prices was promised to bring to Salt Lake such celebrities as Eva Tanquay and Harry Lauder, and the fact that under this new regime several prominent stars can be seen for the price of one is expected to draw big houses. He also conferred with Manager Ben Ketcham, his representative at the Colonial, and stated that that house would be one of a chain extending from Seattle to Denver where first-class stock companies would play, with leads switching periodically to keep the interest from waning. Anton Pederson, one of Utah's famous pioneer musicians, and director of the Salt Lake Symphony Orchestra, passed to the great beyond and was laid to rest Wednesday, the full quota of available musicians of Salt Lake turning out in a hugh band of nearly a hundred to escort the remains to its last resting place. The Messiah, by local musical societies, after a big reception at the Salt Lake last Friday night, gave a special matinee at the Empress Sunday, immediately after the regular afternoon vaudeville show, and then betook them-

## Lillian Who? Why—Lillian Seiger

selves to Ogden for one performance. The local press was loud in their praise of the wonderful handling of the difficult work. Sunday night saw the opening of the hugh saucer at Majestic Park with a fine program of bicycle races, and from the crowd in attendance it is plain that the interest in that sport is still keen. Harry Heagren will this season conduct the track, as also the Wandamere Motordrome, and has already signed a fine string of pedal pushers and motor speedsters to compete on both tracks. During the week the National Frontier Contest Commission was organized to control the sport incident to the frontier which hitherto has been without system. The Western Stampede Company has also been organized, which will hold a monster stampede July 4-12, and some \$20,000 in prizes have been hung up for the winners in the various roping, riding and other Wild West contests. Decoration Day all the resorts will open for the summer season. The Campbell Carnival Co. started a week's engagement with their fifteen shows at Majestic Park last evening to a most discouraging crowd. The attractions are well kept and everything claimed for them is more than presented. The free acts are not new but are offered in amusing manner. This is the first local showing

## Cecilia Loftus May Play With Fav- ersham

"I shall know within a week's time, perhaps," said Cecilia Loftus in Seattle, last week when interviewed by J. M. Layre, for the Dramatic Review, regarding the prospect of being associated with Wm. Faversham in a Shakespearean revival. Mr. Faversham will make a quick trip to this Coast with his present production of Julius Caesar. He will then, along in December, revive three Shakespearean plays. For this second tour, to be made through the East, his wife and present leading woman, Julie Opp, suggested myself as the leading woman and Mr. Faversham has made me a tentative offer which I have accepted. The three plays upon which he is planning are Romeo and Juliet, Othello and Hamlet. I have already played the Balcony Scene as Juliet to Mr. Faversham's Romeo, and played the entire role of Ophelia while with E. H. Sothorn. Desdemona I have never played. I have played Viola in a production which Mme. Modjeska made of Twelfth Night for me in New York; when I was 17 I played Audrey in As You Like It, with Ada Rehan as Rosalind, and I have played Nerissa and Jessica in Merchant of Venice with Sir Henry Irving. I love the



Flora Zabelle, leading women with Raymond Hitchcock, now playing at the Columbia Theatre.

classics and would be delighted to return to them. I do not dislike vaudeville, but have found the work almost beyond my strength. There are two stage appearances a day, seven days a week, constant traveling, and particularly in my work of mimicry, a terrible strain upon the vocal chords which keeps my throat in bad condition. It has been impossible for me so far this week to sing because of my throat condition. My present Orpheum tour ends in Los Angeles in July and I shall hasten to London to see my baby. He is now two and a half years old and in such delicate health that the doctors would not permit him to come to America with me. I shall appear in London vaudeville during the summer and come back to this country in the fall, either for vaudeville or for my three Shakespearean heroines."

of this company and the poor quality of previous carnival companies is working a handicap for these people who are working northward into Canada. R. STELTER.

## American Manager Under Bonds

LONDON, May 23.—J. Salter Hansen, the American theatrical manager, was bound over today in surties of \$10,000 to keep the peace for a year when brought up at Bow street police station on remand on the charge of threatening Arthur Bouchier, an English actor-manager, in connection with the production of a new play. Mr. Bouchier testified that Mr. Hansen had threatened to "mash his face in."

## Richmond Will Have Another Theatre

RICHMOND, May 23.—The deal by which a theatrical syndicate has obtained seventy-five feet frontage on Macdonald Avenue, near Eighth Street, from B. H. Griffin and C. M. Berry for a large theatre, is one of the largest of the year here. The theatre will cost \$40,000 and will seat 1500 people, being the finest here. The entire frontage will be occupied

by the building, which will be two stories in height. The space on each side of the wide entrance will be leased for stores. The land brought \$30,000.

## Shuberts to Have Hippo- drome Here

John Cort left Wednesday morning for his farm near Seattle and will return to New York August 1st after three days spent here. Mr. Cort has been commissioned by the Merrs, Shubert to select a site here for a hippodrome, which will duplicate their New York Hippodrome. The vast amphitheatre will cover a block in area, and Cort hopes to settle upon the site before many weeks. It is contemplated to run the hippodrome shows during the entire period that the Panama-Pacific Exposition is in operation. The theatrical magnate believes that this ought to be the biggest amusement enterprise in connection with the exposition. During the summer of 1915, the Cort Theatre will house the Winter Garden show. Something like 600 performers and stage hands will be required in the putting on of the hippodrome entertainment. The famous plunging elephants and horses will be brought here and an enormous tank will be erected for them.



# THE SAN FRANCISCO DRAMATIC REVIEW

Music and Drama

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No. 16—Vol. XXVIII—New Series



**John L.  
Kearney**

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the No. 1 Company of  
The Affiliated Amuse-  
ment Co. playing The  
Time, the Place and the  
Girl; The Honeymoon  
Trail; The Mayor of  
Tokio, and The Girl  
Question.*

Terkelson & Henry, Photo.

**DRAMATIC**

**VAUDEVILLE**



## A School of Acting!—If Not, Why Not?

At the present moment the drama lies at death's door; in most of the theatres the banal, or the claptrap, rules so tyrannically that the faint of heart might well despair of ever again seeing sound, good work well done, or a play played—"for its own sake."

Now for a national drama of any importance there are three vitally necessary ingredients:

First. Playwright filled with the spirit of the times, keen of analysis, eager for beauty of expression, and, above all, possessed of a good technique.

Second. Actors of intelligence, education and thought.

Third. Production.

And the greatest of these requisites is production.

Much may be done with a crude play and inexperienced actors, possibly, if the producer has the four necessary qualities—insight, tact, imagination and patience. But the most beautiful play can be killed as dead as mutton by the average unimaginative, dry-as-dust stage manager who is dignified with the name of producer, merely because very few people know the difference between stage management and the other rarer article.

The producer is, like the poet, born, not made. And his sign manual is the power to achieve wonderful results by very simple means.

It is not really necessary to spend thousands of dollars over a sunset to show an audience a beautiful effect. Moreover, after the first five seconds of shock any intelligent audience accepts the scenery with calm and settles down to the bill of fare, which is, after all, the play and its interpretation.

Now the average producer generally starts operations with one central idea when a luckless author's work is turned over to his tender mercies, and that idea is embodied in the word *Punch*.

And a rare *Judy* show he makes of most plays. *Punch* (detestable word), which is the death blow to any delicate work, is, indeed, responsible for more failures than one likes to count. *Punch*, unfortunately, is now rapidly taking the place of climax in the laps of the theatre. Climax, which never was rough and ready, but thought out and worked up to. Climax, which came down to us through the ages. Examine the works of the early Greeks: see the value of cumulative effect in their plays. Trace climax through the French drama; observe it in the classic comedies of England of the Restoration and the eighteenth century; and then ask why modern American dramatists are cut and slashed by ignorant brains and bidden to "get the *Punch*," when climax is what needed and is what all intelligent writers are aiming at.

To take one instance as an example of this. The tradition of the star system is one of the most pernicious ever evolved; not one single quality in its favor can be urged. The system itself is manifestly bad for a play. For where one man or woman so overshadows the rest of the cast it must of necessity destroy the balance of any work so delicately balanced as a well written play should be. The modern trend is much more towards good plays, well acted all round.

It would appear that "stars" rarely possess a sense of the ridiculous and that Miss So and So should rob Mr. Such and Such of a line here and there, or appropriate a good speech there, is not only natural, but to be commended, on the principle that no one comes to see the play, but So and So, in capitals, and electric lights is the attraction.

So, from this point of view, the author (unhappy wight) can have no objection to swapping speeches; he had no reason for putting certain words in certain characters' mouths, not he. Away with the absurd and affected notion. The fact is there is a laugh to be gained by Miss So and So bagging Mr. Such and Such's lines—a laugh for Miss So and So. And that's all there is about it.

But there can be no serious national drama as long as this violent highway robbery is permitted. Such action can only lead to confusion, or worse. The author becomes discouraged and careless; no longer tries to get his effects artistically, and merely writes "paying stuff," which cannot, from its very nature, live for any length of time.

Moreover, in the long run the star system ruins acting as an art. For among its unwritten laws is one more honored in the observance than the breach—that it is criminal to play up to the star in any way. And so it follows that the actor is chosen for two considerations only, "type" and "support"; is not allowed to use his brains or the center of the stage and generally ceases to amount to anything. How much intelligent and experienced artists may suffer at the hands of "star" producers is little realized. And that the "support" should be blamed for an effect for which they are not responsible is not just. The motto of every theatrical manager should be, "give everyone a chance and engage competent artists."

As to the speaking of verse and prose—these be lost arts. To the average mind verse and prose are only words—words—words. And any word is as good as another. And if the word is unusual; never mind if it is the only possible, right way to express the idea, and like *Barrie's Sentimental Tommy*, the author has hunted for hours to find just the exact shade of meaning and expression, call it "high brow" and cut it out.

Finally, diction, gesture and deportment should be considered. The young artist should be trained carefully in all these branches of his art. How often now is the eye offended by the sight of an ugly, slouching walk, or crude gestures that mean nothing. Who of the present day can walk with the grace of an *Ellen Terry*, or speak with the pure diction of a *Forbes Robertson*? And yet such grace and diction should be within the power of most players. No serious artist should rely on personality alone to carry him through.

Application and hard work are needed to make the artist. For America today in the theatrical world there should be one watchword, and it should be "All for the play," and not, as it is so frequently now, "Each for himself and the devil for the hindmost."

The above is a portion of an admirable article reprinted in the *New York Dramatic Mirror* from the *Brooklyn Daily Eagle*. It suggests a saying current among many stage directors: "I am not conducting a school of acting at my rehearsals." A stage director with this as his guiding principle becomes a mere mechanician. His work results in the skeleton of a drama. But when you have the mechanics of your play you have only begun. Even granting, for the sake of argument, his ideal condition which rarely obtains in practice, that each of his actors is a competent artist, his resulting performance will contain as many points of view as there are people in his cast. But when we consider the practical state of affairs, when we consider how rare it is to find an actor with a broad knowledge of his art it is easy to see why so many performances, with this sort of directors, seem so hasty and inadequate. It must also be recognized that the actor cannot see himself. The stage director must therefore be his critic, and correct his deficiencies. He must modify the warring points of view and mold them to his own. He must be prepared to explain fully his reasons for everything he does, so that the players' rendering will not be a mere parroting of the director, but will show the ring of conviction. This is a most important point. Too often the director's ruling is incorrect or hasty, and the actor made to speak a line in a way that he knows is wrong. Is it not clearly impossible for him to carry conviction to his auditors in such a case? The mad rush to get plays to fill the too numerous theatres of New York is responsible for a haste that has killed many a good play. The insistence in the search for types—of course if haste be necessary, the manager is excusable in looking for types. Experience has

taught him that the average person applying for an engagement is unacquainted with the rudiments of his art. In which case the producer will be compelled to instruct him in every move and inflection, in a word, to do his thinking for him. Naturally, the manager prefers to select the man that is going to "look the part," at least, thus disposing of an important factor in advance. But, if the managers could or would be willing to devote a proper time to properly produce a play, they would be better able to weed out the incompetents and provide more competent casts. There is too much fear that the public will find the offering "over their heads." Clearly, if points are muddled and missed, audiences cannot be expected to see them. There are points, of course, that are so obvious that they require no particular elaboration for the audience to appreciate them. This is one of the chief reasons for the popular idea that audiences are composed of dunces. And until the producers can learn to present their ideas in unmistakable terms their audiences are apt to present the same appearance to the people on the wrong side of the footlights. The producer who says that he is not running a school of acting is clearly lacking in one of the most important requisites of a director, patience. I might add to that, another requisite from the article above quoted, tact. It is hardly patent or tactful to assume that the actor who does not immediately get the producer's point of view is incompetent. The actor is a sensitive person and can be led much more easily than driven. If competent producers would take more time to patiently teach the beginners, actors would become more competent. And so far as schools of acting are concerned, in the opinion of a large and increasing number of people, "there ain't no such animal."

### Personal Mention

WILLIAM RAYMOND and Robert Buchanan opened with the Zeno-Douglas Company last Monday.

GUSTAV FROHMAN, who is managing Blanche Bates for his brother Charles Frohman, is one of the best-known of the older generation of managers, and he has handled nearly every star of prominence in this country. Mr. Frohman is a good bit of an athlete and one of the best judges of plays.

CHARLES BRYANT, who is the Dr. Meyer Isaacson with Nazimova in her production of *Bella Donna*, was the original Mahoud Baroudi in the London production which was made at the St. James Theatre a year ago this spring, by Sir George Alexander and Mrs. Patrick Campbell. Mr. Bryant is an ardent golfer and holds a number of English records.

JAMES McMILLAN, an old-time advertising man about the theatres here, was taken to the City and County Hospital early last week, suffering from cirrhosis of the liver. About the same time, William Howard, another well-known man connected with the theatrics, was stricken at the Bay State Hotel and also taken to the City and County Hospital. His trouble was gastric hemorrhage.

ROBERT HICHENS, whose book *Bella Donna* has been dramatized and in which Nazimova is playing, is generally known to the reading public as a successful novelist, and yet he has dabbled in the drama, for he collaborated with Wilson Barrett in *The Daughters of Babylon*, and was also co-dramatist of *Becky Sharp* and *The Medicine Man*. His other story, *The Garden of Allah*, as well as *The Call of the Blood* and *The Spell of Egypt*, have all attracted wide attention.



## Dates Ahead

**ARE YOU A CROOK?** (H. H. Frazer, Mgr.)—New York, April 28, definite.

**AFFILIATED AMUSEMENT COMPANY** (No. 1)—Stockton, June 7-21.

**BISHOP'S PLAYERS.**—In stock, the Liberty Playhouse, Oakland.

**ED. REDMOND STOCK.**—Sacramento, indefinite.

**EDDIE FOY** (Werba & Luescher; Louis White, mgr.; A. W. Bachler, bus. mgr.)—Tacoma, June 8; Everett, 9; Bellingham, 10; New Westminster, B. C., 11; Victoria, 12; Vancouver, 13-14; Calgary, 16-18; Edmonton, 19-21; Saskatoon, 23-25; Regina, 26-27; Brandon, 28; Winnipeg, 30-July 5.

**FINE FEATHERS** (H. H. Frazer, mgr.; Chas. Hertzman, adv.)—Seattle, June 14; Everett, 15; Bellingham, 16; Victoria, 17-18; Vancouver, 19.

**LAURETTE TAYLOR** in **PEG O' MY HEART** (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

**MOROSCO STOCK CO.**—Los Angeles.

**REX PLAYERS.**—Coalingo, June 1 and week; Hanford, 8 and week. **ROSE STAHL** (Ollie Alger, bus. mgr.)—Brandon, June 7; Winnipeg, 11; Duluth, 13-14; Minneapolis, 15-18; St. Paul, 19-21.

**SOUTHERN STOCK CO.** (Marion & Spaulding).—Sacramento, indefinite.

## Broadhurst Says English Plays Have No Punch

Last month capped the climax for bad business in the London metropolis. According to George Broadhurst, the British drama is suffering from anemia and is in desperate straits. Bought and Paid For is the one big hit of the day in London. Seven playhouses report that average business during the week was fifteen pounds per night, roughly \$75 a performance, and such receipts at a West End theatre mean very heavy losses, in fact it does not pay to keep the houses open. Mr. Broadhurst diagnoses the trouble as "dramatic anemia," caused by the insistence of actor-managers upon catering to ultra-fashionable patronage. He says: "There is not a play at present running in London that in my opinion would stand the rigors of the transatlantic voyage. The demands of the actor-managers on the English dramatists are all for something which would please Lady Mary who sits in the stalls, and there is no consideration for what the pit and gallery want. The dramatists must not displease Lady Mary and hence their plays have become tepid. They lack vigor and punch. They have degenerated into mere conversations without situations or action. The result is that the theatre public, which still exists, is not going to the theatres, but is turning to the music halls and musical comedies. Nevertheless they want to see real plays. The fact that they are very anxious to see them is evidenced by the revival of Diplomacy, which is a real play. During the revival of this play recently the audience became wildly enthusiastic. To my mind this illus-


trates both the desire which is growing stronger every day on the part of the big theatregoing public of London to see plays that are real plays and their resentment at being asked to listen to more anæmic dialogue. This growing intolerance at the present run of theatrical wares does not exempt even such public favorites as Sir Herbert Beerbohm Tree from strong outbursts of indignation on the part of the gallery and pit. On the first night of his The Happy Island the occupants of the pit and gallery not only indulged in boos to their hearts' content, but they emphatically shouted that the piece was 'rubbish.'

## Drama League's Work

The importance and usefulness of The Drama League of America is constantly growing. It is getting a decided foothold in the West. Brander Mathews, of Columbia University, Mr. Baker, of Harvard, Clapton, Hamilton and several others, experts in their line, make up the published lists of suggested reading. This alone is worth the dollar a year, as these men choose from a broad knowledge and intimate acquaintance with the world of letters. Another list issued by the League headquarters is of published plays, English and foreign. To know which plays may be read, where to buy them and how much they cost is often convenient information hard to obtain. A recent lecturer in the Drama League subject ventured the opinion that the keen appreciation of the French public for everything dramatic arises from its habit of reading plays. A successful play is published within ten days of its premier, in the two dramatic newspapers of Paris, or in a paper-covered edition that may be purchased for a small sum. Far from destroying the zest for the theatre, the playgoer, thus prepared, goes with a ready intelligence keyed to enjoy. The Drama League urges the reading of plays. The most interesting way to read is in small informal groups where there may be free discussion. Several results follow. One is to dissociate the actor from the play. We are likely to think that a clever actor makes the play; at times, too, it seems that the play makes the actor. A familiarity with the printed text develops a thousand points of new interest, a new sense of what is due both actor and playwright. Only lately the League has taken over the Drama Magazine, a quarterly containing interesting news of the stage in all countries, and also in each number a translated play. To members of the Drama League this magazine is \$2.00 a year, to others, \$3.00. Another way of realizing on the investment of a dollar a year!

## Stage Mix-Ups

Last week was an eventful one for the American Hippodrome Theatre. In the middle of the week Pat Kelly lost his footing during a comedy scene and fell upon the stage, breaking both wrists. Jack Bayle, the leading man, happened to be standing next to him and was blamed for it. The following night Kelly was unable to appear and Mrs. Kelly came down to the theatre in a disturbed state of mind. She attacked Jack Bayle, cutting him over the head with an umbrella. The next day Bayle



**BIRD OF PARADISE** Laurette Taylor in  
By Richard Walton Tully  
**THE MONEY MOON** PEG O' MY HEART  
By Hartley Manners  
**THE FOX** By Lee Arthur  
In Preparation  
Nat C. Goodwin in  
**GAUNTLET'S PRIDE** and others By Paul Armstrong

**The Majestic Theatre**  
Los Angeles, Cal., Broadway, near Ninth. The leading theatre of Los Angeles, playing only the best attractions touring from New York and Chicago.

**Morosco's Burbank Theatre**  
Los Angeles, Cal., Main, near Sixth. The leading stock theatre of the world. Playing new productions; all records have been broken at this house.

**Lyceum Theatre**  
Los Angeles, Cal., Spring Street, near Second. Devoted to melodrama.

**The Morosco Theatre**  
Los Angeles, Cal., Broadway, near Eighth. This theatre will be devoted to first productions, with an especially selected cast. It will be the only theatre of its kind in the west.

had Mrs. Kelly in court for assault and battery, and she was fined \$10. Bayle and his wife, who was soubrette of the company, quit the Goewey forces in the middle of the week. Jim Magrath was left alone to carry the comedy honors. Saturday night the last of the old show, was filled with excitement. Magrath was overtrained in his comedy and insisted upon singing his solos from the top of the piano instead of the stage. He also tapped Ray Duncan on the right cheek so gently that he nearly landed in the musicians' pit. Even the show girls were affected by the atmosphere and found it very difficult to dance without laughing. Talk about your Hippodrome acts, this was the best of the bunch.

## Correspondence

**FRESNO, June 5.**—June 2, Barton Opera House, Frances Starr in The Case of Becky. Plaza Airdome, the new house that will this summer care for the acts that the Empress has been running, has a strong opening bill, consisting of the Great Martyne, feature novelty spectacular dancing act; The Merrywells, comedy, singing, talking, dancing and novelty military act; Great Four Bazaros, Russian whirlwind dancers; Mrs. Doherty's Poodles, highly educated canines, and Chas. Hasty, The Hoosier Boy. Princess: Bryce Howatson company in tabloid drama and comedy presents Ambition for Sunday, Monday and Tuesday, and on Wednesday, Dealers in Green Goods. They plan to follow this in rapid succession with Are You a Burglar? Outwitted, and other high-class offerings. Howatson, Daisy Swaybelle and Elliott are clever, but business is very bad, and it is doubtful whether the house will keep open at this rate for another week.

**VANCOUVER, June 5.**—Imperial, June 2: Mme. Nazimova in Bella Donna. June 3, Blanche Bates in The Witness for the Defence. Empress: Walter Sanford's players in A Tale of Two Cities. Avenue: The Avalanche. The Del S. Lawrence Stock Co. are offering this play, admirably cast and staged. The powerful leading roles of John and Helen Grey are in the capable hands of Del Lawrence and Maude Leone. Alf. Layne has a congenial part as the old lawyer, and Louis Aucker is in his element as the astute rascal. Ethel Corley has a splendid opportunity to show her ability, and Daisy D'Avra, Dimple Kelton and Minnie Townsend have good roles. Howard Russell, Erman Searey and Edward Lawrence handle other important roles and the minor parts fill in nicely. Pantages: Feature

## The Butler-Nelke Academy of Dramatic Arts

Now located in the Alcazar Theatre Bldg. (O'Farrell Street, bet. Powell and Mason). Most complete and thoroughly equipped dramatic school on the Pacific Coast. Courses in Dramatic Art, Voice Development, Vocal Expression, Pantomime, Literature, French, Dancing, Fencing and Make-up. Amateur clubs rehearsed; entertainments furnished. Send for catalog. Miriam Nelke, director; Fred J. Butler, principal (stage director Alcazar Theatre).

acts for the week are the Five Ferris Wheel Girls and Willie Zimmerman. Panama: Charles Royal Players in tabloid drama and comedy. The Sheriff's Sacrifice, Straightening a Crook (in which Edythe Elliott has one of her best characterizations), and Ole Olson are being given the first three nights. For the balance of the week, Brown's in Town, and other plays not yet announced at this writing, will fill out the week. Columbia Theatre: Monday, Tuesday, Wednesday—Frede West & Co., The American Venus, Moore and Brownie, The Musical Brobbs, Edward Hill. Thursday, Friday, Saturday—Four Comedy Acrobatic Cyclists, Mr. Nutts, Musical Webster, The Orpheus Duo, Pierce Sisters.

**SPOKANE, June 5.**—Auditorium, June 4: Della Clarke in Introduce Me. 4-6, Howe Motion Pictures. Orpheum: The Eight Palace Girls are the headliners for the week and in connection are Norton and Nicholson in a comedy sketch, A Dramatic Cartoon; Jones and Sylvester, in songs and patter; The Five Musical Germans; Miss Mike Berwin, violinist, in repertoire; D. S. Melvin, in comedy, songs, dances and patter; Goyt Trio, and the fox terrier, Daisy, in acrobatic feats.

## Spotlights

A. E. W. Mason is the author of the four-act play, The Witness for the Defence, in which Blanche Bates is making a special tour under the management of Charles Frohman. This play was first produced in London, and then at the Empire Theatre in New York. Ethel Barrymore appeared in the piece which was unavoidably given for a comparatively short time because of Miss Barrymore's illness; it was never, in fact, acted in any other large city except New York. Miss Bates has, accordingly, practically the entire country before her for her tour in The Witness for the Defence.

The Kinemacolor pictures taken in the Balkans while the Allies were in conflict with Turkey are said to be marvelous, and attracting enormous audiences throughout the East where they are being given in conjunction with the Kinemacolor pictures of the Panama Canal. They will be shown at the Columbia this summer.



## Live News of Live Wires in Vaudeville

Sam Blair is one of the busy men in the local theatrical world, he is also going to take a plunge in vaudeville, and is preparing a few girl acts for this vicinity.

Marjorie Manderville will hear something to her advantage by communicating with June Roberts and Company, now touring the Pantages circuit, Oakland this week.

Lillian Sutherland and Jack Curtis created their usual fine impression at the Broadway Theatre, Oakland, this week. They will play some of Fisher's time after completing their Bert Levey contracts, after which they will probably accept one of many offers for musical comedy.

Puerl Wilkerson has finally succeeded in getting judgment against A. Ottinger and others who were associated in the Wilkerson Minstrels in 1908 for back salaries due performers of that organization. Among those who are interested are Al Jolson, Will Oakland and other well-known stars.

Jules Simpson has been appointed the representative for the Rickard's Australian circuit, by Hugh Mac Intosh, who was a visitor in the city last week. This necessitated the resignation of Mr. Simpson from the Brennan-Fuller circuit.

Sam Blair and Jules Simpson shook hands in the Portola-Louvre and buried the hatchet. This is good news and their numerous friends are rejoicing.

Sid Grauman gave Ella Weston and her friends a dinner party Tuesday night at the Portola-Louvre.

Helen Drew, who is under the management of Bob Hazel, will open at the local Pantages house next Sunday.

Bernard Eckhardt opened at the Portola Theatre this week. He has played all of Fisher's time. Mr. Eckhardt has one of the best musical acts seen here in a long time.

Bert Levey left last week for a visit in his southern territory. He will take in Arizona and New Mexico, with possibly a trip to Texas.

Rose and Winslow have arrived from Denver and opened for Bert Levey at the Portola Theatre, and they scored a big hit.

Marjorie Manderville will hear something to her advantage by communicating with June Roberts and Company, now touring the Pantages circuit, L. A. next week.

Theresa Sweeney, recently with The Elliotts, has left the Trio and has joined Jack McClellan's Tabloid Opera Troupe. Mr. and Mrs. Elliott continue on the Pantages time and are meeting with the usual success as a double.

It is rumored that Sid Grauman will be married in the near future to a New York heiress. O you Sid!

Harry Bonnell, local theatrical newspaper scribe, has been recently commissioned by Julius Steger, the Or-



Frank Harrington

This good looking and clever young chap has the advantage over most actors in being able to shine in both dramatic and musical work. He was last season playing one of the principal light comedy parts with May Robson and this season has stayed on the Coast appearing in musical comedy and vaudeville. At present he is a member of the Harmony Boys, who are successfully filling dates in this state.

Bothwell Browne, who scored such a tremendous hit at the Empress this week, will open a school of stagecraft in this city at 2426 Pine Street.

Clara Howard, who is so successfully playing the Pantages circuit, stopped the show Sunday night at Oakland. That certainly is going some for Oakland.

When arraigned in Judge Robert Edgar's court in Berkeley the morning of June 4, Rose Armbruster, alias Ruth Williams and Rose Stewart, was held to answer in the Superior Court on a charge of burglary. Her bail was fixed at \$1000, and, as she could not furnish it, she will remain in jail. The girl has confessed to the robbery of valuables from several local residences. She was formerly an entertainer in Oakland and later a member of a stock company. After leaving the theatrical company she states that she could not find work and was compelled to steal to obtain food. When first brought before the court, she declared that her name was Ruth Williams, but being asked if that was her real name, she replied in the negative, giving her true name as Rose Armbruster.

Jack London, the author, will enact in motion pictures all of his novels and shot stories, giving them, in his red-blooded manner, "the punch" that has made his stories famous. He has completed a deal by which a Los Angeles concern gets the exclusive use of London's stories in motion pictures all over the world. "I have just completed a deal," said Mr. London, "by which I shall appear as the leading actor in all my own short stories and novels dramatized into motion pictures. I am going into the pictures to give them the punch that

## PEARL GILMAN

Miss Gilman is the daintiest of little misses, possessing a slender, girlish figure, beautifully chiselled features of the classic type, laughing brown eyes, and chestnut hair—and the most fascinating lisp imaginable. Her voice is delightfully fresh and bell-like in quality, and she handles it easily. The "little bird" in her throat twitters and trills an aria from some light opera or the very latest rag or a crooning love song. ("Journal," Portland, Ore.)

is almost impossible to communicate to another."

Mrs. Will H. Armstrong (Dorothy Dale) has returned from New York and is living in San Francisco with her baby daughter. Will Armstrong will close with the Armstrong Follies in San Diego and he and Mrs. Armstrong will play the old act over the big time.

Catherine Countiss, upon the conclusion of her spring tour in vaudeville, has signed contracts with Martin Beck for her appearance in dramatic playlets for a twenty-five weeks' tour of the Orpheum circuit, commencing September 7 and extending to the Pacific Coast where she has exceptional popularity. The Eastern United Booking office time will be taken up upon her return next March. Miss Countiss has re-engaged the company associated with her for her vaudeville debut at Keith's Union Square Theatre, New York, last March, including John W. Lott, formerly leading man with Amelia Bingham, Rene Noel, the model in H. W. Savage's production of The Million; James Hyde, and the remarkable child-actor, Master Macomber, who has supported Henrietta Crosman, Richard Bennett, Charles Cherry, Marie Doro and other well-known stars.

Dorothy Rogers, an eccentric English comedienne, will be at the Empress shortly.

Hazel Bess Laugenour, swimmer, who started her career here at Pantages, has run up against the Philadelphia police. Hazel is a plump figure in her swimming tights and a few wiggles she indulges in to show how the tango should be danced, how the tango should be danced, was too much for the Quaker police.

Manager Goewey is slowly dispelling the hoodoo which has had a strangle hold on this house for the past two years. And Harry Bernard and his excellent company is helping him do it. Bernard seems to be a real mascot for Market Street run down theatres. In his company are such well-known people as Jim Rowe, Gene Gorman, Lillian Shattuck, Harry Hallan, Jeri Gerard. The bill is McCabe in Paris. Black Barton gives a pleasing performance in a specialty.

Jno. J. McCloskey, a well-known vaudeville and carnival manager of Minnesota who has spent the winter in California, returned home Thursday. He may bring a big car show out to the coast this winter.

Harry Hallen is to join Jacobs and Carter in Stockton tomorrow.

Ray Thompson's High School Horses will be an attraction at the Empress in a few weeks.

## Bookings

At the Sullivan & Considine, San Francisco office, through Wm. P. Reese, their sole booking agent, for week of June 8, 1913.

EMPRESS, San Francisco—Van Cleve, Denton and Pete; Fred H. Elliott; Vincent and Lorne; Four Melody Monarchs; Hal Stephens and Company; Nathaniel Trio. EMPRESS, Los Angeles—Leigh and La Grace;

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Lillian Seiger

Lillian Seiger, of the Portola Louvre staff of artists, is some attraction, believe us! She has a magnetic and alluring personality.

Jere Sanford; Hayden Stephenson and Company; Marguerite; Waterbury Bros. and Tenny; Joe Fenton's Athletes. EMPRESS, Sal Lake (June 11)—Hall and Clark Marie Lavarre; Ernest Rackett; M. and Mrs. Mark Murphy; Vilmo Westony; Slayman Ali's Arabs. EMPRESS—Pueblo-Colorado Springs—The Waytes; Just Right; Kenny and Hollis; Aeroplane Girls; Carbare Trio; The New Leader. EMPRESS—Sacramento—W. C. Hoefler; Lillian Holmes; Broughton and Turner; A. Herman; Frank Stafford and Company; Moffat-La Reine and Company. EMPRESS, San Diego—Major and Phil Roy; Signa; Joe Kelsey; Trapping Santa Claus; Holme and Wells; Joe Boganny Troup. EMPRESS, Denver—Clairmont Bros.; Pla Trio; Valentine Vox; La Vine-Cimaron Trio; Marie Russell My Lady's Fans. EMPRESS, Kansas City—Stith and Garnier; Paddock and Paddock; Three Varsity Fellows; Mr. and Mrs. Caulfield Neil McKinley; Pattee's Diving Girl



## Oliver Morosco Will Now Build a Theatre in Chicago, and Max Figman Longs for the Snap of Moving Picture Success

LOS ANGELES, June 4.—Mr. Morosco has again left for New York and there will probably be news in plenty within a few days. The last bit was to the effect that he proposes building in Chicago. \*

\* Max Figman has become inoculated with the moving-picture fever and has gone into partnership with Messrs. Lowen of the Century Theatre. Upon the close of Mr. Figman's present season they will commence operations out of Hollywood way. \*\*\* Two interesting occasions in New York will be the competition between our own Blanche Hall and Eva Leoniar Bayne at rehearsals for the part of Peg o' My Heart, which will be sent out on the road next season. \*\*\* Urgent call came from Chicago last week for Olga Steck for The Tik Tok Man, but he could not be found. Last heard of was motoring through Arizona.

\* \* \* Florence Reed has closed her engagement at the Morosco and left for the Maine woods to rest before her next season's work. Malcom Williams has also closed with Morosco and left for New York. \* \* \*

The Mission Play closed on Sunday and all players are taking a well-earned rest. \* \* \* Mrs. Walter Browne and daughter, Dorothy, are guests at the Alexandria Hotel, having made the trip from New York to Los Angeles to see the production of Everywoman, which performance is very dear to Mrs. Browne as it is the last thing from the pen of her husband, Walter Browne. \*\*\* A revival of The Fox, with its splendid stage setting, is in rehearsal for next week. In the play Byron Beasley will again return to the Burbank stage. \* \* \*

Lewis Store has gone to Denver for summer engagement at Elitch's garden. \* \* \* The Little Theatre project is again before public notice. Mr. Egan met with the committee and submitted an offer to rent the theatre in his new building, in which the theatre will be designed in the plan of the New York Little Theatre. Mr. Blackwood has proffered his services as manager. The plans include a large green room and a ball room, which will be open to the use of subscribers to the fund.

BURBANK.—Again the Burbank offers resound with laughter, long and loud, for C. O. D. is overflowing with absurd situations, amusing characters and clever nonsense. There are enough city chaps, farmers' daughters and irate wives, to stir the farce into a good live musical comedy if the author had so chosen, but as C. O. D. stands it is farce, and clever farce at that. C. O. Darrington, C. O. Drudge and C. O. Dumberry are a gay trio, as portrayed by Forest Stanley, Thos. McLarnie and Morgan Wallace, and when they are trained-wrecked upon a farm, where the farmer has been able to raise, besides a bumptious crop, three charming daughters, the fun begins. The wives arrive unexpectedly, accompanied by three flirt-

atious youths, and the fun waxes fast and furious and grows into a tangle within a tangle, wherein wrong bedrooms, wrong husbands and intruding wives are very cleverly handled. Beatrice Nichols, Selma Paley and Enid Markey are three charming farmer's daughters. Donald Bowles, Richard Sterling and Gordon Davis figure prominently as the city chaps, Harold, Percy and Clarence. Grace Travers, Sharon Campbell and Bessie Tannehill, as the three wives, contribute largely to the success and laughter. Jas. Corrigan, Jack Belgrave, H. S. Duffield and William Colvin give the best of their comedy talent, and C. O. D. is an howling success.

CENTURY.—Heinze's Enemy is the title of the offering of the Century this week, but what's in a name, and it serves to carry Jules Mendel and his particular brand of humor from specialty to specialty to enhance the joy of those present. Frank Lloyd walks away with the honors in an imitation of Harry Lauder. Frances White has several new songs to increase her popularity. Al. Franks and Earl Hall are able assistants to the cause of laughter, and the chorus are there with their picturesque assistance in song and dance and some sensational high diving.

EMPRESS.—Joe Boganny's Lunatic Bakers is one of the best acts of the sort in vaudeville. These nimble acrobats and contortionists make their appearance through the bake oven in a bake shop. Fred Holmes and Lulu Wells sing, dance and joke and are more than ordinarily attractive. Joe Kelsey is a handsome chap, whose voice is good and whose personality wins instant approval. Trapping Santa Claus is a rather clever little playlet, enlivened by the clever acting of little Gaddie Hayes. The Major and Phil Roy do some rather interesting balancing stunts, which demolish the china and create much laughter.

LYCEUM.—Lonesome Town runs on another week and will be a farewell—positively—for the ever-popular comedians, Kolb and Dill. Chico Charley and Bakersfield Phil are two of their best creations and will live long. Sidney de Gray, Velma Steck and Bud Duncan lend able assistance and a sprightly chorus cavorts delightfully in the background.

MAJESTIC.—Walter Browne's beautiful allegory, Everywoman, might well be called truth in all that the word means. The old morality play is brought down to date and life as we see it today, the good and the sordidness in those we meet and learn to know, touched with a bit of satire, stately humor—is all so brilliantly told. Everywoman, in her quest of Love, accompanied by Youth, Beauty and Modesty, finds the path leads from her home, on through a path of brilliant light, flashing jewels, faunting attention, temptation and, most of all, sham. All this time she is despising Truth, but glad at last to be led by the

misshapen creature to Love, awaiting her on her own hearthstone. Then, as her eyes see clearly, she finds that this crippled creature, Truth, is strong and beautiful standing before her. Adele Blood, the Everywoman, is a beautiful woman, who invests the role with sympathy and dignity. H. Cooper Cliffe, as Nobody, is superb. Impressive in appearance, with a splendid speaking voice, he delivers the lines with a degree of perfection. Charlotte Van Wickle, as Conscience, is sweet of voice and manner. Wealth, played by Nestor Lennon, Kathleen Kerrigan as Truth, Clyde Benson and L. J. Long as the theatrical managers, together with many other excellently handled roles, add interest to this splendid production. The company is large, costuming attractive, and the combination of satire, philosophy and musical fantasy is a gorgeous spectacle.

MOROSCO.—Of the "class" that exists "below stairs" as well as in the drawing room, Mr. Barrie delightfully tells us in Admiral Crichton. Who so well able to poke fun at all the customs, conventionalities and pretensions of the upper classes, as Barrie. The story deals with the Earl of Loam and his very liberal ideas concerning his servants, which is not relished at all by his family. The butler of this honorable household, one Crichton, is a philosopher to some extent and a firm believer in "what's natural, is right." William Desmond as Crichton does quite the best piece of acting in this of his many roles played here. There is an appalling dignity, a sly bit of superiority, and he plays in the same key throughout the piece. Harrison Hunter plays the Hon. Earnest Wooley with much talent and a lisp. Howard Scott is delightful as the aristocrat of the liberal ideas. Frances Ring is a most charming and bewitching Lady Mary. Grace Valentine, who falls into character work so happily, plays Tweenie, making it one of the pleasantest memories of the performance. Florence Oberle is most satisfactory as Lady Brockelhurst. Chas. Ruggles is a good Lord Brockelhurst and Richard Barbee plays well in the role of John Trehuren. The stage settings are elaborate and most artistically carried out.

ORPHEUM.—Lydia Barry, of the famous Barry family, returns to display her ability to go it alone, singing a few daring songs and offering some clever characterizations. Don, the talking dog, calls for some activity on the part of the imagination. Billy's Tombstones, once spread out into a three-act farce, has again shrunk to a vaudeville sketch, and still holds plenty of comedy. Atchison-Ely is a clever comedian and is well supported by Vida Reed, Winfred Winters, J. Broderick, Jas. Gould and Charles Clingston. Ben Lunn, an erstwhile "pianophiend," labors hard to please, apparently succeeding. Pretty and dainty are the Curzon sisters, who spin through the air suspended by their teeth in a thrilling and artistic fashion. Jules Steger in Justice, the Arnaunt Bros. and Teschow's trained cats are the holdovers.

MASON.—To view the wonderful, picturesque Hawaiian pictures is almost equal to a trip through the islands. The Hawaiian in his

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native environment, as shown through the unfolding of the 6000 feet of film, is of new interest and artistically attractive. Among these, the customs of royalty, the pastimes of the native, such as surf riding, the May-day fetes, the Hula Hula dancers. Then there are the pineapple and sugar-cane industries and the wonderful eruptions of the Kilauea volcanoes—all explained and commented on by a very satisfying lecturer.

Pantages.—Heart Throbs, far fetched, heads the bill of this week. This bit of drama consists of a day's line of trouble in a San Francisco police court. Harlan and Rollinson draw forth music from all sizes and grades of accordions and some instruments not so well known. Madie De Long has a long list of accomplishments, which she uses in a happy way that is irresistible. Her Swede girl is the best. Josephine Callahan in Leaves From the Pages of History, portrays some famous characters, lending a novel touch by voice imitation. Bob Albright has a remarkable range of voice and offers some good imitations of actors. Elsie Kramer heads a company of well-trained gymnasts.

N. B. WARNER.

SAN DIEGO.—Lyceum, June 2: Lyceum stock in The Tenderfoot's Turn. Raymond Whitaker and Julia Gray are seen in the leading parts. Dorothy Raymond, Alice Meyer, Ed. Clisbee, E. H. Dowell, Frank Kelly and Eugene Palette make up a capable supporting company. The story is interesting and put over in good style. Spreckels, June 2: Moving pictures. Pantages, June 2: Laskey's Hoboes; Violet McMillan, the Cinderella of vaudeville; Noble and Brooks, comedy galore; Ella Fondelier and Brother, dancers; Jere McAuliffe, Days of '61. Empress: Slayman Ben Ali's Arabian Hoo Loos; Vilmos Westony, Wagnerian pianist; Marie Lavarre, pet of Parisian music halls; Mr. and Mrs. Mark Murphy, in The Coal Strike; Hall and Clark, in feats of strength; Ernest Rackett, as Richard Carle of vaudeville. Princess: Three Campbells, in Aunt Jerusha's City Visit; Frederick the Great, comedy magician; Seide and Seide, Dutch comedy. Mirror: Lone Star Newsboys' Trio; Brodie and La Pearl, comedy musical artists; Margaret Clark, vocalist.

The Plaza and Rvan Airdomes in Fresno opened the first of the week with pictures and vaudeville.

Professor Maynard Lee Daggy, the well known Chautauquan lecturer and Lyceum reader, left this week for Aberdeen, Washington, to deliver the commencement address before the college there.



## Correspondence

NEW YORK, June 1.—"I want what I want when I want it," sang Harry Leone in the Globe Theatre last Monday. What the brilliant audience wanted was Mlle. Modiste, and, getting it, they expressed undiminished pleasure in that merry musical comedy. It was an unusually distinguished audience for the time of year, and its approval was well worth winning. It was good to hear the delightful work again. Yes, of course, it was Victor Herbert's melodious songs that helped. In addition there were Henry Blossom's clever lyrics and his pungent satire, which are so much better than the same librettist's attempt at sentimental writing. Above all, there was Fritzi Scheff herself as the heroine. Slim of figure, agile of movement, with that old, indescribable smartness in everything she did, the little prima donna evidently returned to her most popular role with as much delight in playing it as the audience did in watching her. Almost a decade ago Mlle. Modiste won its laurels at the Knickerbocker Theatre. It is as melodious as ever and even its humor has retained the old sparkle. Here and there a few allusions to moving pictures, suffragettes and kindred matters show that Mr. Blossom has added occasional new touches. Time has been as kind to Fritzi Scheff as it has been to the comedy. Her figure is that slight, graceful type that modistes delight in. She wears her gowns with an indescribable air. She is vivacious, she is a skilful actress, and more than all, she can really sing. Her vocal work was excellent. There was no disagreeable trill or a passing high note that was above criticism. In the warm welcome extended to old favorites and new in the cast, Victor Herbert and Henry Blossom shared. At the end of the first act both Mr. Herbert and Fritzi Scheff made amusing little speeches. Mr. Blossom's speeches were confined to those he wrote for the characters in the comedy. The best of these were given to Claude Gillingwater, whose Hiram Bent is an old familiar figure. Henry Leone, the Comte de St. Mar, was up to the standard set by his predecessor in the role. C. Morton Horne as Captain Etienne is a distinct gain to the performance. Bertha Holley as the member of Keokuk's Kulture Klub won the usual number of encores. As for the pretty girls in the chorus, they were there with both feet, and with real voices. Mlle. Modiste is welcome. Long life to her! \*\*\* Spring has begun auspiciously at the summer resorts near the city, which are now in full swing in anticipation of the national holiday. \*\*\* At Steeplechase Park, Coney Island, there are amusements beyond count for young people and old, many of them of a harmless, comic nature. An addition there is an enormous swimming pool and other healthful outdoor sports and recreations. \*\*\* Powers' Elephants headed an excellent bill of free vaudeville at Schenck Bros.' Palisades Amusement Park. The Glendale Troupe—three men and one woman—appear in a sensational casting act. Another popular feature is the Dollar Troupe of eight tumblers. Al-

dro and Mitchell have a comedy act on a revolving ladder. It is a well rounded program, with plenty of thrills. \*\*\* The Wonders of Melodia, a new park attraction, proved to be somewhat of a revelation in mechanical harmony, presenting musical clocks, a musical sawmill, flowers that sing and lamps that give forth melody from their chimneys. A puzzling feature is a mammoth pipe organ without a keyboard. The entire exhibition is a genuine novelty and will be made one of the permanent park attractions. \*\*\* Fire and Sword, at Luna, is the most stirring dramatic performance that ever has been given there, and crowds attend daily. In addition there are many new shows and some favorites of past seasons. \*\*\* Popular plays at the popular houses include Adolf Philipp in Auction Penochle at the Grand Opera House, the Corse Payton Stock Co. at the Park in The Great Divide, with Edna Archer Crawford and Claude Payton in the leading roles, the Columbia Burlesquers, with Charles Howard and Nellie Florede at the Columbia; Get-Rich-Quick Wallingford at the Manhattan Opera House; William C. de Mille's The Woman, for the first time in stock, at Keith's Harlem Opera House, with Florence Malone and Lowell Sherman. \*\*\* Everybody is dancing the Tango nowadays. The most graceful exposition of this popular dance is shown by Julia Sanderson and Vernon Castle in The Sunshine Girl at the Knickerbocker Theatre, New York. The other day a well known dancing teacher of the city bought twenty seats as near the stage as possible and confided to the ticket seller that they were for his "tango" class. "I want them to see exactly how the dance ought to be done," he said, "and I don't think that anyone could show them quite as well as Miss Sanderson and Mr. Castle." \*\*\* Billie Burke has scored her second triumph for the year in New York. The first was as Lily Parradell in The "Mind the Paint" Girl, at the Lyceum Theatre, New York, last September. The second was as "Tommy" Belturbet, the girl who grew up as a boy in The Amazons, at the Empire Theatre, New York, on Monday evening, April 28. Both plays are by Sir Arthur Pinero, but the roles are as different as they possibly could be. "By all means go and see Miss Burke in The Amazons," advises the New York Herald, and it adds, "Miss Burke distinctly made good—in trousers she is adorable. The rest of the Metropolitan press made comments along practically the same lines. "Billie Burke is a darling in The Amazons," says Alan Dale. "Billie Burke is a bewitching boy," says the Sun. "Billie Burke is altogether charming," says the World. And so on. The comments on the production of the play were just as enthusiastic. Bigger and better than ever," says the Herald. "A real success," says the World. "No recent revival of a popular play of the past has been

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so successfully accomplished," says the Sun. "It is something that one would be tempted to go to see nightly," says the Press. The Times records that "The audience was moved to repeated and prolonged laughter," and the Evening Telegram declares that "for an evening of real delight you must go to the Empire and see Miss Billie Burke in The Amazons."

GAVIN D. HIGH.

SALT LAKE CITY, June 3.—Decoration Day saw the opening for the season of the resorts, one and all. Saltair, with its salt water bathing and immense dancing floor as drawing features, did a big business, though the jams that usually gather on the opening day were missing. Lagoon did only a meager business, due to the excessive fare to get to that garden spot and lack of special features. Majestic Park (old Salt Palace) is this season under new management, John E. Langford having taken over the same. The old roller coaster and other attractions in the immediate vicinity have been dismantled to make room for an usually large dance hall, now in course of construction. The Campbell Carnival Co., with its 15 varied attractions, furnished diversion to those who can enjoy that class of entertainment, and Harry Heagren's string of pedal-pushers furnished an excellent program at the famous saucer. Wandamere was all decked out for the occasion and had a goodly crowd in attendance. Although Manager Pyper booked the Savage production of Everywoman for an entire week, the town turned out in fine order, and the ten performances given were to appreciative audiences. The play is in five acts and four scenes well mounted, though little attention is expected to be given to the mountings, the ability of the various members picked to personify the moods, passions, conditions and whims of woman, being relied upon to fully compensate the author's desires. The piece carries a big company and is really a combination of musical comedy and drama, for it carries a full chorus and music of the highest order is rendered to the accompaniment of a well-selected orchestra carried with the show. Adele Blood and Elsie Jane Wilson alternate in the leading role of Everywoman, each doing splendid work and rising to extreme heights in the dramatic moments. Every individual in the large cast is well selected and specially fitted to play his particular part to a nicety. The Utah Conservatory of Music is presenting for the first two days of this week, Cavalleria Rusticana, with Della Daynes Hills, Lutie Renshaw, Edna Crowther, Alfred Best and Lawrence Greenwell in prominent parts. A chorus of 75 and an orchestra of fifty, with Professors Thomas Giles, J. J. McClellan and Willard Weihe, all working hard, help to make a production that Utah may well be proud of. Freckles fills out the week. The Colonial sheltered Old Heidelberg last week, doing a very fair business, though hardly what this piece would have

done had the weather been other than so extremely hot. William Kelly, at the head of his stock company, did perhaps his finest work since opening his local stock engagement, his conception of the part being such as to furnish a true to life Prince Karl Heinrich. Florence Rockwell was also at ease as Kathie. Thaddeus Gray has gone over his nervousness and the week's offering of the Minister of State is well nigh perfection. Arthur Mors Moon, who has weekly made good got off wrong with a conception hardly fitting Lutz—such a good part in this old favorite piece. Leo McReynolds as Dr. Juttner was again at home, doing good work. Green Stockings is starting out this week with goodly houses, the name carrying a sense of sensationalism and then, too, Mr. Kelly has shown special ability for this lighter class of work. A Grain of Dust for next week. The Utah Theatre Stock Co. offering of The Concert, the second since the advent of the stock season at the old Orpheum, is well nigh perfection in every detail. Dick Fern has given Salt Lakers a production that carries that hominess so many shows lack. The play is in three acts and two scenes, and while nothing pretentious in the mounting they carry every necessary thing to make them in keeping with the story that is unfolded within. Brando Tynan as Gabor Arany, the musician with the thoughtless, nervous disposition and foreign accent, could not be improved upon, and while Florence Stone, as his wife, is given real opportunities for effective work she fits in perfectly. Regina Connelli as Mrs. Dallas is doing clever work as the whimsical, spoiled wife whose wrongdoing is never premeditated. Dallas furnishes Wm. I. Boyd some good opportunities, none of which he loses sight of. The group of lady pupils, admirers of the artist-musician, are well dressed and Miss Connelli displays some very beautiful gowns. In this week's offering of Merely Mary Ann, Ac Dwyer, a native of Utah, opens short engagement. Next week, The Deep Purple. Good business greeting this stock company's offering, though, like the rest of the theatres, the heated period is beginning to be felt. The Empress bill, from the houses that are turning out at the amount of talk on the streets, about the best had in weeks. The Claremont Bros., in their revolving ladder trick, open the show, with the Pla Operatic Trio, in which Edith Ford, lady tenor and a Salt Lake, is featured, following in selected series of operatic numbers. Valentine Vox, Jr., with his doll house and a new lot of ventriloquist patter, and Lady's Fans, reproduced in monstrous fan-shaped posing pictures with electrical effects, carrying the headline type. Marie Russell, a study in brown, offers a series of songs in fetching manner, and the LaVir Cimeron Trio, in their Physical Culture School act, in which gymnast is prevalent, close the show. Special attention is being accorded to



# Correspondence

Chinese Comedians and Dancers, who are in their second week at the Maxim Cafe. Stayart and Heath offer a series of dances which they term a Tango, and Jack Roberts, on the banjo, is drawing big. Bessie Dumas is the soprano and Margie Wilson, after a short sick spell, is working her comedy with renewed vigor, making a big personal success. J. H. Garrett has just returned from Frisco, where he went to interview the head of the Orpheum circuit. He now advises that the opening date for the new Orpheum has been set for August first and that the bill of seven acts will be made up of four acts that have played the Coast, coming in from Los Angeles, and three acts coming direct from Portland. A 15-piece orchestra, in a grand concert from 7:30 to show time, is an innovation to be tried out.

R. STELTER.

CHICAGO, May 31.—One's retrospective faculties are reanimated in witnessing The Tik Tok Man of Oz, for it has not been more than a decade when The Wizard of Oz, by the same author, L. Frank Baum, was presented at the Grand Opera House, since taken over by George M. Cohan, who has rechristened this old landmark of Chicago theatricals. Reverting to an even earlier period, to the time when the Henderson extravaganzas were in such enthusiastic vogue at the lamented Chicago Opera House, one feels that even those models of sumptuous spectacle were insignificant, inadequate, ineffective, in comparison with Mr. Morosco's superb production which had its Chicago premiere a week ago. It is true we are further along in all lines of human endeavor today than we were twenty and twenty-five years ago, a fact which is especially patent in theatrical productions; but this consideration is not the only factor in achievement, as powerful as it undoubtedly is. Individuality, personality, that passion for results, is the sine qua non of show building, as it is for any sort of commercial success. Here then is the answer to the genuine satisfaction and thorough enjoyment of those who saw and heard The Tik Tok Man of Oz during the past week. It must be said then that in Oliver Morosco, who has introduced us to a real winner in our rather meager summer theatricals, we have a conscientious student of those things which go to provide material for that erratic institution we know of as the theatre; in other words, a man who possesses ideas as well as ideals, and who believes in projecting them for the good of the public as well as himself. The Tik Tok Man of Oz is a California show, that is, the producer, manager, some of the principals, and practically all of the show girls (and what an array of feminine loveliness!) are from the Golden State; Mr. Baum, however, is from Cook County, Illinois, which is chiefly celebrated through its chief town—Chicago. But one of the strikingly impressive pictures of this strikingly pictorial show is the human garden of stunning girls; veritable young goddesses with aureoles of golden and midnight hair, whose supple forms are an apotheosis of

grace. They do not merely dance and sing, but they radiate an indefinable charm, and are one of the main constituents of the high favor which The Tik Tok Man is enjoying. Among these charming feminine young persons, whom one may see and see again without exhausting the superlatives of description and appreciation are: Beatrice Michelena, Dolly Castles, Leonora Novasio, Josie Intropodi, Maxine Monterey, Mabel Obell. Charles Purcell and John Dunsmore do much in contributing to the entertainment, especially Purcell, who sings a charming ballad, My Dream Girl. There is no question that this Morosco show will have an extraordinary run in Chicago, because it has all the indications of an enduring and vital entertainment. \*\*\* The Gleason Star Players, with Frank Sheridan, Edith Lyle and good supporting company, are preparing to put on The Melting Pot over at the Crown Theatre. The Boss, one of Sheridan's old successes, will be given this week. \*\*\* Jones, Linick and Schaefer took possession of the Colonial Theatre this week. This week A Night in the Park, a musical comedy, will be given; La Verne Barber Players in The Man Who Knows; Kronemann Bros., acrobatic comedians; Crossmann Sextette, banjoists; Loos Bros. and Egbert Van Alstyne; Vernetta Clark Trio; Nichols Nelson Troupe. \*\*\* When Dreams Come True, a musical affair with plenty of uncommon talent to keep it well in the limelight, is running at the Garrick Theatre. \*\*\* Henry B. Warner, Katherine Emmett and splendid supporting company in The Ghost Breaker, are entertaining large audiences every night at the Cort. There is plenty of genuine action in this play, and enough of stirring situations, some exceedingly humorous, to afford anyone but a confirmed misanthrope a fine evening's diversion. \*\*\* The Cines-Kleine photo-drama, Quo Vadis, which is one of the most remarkable spectacles of the kind ever produced, continues to attract crowds at the McVicker's Theatre. It is a beautiful and expensive piece of work, and is a forerunner of the photographic dramatic marvels yet to come. Not the least fascinating thing about the picture shows is the enormous potentialities which are just around the corner of the future. This business, which is rapidly being metamorphosed into a fine art, is destined to play a big part in the refinement as well as the entertainment of unborn generations, taking the place, perhaps, largely of what we know today as legitimate dramatic art. There is a breadth of understanding, a sense of values which men, even in the commonest walks of life are applying to every angle of their lives, which was far from the truth in the old days. This means that native intelligence is expanding, and becoming increasingly cognizant of those things which go to make up the sum of life. The wise producer of drama, whether of the picture variety or the legitimate, will do well to heed the handwriting upon the wall. \*\*\* Wm. Vaughn Moody's The Great Divide, with Albert Phillips and Leila Shaw is the attraction this week at the Victoria. They have the roles which were formerly assigned to

Henry Miller and Margaret Anglin. \*\*\* Little Lost Sister, an under-world story by Virginia Brooks, adapted for the stage, will be given its premiere tonight at the Imperial. Miss Brooks' effort is rather a series of events which is alleged to have actually taken place in the cafes of Chicago, and recites in graphic detail the traps set for unsophisticated girls alone in the city. The story appeared recently in serialized form in the Chicago American, and attracted much attention. \*\*\* Lavender and Old Lace, from Myrtle Reed's story of the same name, is being played at the National, with Sarah Padden, Ann Hamilton and Robert Brister in leading roles. \*\*\* The Rainey African Hunt, depicting wild animals in their native haunts, continues at Powers' Theatre. \*\*\* Two famous beauties, an English and an American woman, Kitty Gordon and Lillian Russell, will appear at our two leading vaudeville theatres this week. Miss Gordon will be seen at the Palace Music Hall, while Miss Russell will be at the Majestic Theatre. \*\*\* Besides Miss Russell there will be at the Majestic, the Bell Family, musicians; Harry Breen, an excellent extemporaneous singer; Mr. and Mrs. Hugh Emmett, ventriloquists. \*\*\* Homer Mason and Marguerite Keeler, in In and Out; Wood and Wyde, in Good Night; The Primrose Four; Henry Lewis, German comedian; Flynn and McLaughlin, in songs and dances, will also constitute part of the Palace Music Hall bill. \*\*\* The outdoor amusement parks, White City, Riverview, Sans Souci and Forest Park, are reaping their annual harvest of the people's small change. \*\*\* Mlle. Mercereau and her company are offering an uncanny dance at the Great Northern Hippodrome, under the rather grewsome title of The Dance of Death. Others are John P. Reed, monologist, and the Dutton troupe of equestrians.

OWEN B. MILLER.

PORTLAND, June 2.—Heilig Theatre (Calvin Heilig, mgr. W. T. Pangle, res. mgr.): Eddie Foy and the seven little Foyes scored a tremendous success in Over the River. Eleanor Kent, Nellie Daly, Marie Horgan, Peral Matthews, William Sellery, J. S. Kinslow, Harry Meyer, Cecelia Hoffman, James Davis and the Eight Berlin Madcaps aid materially in the musical and specialty numbers. Fine Feathers, which opened last night with the same all-star cast, consisting of Robert Edson, Wilton Lackaye, Max Figman, Rose Coghlan, Lolita Robertson and Amelia Summers, is easily the most important theatrical offering this city has had in many years. Robert Edson, as Bob Reynolds, the husband, who is tempted and fails, has never given a better portrayal; Lolita Robertson, the luxury-loving wife, is charming and convincing; Wilton Lackaye's portrayal of Jon Brand, easily compares with the finest work he has ever done; Max Figman gives a delightful portrayal of Dick Mead, the reporter; Miss Coghlan, as the meddlesome neighbor, gives an exquisite comedy gem, and Amelia Summers plays perfectly the part of a maid of all work. Coming, Nazimova, in Bella Donna; Frances Starr, in The Case of Becky. Baker Thea-

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tre (Geo. L. Baker, mgr., Milton Seaman, bus. mgr.): The Wolf, a strange, weird tale of the Canadian Northwest, which leans strongly to the melodramatic type, is the current offering. While there are only five characters, each is a type out of the ordinary. Ida Adair, as Hilda the daughter of an old Scotch settler, plays with fine sympathy and charm. Robert Wayne is leading man in the role of Jules Beaubien, a French Canadian, and William Lloyd is McDonald, the blase roue. John Sumner is the father, and Walter Gilbert in the character of Huntley furnishes the comedy. Next week, Manager Baker has secured Henry Hall who will appear in his now famous part in the Man From Home. He will be assisted by the full strength of the Baker Players. Lyric Theatre (Keating & Flood, mgrs.): Wishland, a musical extravaganza, affords each principal a good opportunity, and the ever popular Rosebuds are seen in the newest songs and dances. Lew Dunbar, one of the favorites with the old company, will be back in the cast in his excellent German characterizations. As an added attraction, the Portland Ladies' Concert Band, has been engaged. Orpheum Theatre (Frank Coffinberry, mgr.): Simon and Osterman, in a Persian Garden; Bond and Benton; Joe Jackson; Louis London; Burnham and Irwin, and Montambo and Wells. Empress Theatre (H. W. Pierong, mgr.): Jimmy Britt; The Piano Bugs; Charlotte; Barnes and Robinson; Agnes Lee and Company, and Theelers and Co. Pantages Theatre (John Johnson, mgr.): Armstrong Baby Dolls; Beaumonte and Arnold; Makaranko Duo; Jewel and Jordan, Ruth Chandler and Friscary.

CARSON CITY, June 4.—The Grand (W. S. Ballard, mgr.): Frank Carpenter and Carroll Johnson with Edna Carpenter and Ferris, Carlyle gave a delightful entertainment May 28 and 29. This company is touring in its own automobile, combining pleasure with business and making many friends off the stage as well as on. A. H. M.

The Cleo Madison Stock closed in Marshfield, Oregon last week after a season in stock. Maurice Chick and Miss Madison will take up tabloid drama for a few weeks and then go to Seattle. Fred Knight and Billy Conners, who were with the company, arrived in San Francisco last week.



## THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Editor

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### John L. Kearney

The high aims of Fred Giesea, Frank Underwood and Sydney Polak, could not be better demonstrated than by their action in signing John L. Kearney, one of the best known Eastern comedians, who has been brought direct from New York to head the No. 1 tabloid musical comedy company this firm is sending out. The proposition means much to the Coast and we look for a big success.

### Maribel Gets Applause

There was thunderous applause, when, Mrs. John Hoggarty (Maribel Seymour) made her re-appearance on Ye Liberty stage in Oakland, after her marriage, in Get Rich Quick Wallingford, Monday evening. When she made her first entrance as the pert waitress, nothing would satisfy the house but a speech. It was forthcoming, but it was a timid little utterance, overcome as was Miss Seymour by a double happiness—that by her reception and the greater one of being a bride still in the honeymoon stage. But at the fall of the curtain between the third and fourth acts, when the general call for the evening takes place, every member of the company was on hand to share in the little surprise that had been prepared for the little bride. Stage Manager Stallard made a neat little speech, and presented the astonished little lady a handsome set of silver, coming from the Liberty Company.

### Nat's "Cafe Goodwin"

LOS ANGELES, May 30.—Nat C. Goodwin, accepted authority on matrimony and several other things, has decided to mix these with the lost art of domestic science, and tonight, on Bristol Pier, Santa Monica, he opened his Cafe Goodwin. Mrs. Goodwin, formerly Marjorie Moreland, whom Nat says is the most beautiful woman and the best cook in the world, has concocted several new dishes for the opening, the piece de resistance being "skouse." If you don't know what skouse is, Nat says you will have to come to the opening and find out. She also "fixed the ham" and put more time to it than she did to her wedding trousseau, therefore it must be some ham. Nat has leased the whole of Bristol Pier for his cafe and at the land approach has parking space for hundreds of automobiles. Louis Risotto, for years chief chef at Martin's in New York, is on the job as boss of the kitchen, and there is also an orchestra of pretty chorus girls. An Adamless Eden, where the ladies may retire and lounge and enjoy their cigarettes amid the fragrance of tropical blossoms is another feature. And Nat says popular prices will prevail.



### Louise Nellis

Miss Nellis is a fine type of Western beauty and has earned quite a reputation as an ingenue in a number of engagements in this State. Recently she played Phyllis Lee in The Charity Ball and gave a clever characterization. For a number of weeks she appeared in vaudeville, playing a strong ingenue lead in a sketch with Robert Buchanan and Joseph Detrick. Miss Nellis is considering offers, care of this office.

### Monte Carter and Lou Jacobs Split

Monte Carter and Lou Jacobs, who will close in San Jose tonight and open at the Garrick Theatre in Stockton tomorrow, will dissolve partnership after the Stockton engagement. Jacobs will keep the company, naming it the Lou Jacobs Tabloid Comedy Company, featuring Hazel Wainwright, Fritz Fields and Walter Spencer.

### Wilbur Plans Big Celebration

Richard Mansfield Wilbur is planning a big celebration of his one hundredth week (without closing) in California. Dick will soon reach that happy time and is going to do something to startle the natives. His little stock is very popular in the San Joaquin Valley and business continues good. In fact the last two weeks have been the best in the whole period he has been out.

### Personal Mention

Mrs. J. W. EDMONSON, wife of a prominent San Jose business man, will return to the stage for a day as a compliment to the San Jose Press Club. She will assist in the production of the club's second annual vaudeville show at the Victory Theatre Friday, June 13. As Miss Keane, Mrs. Edmonson was popular as a leading woman, but quit the stage two years ago after her marriage to Edmonson. She will appear in a sketch with a well-known actor at present enjoying a vacation here.

L. OYD HARWOOD, who is playing leads with Laura Winton in the north, is expected down here in the near future.

JUSTINA WAYNE left last week for New York to prepare for next season. Miss Wayne has been a decided

success in leads in the West for the past two years and now she feels she wants a taste of the busy East again. PER

BYRCE HOWATSON, Daisy Swaybel and Edson Elliott are playing tabloid for two weeks at the Princess in Fresno. The stock company closed last week.

CHARLEY NEWMAN, one of the most valuable of John Cort's lieutenants, has been promoted to the position of assistant manager of the Cort Theatre. Later on, Mr. Cort has decided that Charley will be sent to Boston to manage the new Cort theatre there. San Francisco will miss the genial Charles, for he has become one of the best liked showmen in our city. Boston is to be congratulated. During the vacation absence of Homer Curran, Mr. Newman is in charge of the Cort Theatre here.

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## Empress Theatre

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HARRY MARSHALL has signed with Manager Harry Bishop to hold down the paint frame at his Oakland house.

ALBERT HOOGS, the well-known business manager who has been engaged by George Kleine to look after his interests with the Astor Theatre in the New York production of Quo Vadis, is wearing the smile that never comes off. Mr. Hoogs declares that this is the first time in his career that he has handled a company of artists when he didn't have to worry about star dressing rooms, engaging hotel apartments and carriages. All his players are on the screen and they never even look cross at their manager unless the light is not strong enough and then Hoogs sees that they are fed a little stronger electric juice and everybody is happy. Hoogs says he is for the inanimate actor, first, last and all the time after this.

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## Columbia Theatre

Raymond Hitchcock and his Red Widow will depart from these interesting shores after tonight's performance, having given us two weeks of most enjoyable comedy, and having given himself and wife two weeks of pleasure in various oriental purchases, which will be used to dazzle the eyes of Eastern friends when they return home. The Red Widow is a most enjoyable performance and the company is clever. The chorus is beautiful and the scenery attractive. Next week, Nazimova in *Bella Donna*.

## Cort Theatre

Hank Panky, with its wealth of clever features headed by the exceptional work of Harry Cooper and Florence Moore, will make quite a stay with us, opening tomorrow for its third and last week, to be succeeded by Henry W. Savage's massive production of *Everywoman*, which is played by one of the largest companies ever brought to the Coast.

## Alcazar Theatre

The Heart of Maryland is one of those good old melodramas, like the *Two Orphans*, that are so well constructed that age cannot wither them nor custom stale their infinite capacity for thrills. This one is labeled, a war play, but the only part that war really plays in it is to supply the picturesque setting and the perennial glamor of swords and brass buttons which always serve to emphasize the sharp contrast between the blackness of the villain's treachery and the brightness of the hero's loyalty. The Civil War time, too, suggests the big hoop-skirts and the feminine curls that make such an effective accompaniment to a romantic play. The story is pretty too, and offers a wholesome example of honor and patriotism, particularly to the young people who this week will celebrate their graduation from school by the growing custom of a theatre party to the Alcazar. The play is beautifully staged and acted with the conscientious seriousness that makes Alcazar productions so attractive, while the effect is heightened by real brass cannon and a tall belfry from the clapper of whose bell the heroine, Alice Fleming, swings back and forth high above the stage with a recklessness that keeps the heart of the audience in its mouth—wherever Maryland's may be. Kernan Cripps is the manly, steadfast lover, and proves himself quite equal to the task while the willowly Miss Fleming as the energetic Maryland keeps things moving and nearly smites the villain with a dagger thrust that would prove fatal to one less robust than Louis Bennison, but Bennison, being himself, bobs serenely and continues to pursue her until fate in the shape of the hero overtakes him in the end and he succumbs to superior forces. Before that time however, he causes the downfall—literal as well as figurative—of the young Northern spy who is interpreted by Edmond Lowe with a fine intensity and a play of expression that makes it one of the most artistic bits of the performance, and marks his steady advance. Lee Millar adds another human touch in the young sharp-shooter; the Bludsoe of David W. Butler and the Sergeant of Fred

Wilson are well done; real pathos is shown by Charles Hitz and S. A. Burton in their episode of the blind Southerner and the lame Northerner; while Burt Wesner and Roy Clement are always to be relied on. The gaiety and sparkle is mostly in the hands of those past masters in the art, John A. Butler and Rhea Mitchell, and as the high bred southern lady and her charming young niece, Adele Belgarde and Alice Patek finish the cast.

## Savoy Theatre

Gill's Travel Tours Through Picture Land are still holding forth at this theatre, this being the last week.

## The Tivoli

When Johnny Comes Marching Home will conclude its three weeks tomorrow and *The Serenade* will be presented for a brief engagement. The cast will include all of the regulars of the Tivoli company, with the addition of John R. Phillips, the well-known lyric tenor, whose work in *The Alaskan*, *The Chocolate Soldier*, *Bohemian Girl* and *Rose of Panama* has gained him countless admirers in San Francisco. He will make his Tivoli debut as Lopez.

## A Tale of Woe From Missouri

"Dramatic Review: The manager of the Gypsy Prince Musical Comedy Co. (Geo. H. Thorpe), of which myself and wife were members, left very suddenly at Brookfield, Mo., last Wednesday, leaving salaries, board bills, etc., unpaid. We immediately made arrangements to continue the engagement on the "commonwealth," and succeeded in paying off all debts and leaving a nice little sum to be divided in the company. Frank Bertrand, the producer of the company, and myself, have taken over the management of the company and will fill the dates, which were in good towns, and have an excellent little organization of 14 people, with four good comedies in smooth running shape, hence expect to do a very profitable summer's business. Thorpe is said to have joined a company in Texas as the manager. He represented that a Mr. Williams, advance agent for some big attraction, was the owner of this company, but as yet the said Williams has not communicated with us relative to our unpaid salaries. Since opening at Eddyville, Ia., business has been good, and the company has made a very favorable impression. Roster of the company: Willard and Bertrand, mgrs.; Frank Bertrand, Harry E. Willard, Sylvia Allen, Dixie Loftus, A. L. Brown, I. Bernstein, L. Meyer, musical director; R. E. Broughton in advance, and a chorus of six—Gladys Wonderlin, Lillian Cummings, Ada Blazer, Lyla Dooley, Lola La Chapelle, Ida Brown. Trenton, Mo., next week. Very truly yours, Harry E. Willard."

NANA BRYANT, who has achieved a wide popularity in Seattle, has been requested by a number of prominent citizens to run for Queen of the Seattle Potlatch, and as she has entered the contest she is loving a most exciting life. Miss Bryant will spend her July vacation in San Francisco.

## Correspondence

TACOMA, June 1.—C. L. Richards, manager of the Princess Theatre, has returned from a trip to New York, where he has secured a large number of first-class plays for his stock company. Among them are a number of the plays heretofore sent out by Belasco and the Lieblers. He also engaged Warda Howard, from Trenton, N. J., who will be the new leading lady for the Princess company, opening here the 15th, as will Eleanor Viridon in ingenue roles. John Loreng, late of the American Theatre, Philadelphia, leads, and J. Mott for juvenile roles. Miss Howard is a splendid acquisition, is beautiful and a real leading woman. J. Will Pike, who was hastily summoned to Salt Lake City by the death of his mother, has not yet returned. The Howe Travel Pictures are making a big hit at the Tacoma Theatre. Earlier in the week Maude Adams in *Peter Pan* did a capacity business for two nights. Nazimova comes to this house on June 4 in *Bella Donna*, followed by the all-star cast in *Fine Feathers*, 6-7, and Eddie Foy in *Over the River*, 8. The stock company at the Princess Theatre played *The Love Route* during the week just ended, and gave the opening performances today of *Lady Frederick*. The piece was creditably staged and well played. This will be the last week of Florence Bell in leads. The Pantages offered pleasing entertainment. Jewell and Jordan, the clever whistlers, were back. Friscany, manipulator of hats and coins; Ruth Chandler in eccentric comedy, and the Makaranko Duo made a heap of friends. Bertie Beaumont, assisted by Jack Arnold, offered a bit of musical comedy. The long looked for Armstrong Company scored with *A Scotch Hy-Ball*, featuring the foolery of Will H. and Ed. Armstrong. Ethel Davis was a sweet and dainty miss. The new bill includes Edwin Ford & Co., Davis, Allen and Davis, Harry Fisher & Co., Jack Symonds and the Great Heras Family. At the Empress Theatre, James Edward Britt attracted considerable attention. A strong sketch, *The Test*, was well played by Agnes Lee, Ray Dahlberg and Arthur Cappelen. Music lovers had their fill of entertainment. The Nine Piano Bugs, Charlotte, a dainty violinist, and Edward Barnes and Mabel Robinson served up music to please all tastes. June 2 comes Del Adelphia, magician; Aloni and Kenney, acrobats; Bowman Bros., Bob Archer and Blanche Beeford in farce, *Julia Rooney*, and, for a headliner, *Fun In a Boarding House*. A. H.

SEATTLE, June 2.—Moore Theatre: Eddie Foy opened Sunday to big house and the show got a great send off. Business will be good all week. Metropolitan: Maud Adams will be seen June 4 for four nights in *Peter Pan*. Then comes *Fine Feathers*. Seattle Theatre: Bailey and Mitchell are in the 34th week, offering Mrs. Wiggs of the Cabbage Patch. The company closes June 28, sailing soon after for Alaska. Tabloid musical shows, opening with Madame Sherry will fill in the summer. The Orpheum: The new bill opening Monday afternoon is to be headed by Zella Sears, supported by a cap-

able company, in *The Wardrobe Woman*. Oother acts are Winnie Baldwin and Percy Bronson, in songs, dancing and talk; Ernest Aldwell, baritone and Frank Coombs, tenor; Albertus 1st and Jessie Millar, eccentric comedy, juggling, etc.; Johnny Johnson, singing Poet and Peasant; Mr. and Mrs. Gordon Wilde in making shadows, and the Four Rotters, gymnasts. The Empress: The new bill is headed by Porter J. White in *Scandal*. The cast includes John C. Tremayne, Harry Stephens and Adelaide Fairchild. The added feature is *Models De Luxe*, a sextette of young women who reproduce a number of the famous paintings. The other acts are *The Manicure* by Morris and Beasley; Emma Francis is assisted by four young Arabs; character impersonations by Fred Pisano and Catherine Bingham, and Gus Hibbert and Harold Kennedy, black-face comedians. The Pantages: Cora Youngblood Corson Sextette are the headline feature. For the extra added feature we have Adair and Hickey in a revelation in ragtime. Other numbers are Estrelita, Spanish dancer; Harry Fisher and company, comedy cyclists; Ed Vinton and his dog, Buster and Those Four Kids, in Youth-pranks.

## Lillian Batwood Dies

OAKLAND, June 5.—Lillian B. Atwood dropped dead of heart disease at the home of her mother, 1230 Eighteenth Street, this evening. Deceased was a sister of Ted C. Atwood, county clerk of Eldorado County. She was 37 years of age. Her sister is Lorena Atwood, and Ervin J. Blunkall was at one time her husband.

## We Should Worry!

BY KIRK.

We were greatly interested by a picture drama entitled *In Slave Days*, reminiscent of both *Uncle Tom's Cabin* and *Puddinhead Wilson*. By straining our sense of the fitness of things we can conceive it possible that two fathers could gravely sign an agreement betrothing their infant children, but we do not believe it possible that even a blind mother could be deceived by the substitution of another child for her own.

\* \* \* \* \*

A pleasant little thing is *Black Jack's Atonement*, the hero of which drugs and shanghai's a sailor, selling him to a captain in need of a seaman. Later Black Jack meets the victim's child and, in repentance, returns to the ship and rescues his victim, incidentally "beating up" the captain. By way of further atonement he gives the victim his own purchase money. Rather rough on the captain we should say.

\* \* \* \* \*

If Rose is elected mayor and it becomes a "wide open" town, the name might be changed to *Loose Angeles*; what?

\* \* \* \* \*

After seeing a widely advertised "pageant drama" of the West, we bemoan the stringency of the game laws.

\* \* \* \* \*

Moving pictures also claim many actors of "personality."

\* \* \* \* \*

To which it is only fair to add that people who live in glass houses get plenty of good light.



## Columbia Theatre

The erotic *Bella Donna* of Robert Hichens well known and popular novel has been put upon the stage and is at the present time in the hands of the charming and fascinating actress, Madame Nazimova. The dramatic version of the Hichens' tale has been made by James Bernard Fagan, and whether one has read the book or not, the scenes and incidents of the exciting story can be fully appreciated. Madame Nazimova has in the role of Mrs. Chepstow, *Bella Donna*, a part that gives this wonderfully gifted emotional actress ample scope for her artistry, and the consensus of opinion is that she triumphs. The play itself is in four acts and is said to hold one in suspense until the final curtain, so strongly exciting and interesting are the scenes. Charles Frohman has made an unusually large and elaborate production for *Bella Donna*, there being a different and very elaborate setting for each of the four acts. The staging and the costuming leave little to be desired in this story of the far East. With her New York supporting company and complete production, Charles Frohman presents Madame Nazimova in *Bella Donna*, at the Columbia Theatre, for a two-weeks' engagement beginning Monday night. Matinees will be given on Wednesdays and Saturdays.

## Cort Theatre

The Lew Fields musical comedy, *Hanky Panky* will start its third and last week at the Cort Theatre Sunday night. San Francisco has adopted *Hanky Panky* as its own and given it a greater welcome, because of old associations, than any show that ever came here. Two "native daughters" are in the cast in Myrtle Gilbert and Christine Nielsen, both of whom were born here. Bobby North and Harry Cooper have played here so often they are local favorites. In addition to this the show contains Florence Moore, the funny girl. Clay Smith, who plays Sir Wallingford in the play, is known as a light comedian, singer and dancer. Everywoman, the inspiring dramatic spectacle, comes to the Cort Sunday night, June 15.

## Alcazar Theatre

What promises to be the most brilliant season in Alcazar history is to commence next Monday when Leo Ditrichstein will appear in David Belasco's comedy production, *The Concert*, in which he will be aided by three prominent members of his original support, Isabel Irving, Cora Witherspoon and Madge West, with Alcazar players completing the cast. *The Concert* was adapted from the German by Mr. Ditrichstein, who plays the central character, a temperamental professor of the piano who is adorned by music lovers of the gentler sex. While all of them worship his artistry, some of them fall in love with himself, despite the fact that he has a wife. There is no better light comedian on the American stage than Leo Ditrichstein, and as the pianist, he is at his very best. Miss Irving is excellently fitted for the role of his wife, Miss Witherspoon's acting as his secretary is genuine art and Miss

West displays rare ingenue talent as the lady whose adoration of him overcomes her discretion. Louis Bennison will be seen as the pursuing husband, and Burt Wesner as the keeper of the bungalow with Anna McNaughton as the latter's wife, and a bevy of capable actresses as the musician's pupils. Of course, the staging will be more than adequate.

## The Orpheum

For the next week there will be one of the finest programmes in the annals of vaudeville. Cecilia Loftus, the mimic, will head the bill. Miss Loftus is more than a mimic—she is an actress of genius. In comedy and tragedy, she is equally proficient. Bob Matthews and Al Shayne will appear in the tabloid fantasy, *A Night on the Bowery*. The two contribute a number of clever and amusing songs and parodies. Harry De Coe, who also comes next week, is styled *The Man with the Tables and Chairs*, from the fact that it is when perched on those articles of furniture that he accomplishes his most amazing stunts. Irene Bereseny, a beautiful Hungarian girl known to the stage as *The Hungarian Gypsy Queen*, will make her first appearance in this city. She is a cimbal virtuoso. The cimbal resembles the xylophone, but in its tone is very different. The Five Hursleys, two men and three women, will give a novel and marvelous acrobatic exhibition. There will be a new programme of Edison Talking Moving Pictures. Next week will conclude the engagements of Arthur Hoops in Percival Knight's one act drama, *Detective Keen*; Bogert and Nelson, and Madame Olga Petrova. Madame Petrova is proving a tremendous sensation and one of the greatest hits the Orpheum has ever known.

## The Empress

The headline attraction Sunday afternoon will be Hal Stephens, the character player, presenting *Famous Characters in Famous Scenes*. The feature attraction is a novelty fresh from the London Hippodrome. This is provided by the Nathal Trio, one member of which climbs up into the boxes and along the edge of the balcony of the theatre in such a manner as to prompt the question, "Is it Man or Monkey?". The feats performed by the ape-like comedian are said to create continuous laughter. The Four Melody Monarchs will be another feature of a strong and active comedy bill. This aggregation consists of Charles Shisler, Gus Benkhart, Albert Hockey, who are at the pianos, and George E. Reed, juvenile comedian. Gales of laughter will follow in the wake of Van Cleve-Denton and "Pete." Pete is a mule that is almost human. Fred (Broomstick) Elliott, with his unique one-stringed fiddle and his quaint rube mannerisms, will keep patrons on the alert. A diverting comedy playlet entitled, *A Snap Shot*, will be presented by Joseph J. and Myra Dowling, old-time favorites. Sid Vincent and Irene Lorne have a series of songs, dances and characterizations.

## The Pantages

On the new bill which opens on Sunday, is Christine Hill, the one actress who has dared to buck the big theatrical trust. Miss Hill claims the

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authorship of Joseph and His Brethren, which is in New York at present. She has brought suit for \$50,000. Miss Hill will appear at the Pantages in another of her successes entitled, *Fate*, which deals with life in San Francisco's "little Italy." The regular Pantages feature is Menlo Moore's *Mother Goose Girls* which is one of the most artistic scenic productions of this musical tabloid writer. The *New Recruit* is a ludicrous talking specialty which affords Browning and Lewis a great chance for some rapid-fire comedy. Emil Hoch and Company will offer a fast little playlet with keen comedy situations called, *Love's Young Dream*. McPhee and Hill combine sensational aerial gymnastics with a splendid vein of humor. Martini and Troise will show a tuneful little playlet and odd musical instruments. A special feature will be Barney Oldfield, the dare devil auto driver shown in a race against a train.

## Albini Died Without a Penny

When Herbert A. Albini breathed his last in the Grant Hotel, Chicago, Thursday morning, May 29, 1913, there passed away one of the strangest and most interesting characters that vaudeville history has ever known. He was a performer of magic, invented the "egg trick," carried a string of talk to success by methods that no other stage artist ever dared to pursue, commanded big money and earned it by evidencing an unquestioned drawing power. Albini was born in England, fifty-two years ago, of Jewish parentage. He first came into prominence in this country as a booking agent in Chicago, actually carrying out the jest so often heard, that when a "good job" came along, he took it himself. He was married a second time and it is Nellie Maguire that is known in America as Mrs. Albini. He leaves children by a former marriage in England and leaves children by his second marriage, who will take the act that he had, his daughter, Bessie Allen, being very proficient in handling the illusions. In speaking of Albini's death, J. C. Matthews, booking manager of the Pantages circuit, said "It is pitiable that Albini, of all men, should have died without funds to bury his body or provide for his dear ones. Albini may have had his faults, as we all have, but he had a charity sufficient to cover a multitude of sins. He never nursed a dollar while another needed it." Sam DuVries, of the Chicago Sullivan & Considine agency, is familiar with a hundred instances of Albini's goodness. He tells of an actor being without funds in the Saratoga Hotel, Chicago, at one time when Albini collected \$90, contributing a ten

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spot personally. He was an asker for help for the needy that brooked no refusal, according to DuVries. At the very last Albini managed to get money which was used for the support of his family, and not for personal expenses. Albini was not in good standing with the White Rats and according to what is heard on the streets, Abner Ali, Chicago representative of the order, sought financial aid for him from New York, without success. The Chicago Rats were very attentive to him in his last days and active in their interest after his death—especially Mr. Ali. Albini was buried by John Considine, who wired to his Chicago office to bury the magician and look after his family.

## Charley Gunn Gets Recognition in the East

Pathos and humor were blended delightfully in Jimmie Valentine, the play which the Davis stock players presented at the Duquesne last night. Remarkably vivid, it held the attention of the audience from the rising of the curtain until the last tense moment when Jimmie sacrifices his hopes of deluding the police to save the life of a baby, and is rewarded by winning the hand of his employer's daughter. Perhaps the most realistic acting was that of Charles Gunn as Valentine. From the time he appears as a convict, through his efforts to "keep straight" the struggle is portrayed splendidly, until his final triumph and reward—*Pittsburg Dispatch*.

## Lillian Russell Sued

SCHENECTADY, N. Y., June 2. —A suit was begun in the Supreme Court last week for \$5000 against Lillian Russell for injuries received by William Fitzgerald when he was knocked down by her automobile in August, 1910. Miss Russell was not in the car at the time, but Fitzgerald believes she ought to pay him \$5000 for his injuries.

## Weds Actor-Preacher

EVERETT, May 22.—Laura Jackson, proprietress of a millinery establishment, left last evening for Portland, where she is to be married to Thomas Sullivan, well known in Everett as the leading man of the Acme Theatre Stock Company last season. Sullivan has given up the stage and has been studying for the ministry at Eugene, Ore.





### Nazimova

Madame Nazimova, the talented Russian actress, now playing in the dramatization of Robert Hichens' famous novel, *Bella Donna*, was intended for a musician and not a dramatic actress. In fact her first appearance on any stage was in the city of Yalta, where she played a violin solo at a Christmas concert. Nazimova was then twelve years of age. At seventeen she entered the Philharmonic school at Moscow as a pupil and graduated in the dramatic course three years later and was the honor pupil of her class. After her graduation, Nazimova was offered a number of excellent engagements with various organizations, but she declined them all and became a supernumerary at the Artistic Theatre, for there she realized that she could see the work of the best actors in Russia, as well as the stage directors. Her salary was only \$25 a month, but she stayed at the Artistic Theatre for an entire year, and at the end of that time was offered the position of leading woman with the organization. This offer she declined with thanks, preferring to gain more experience in her chosen field of endeavor; to that end, she became leading woman of a resident company in a little town in far northern Russia, called Kostroma, whose principal claim to prominence was that it was the

birthplace of the first Tsar. Here the young actress appeared in four different plays a week. Another object that Nazimova had in going to the far north was in order that she might lose her southern accent, for Yalta is on the Black Sea and the purest Russian is spoken in the northern provinces. Ten years ago, Nazimova made her first appearance in the Russian capital, and during her stay in St. Petersburg played *Zaza*, *Camille*, *Magda*, *Hedda Gabler*, *Trilby* and *The Second Mrs. Tanqueray*. Her first appearance in America was in the fall of 1905, when she appeared as leading woman in the Orloff organization, which was presenting a round of plays in the Russian language. Robt. Underwood Johnson of the *Century Magazine* saw one of her performances at the East-side Theatre in New York city, where the company was playing, and took the distinguished editor of the magazine, Richard Watson Gilder, to see her. Mr. Gilder was more than delighted with what he saw and personally induced the actress to learn English and play in the language. In May, 1906, she signed her first contract and in November of the same year, Madame Nazimova presented *Hedda Gabler* in English at the Princess Theatre. Her greatest successes have all been made in plays that are psychological, and it is all serious work with her, for Nazimova wastes no time in

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dreaming. Like all progressive women, Nazimova is a firm believer in the present suffragist movement, and will be personally very glad when the women gain the coveted ballot. The actress has become thoroughly Americanized, and since she left Russia has returned but once and then but for a very brief stay. She is a property owner in one of the beautiful suburban villages near New York city, and the moment the season closes it is thither that she runs to live with her flowers, and out of doors a life near to nature, which she thoroughly revels in.

### Caruso Monkey-Caging Again

LONDON, June 2.—Caruso, who since he has been in London for the Covent Garden season has been seen visiting the monkey house in the Zoological Gardens, narrowly escaped being beaten because of his attentions to a young American actress in the lobby of the Savoy Hotel Saturday night. While people were pouring out of the hotel after late suppers, the tenor caught sight of the actress in company with several English people. He pointed his finger at her, and cried, "You, you!" The attention of hundreds of persons was attracted by the incident, and John Wilson of New York approached the singer and said, "Caruso, you shouldn't do that!" "I

am Caruso, and I do as I please!" was the Italian's reply. Here Caruso's secretary stepped up and began arguing loudly, and the tenor immediately went to his room. The secretary called Wilson a "liar" and shouted at him. "If you weren't so old I'd punch your head," and gave the American a push. Wilson, mindful of the presence of women, did not retaliate, but, with other witnesses of the incident went to the office of the manager of the hotel and made complaint against the tenor.

### Bought and Paid For

A powerful play, an intense drama, a valuable moral, a lesson to intemperate men, superb acting, combined to make *Bought and Paid For*, which appeared at the Majestic last night, one of the best productions of the season. The husband, Robert Stafford is portrayed by George MacQuarrie, a big man and deep-voiced, of commanding figure, who is the ideal of the fictionists' sale-made man. Virginia Blaine, who becomes the wife of Robert, was played by Helen MacKellar. She is a pretty, appealing, loving wife, easily swayed and controlled until the crisis came, and looked the part.—*Harrisburg (Pa.) Star-Independent*.

The Southern Stock Company, after closing in Sacramento tonight, will play Santa Rosa next week.



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### Vaudeville

#### The Orpheum

From the moment Rosner's orchestra fills the house with melody to the drop of the last curtain, this week's show is one brimming with entertainment. The Cronwells, in a conglomeration of juggling, start things off right. Wm. H. Lytell and Company in An All Night Session, have a tastily staged bit of comedy which is full of jokes on men who "join the Masons" as the eternal excuse for absences from home. It closes with a clever pantomime of two men at a poker table. Bogert and Nelson, in The Busiest Day of His Life, were mighty funny. Gus Edwards in his Fountain of Youth in Six Spots, has a wonderful musical act. His dramatized songs, portrayed by his clever company, are a delight as they pass before the eye and ear. Little George in his clever imitations captivates his audience, and he and dear little Cuddles are a winning team. Master Brown is in a class by himself. He proves a small riot and his hearers would have listened again and again to his songs had they been allowed to do so. All the cast are capable and admirably trained, which is evidenced in their harmonious ensemble work. Kramer and Morton, The Two Black Dots, are welcomed, so to speak, with open arms and are continuing to please with their clever songs, stories and dances. The dramatic sketch, Detective Keen, with Arthur Hoops as leading man, is a strong, interesting piece of work and keeps the audience guessing as to its probable outcome. The support is good all round. In Madame Olga Petrova we have an imported article that perhaps if we were familiar with her style, we might enjoy better. She has a voice of rare timbre and it seems too bad to use it for the kind of songs she puts over. Her emotional work is very intense, but the little encore speech makes us wish she had given us more of that kind. Woods and Woods Trio, featuring Ollie Woods, have an original comely pantomime, an elopement by wire, which is a novel tight-rope act, the little feature doing a beautiful Spanish dance on the wire as the close of their number.

#### Pantages

The Pantages show this week is up to its usual excellence. The Lelliott Brothers in music of the Past, Present and Future, are mirth producers besides being able to put over some good music. The Temple Quartet, Four Men from Harmony Lane, are a popular set. The Last Flash, a dramatic sketch played by Carl Stockdale and Company is not a worthy vehicle for Stockdale's undeniable talents. His support is not up to the mark and only his good acting at the proper moments saves the act. Leon Wa Dele, female impersonator, is mighty clever in his line. Joe Carroll,

the Jovial Jester, is a good entertainer. The Three Flying Fishers have a novel sensational aerial act, but the most interesting feature is Julie Ring and Company in The Man She Met. Miss Ring is deservedly a head liner, and one of the beauties of the stage. The act has a clever, different opening; lively and bright and there is a plot that is clear and the whole is held together with clever repartee. Julie Ring's sweet voice with its pure tone and splendid inflection is delightful. Her support is able in every way, and the act is a finished bit.

#### The Victoria

The Sixteenth Street house is showing its usual varied list of entertainers, namely Dave Martin, Hebrew comedian, Caesar and Caesar, the Boot-Black and the Actress; Segina, the Swedish singer, presenting songs of Sweden; Loraine, ventriloquist, and Swain, LaPlatt and Swain, that clever trio, in a high-class musical act are the first half of the week. The second half has some excellent numbers in Colton, Darrow and Company, in The Wise Guy; Oro and Oro, comedy singers and talkers; Duncan and Hoffman, eccentric comedians; Aichard Skinner, the blind tenor, and Vivian Marshall, who early in the season did a diving act, in character changes rounds out the week's attraction.

#### The Portola

The management has an excellent varied program at the Market Street house this week, one that reaches all types. Morris and Sherwood, black-face singing and talking act; Willie Hale and his juggling boy; Senor Michel Giovacchini, baritone singer, assisted by Senor Vincente Arrillaga, the pianist; Bernard Eckart in a novelty musical act; Jewel and Farnham, comedy acrobats; The Four Russian Dancers, and Grace Newton, in popular songs, make up the bill.

#### The Republic

Manager Lebowritz certainly has good programs, this week's first half is most entertaining. Billy Mullen, the baritone vocalist is most pleasing, also the Harmony Trio in ragtime selections. Abram and Johns Company in A Wife's Devotion have their usual clever act. Grim and Elliott, comedians, get the laughs and hands. The Five Columbians are winners, with their beautiful act, and they are on the second half with a complete change of novelties. Van Frank, the skating wonder; The Ramos Duo, in operatic selections; Ed Ames, in a clever singing, talking and novelty dancing act, and that entertaining trio, Perry, Wilson and Perry, these hold forth the second half of the week.

#### The Majestic

The Majestic is holding its own with its excellent offerings. First half of

the week; Ed Ames, a novelty dancer in songs and talks; Donita, the live wire comedienne (is about as clever in her line as one could wish; The Dowlings in the act, The Elixir of Life; Bert Melbourne, black-face comedian, has no trouble to draw a laugh; Wolff and Zadella, in A Night at the Circus are popular. Second half has many fine features and some riots; Zoe Darrell, singing comedienne; Ben Barnard, comedian; Jane Elwin and Company in the novelty projectoscope; Lichter, the baron at the piano (ought to call himself the king of entertainers); Al Hallet and Company in, The Derelict, a particularly dramatic sketch which scored most strongly.

#### The Empress

From the melodramatic entrance of W. C. Hoefler in Whimsical Wheelery to the laughable conclusion of the Moffatt-La Reine and Company, The Human Dynamos, the bill is replete with cleverness, beauty and novelty. The touch of the Orient furnished by Bothwell Browne's beautifully staged and presented act adds a piquancy to the ensemble, making the week a complete change from usual vaudeville performances. Lillian Holmes, the golden-voiced contralto, does old songs in a finished manner, using her beautiful voice to the delight of her audience. Broughton and Turner, offering the tuneful oddity, Just Landed, which consists of stories of Ireland and songs, have a clean wholesomeness that is refreshing. Bothwell Browne and Company in The Serpent of the Nile have a novel act. Beautifully staged and costumed and perfect as to detail and finish, while the death dance is slightly gruesome it is also thrilling, and Bothwell Browne at its conclusion responded smilingly to repeated curtains. The Frank Stafford Company in The Hunter's Game, surely have a beautifully mounted nature novelty. Stafford has a pleasing magnetic personality and his imitation of bird calls and the other familiar sounds of the nature world are delightful. Miss Stone is a good support. Her work is mighty pleasing. Rox, the beautiful dog, well deserves the plaudits he gets, as does also the fine Irish setter, Don. The whole combination is one of rare merit, and their enthusiastic audience was loth to part with them. Al Herman surely is The Black Laugh, and kept his hearers convulsed with his jokes and remarks.

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Moffatt-La Reine and Company have an act that is partly educational and partly mirth-provoking. The orchestra continues its splendid measures and the week's program leaves the best of impressions.

#### The Princess

The first half of the week shows: The Four Provosts, acrobatic experts; The Shermans, spectacular novelty act; Ed Dale, in black-face (Dale is a real, old-time, clever funny man); Duncan and Hoffman, live wires; Mme. Louise Silva, singer. Second half: The Stewarts, two girls on the wire; Sutherland and Curtis, in The Belle of Jay Town; Lewis and Abbott, in singing and talking act; Ed. Dale, comedian; Vera Burgess, singing comedienne.

#### Vaudeville Notes

Alden Amedy joined the Wilson's Indian Remedy Company at Merced last Friday.

Pearl Gilman will open Monday at Thomas' Cafe in Reno, for an unlimited engagement. Miss Gilman is one of leading cabaret and vaudeville artists.

pheum circuit star, to write a vaudeville sketch for him next season. The playlet is practically complete and is promised an elaborate Broadway production very early in September next, in one of the B. F. Keith Theatres. Later in the season it will be seen here at the Orpheum.

Bonnie Leonard, singing comedienne, has been booked by Jules Simpson for a tour of the Rickard's circuit, Home Sweet Home for Bonnie. Her many friends regret her leaving, but are happy at her success.



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In addition to the above, tickets will be sold to Dallas, May 6, 7, 8 and 9; to Washington May 6 and 7; to Baltimore July 28 and 29.

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## Correspondence

OAKLAND, June 4.—Harry Bishop's promised sensation, two plays a day, at Ye Liberty materialized last Monday when he offered one company in Mrs. Wiggs of the Cabbage Patch at seven o'clock, and another company in The Man from Home opening at nine o'clock. Mrs. Wiggs will be played on Tuesday, Thursday and Sunday matinees, and The Man from Home on Wednesday, Friday and Sunday matinees. Some programming that. It remains to be seen just how the innovation will work out. Personally, the writer does not think Oakland has enough theatregoers to make the move a paying one. In Mrs. Wiggs the chief parts were taken by Mina Gleason, Jane Urban, Maribel Seymour, Eleanor Blivers, Lucille Webster, Marta Golden, Charley Yule, Broderick O'Farrell, Bob Mackenzie and Geo. Webster. In The Man From Home the leading players were Franklyn Underwood, James Gleason, Robt. Lawler, Max Waizman, Will Chapman, Frances Slosson, Bertha Creighton and Beatrice Meade. Next week we will have Billy and Alias Jimmy Valentine. Macdonough Theatre, 2-5, Frances Starr in The Case of Becky created a profound impression. Large audiences were present throughout the engagement. Raymond Hitchcock comes 9-11. Orpheum: Jessie Busley in Miss 318; Laddie Cliff, England's favorite; Five Melody Maids and Will J. Ward, a ragtime novelty; Samuel Liebert in The End of the World; Meehan's Canines, leaping greyhounds; General Pisano, wonderful marksman; Les Alvares, trapeze equilibrists; Charles and Adelaide Wilson, funny pair; Edison's talking moving pictures. This is the week's diversion handed out by Manager Ebey. Pantages: The bill for the week comprises Ed. Morrell, train robber; Carl and Lillian Mueller, whirling hoop manipulators; The Elliotts, harmony harpists; Reeves and Werner, entertainers; Dainty June Roberts and company in The Dollmaker's Dream; Clara Howard, vivacious comedienne. Columbia: Dillon and King offer The Twins. Business is dropping off and the management is trying to get another show for a couple of months. Idora Park opened on Sunday with its musical comedy season with The Three Twins. Geo. Ebner is a positive hit in the lead, a part which he starred in in the East. Mindel Kingston, a beautiful singer and clever actress, is a great Yama Yama Girl, and Hazel Folsom is pretty and charming in her part. Jack Raynes is the musical director and Ferris Hartman the producer. The show is most pleasing. Broadway Theatre: Manager Guy Smith offers this week: First half—Glen Sanbeary, Sutherland and Curtis, Pearl Gilman, Dale-Dorillian Trio, Punch Jones and his darky singers. Last half—Billy Poyd, Egray and Mundell, Ling and Long, Fred M. Griffith, Nat Hall Trio.

SACRAMENTO, June 2.—Clunie: Frances Starr comes 7, in The Case of Becky. Grand: Ed Richmond, continuing his practice of offering the greatest successes, is presenting The Easiest Way this week and, as usual, is crowding his theatre. Beth Tay-

lor is simply immense as Laura Murdock, the heroine, her work is a revelation of the power she possesses. Paul Harvey plays the young newspaper man who falls in love with Laura and gives a fine, straightforward characterization. Leslie Virden reaches a high plane of ability by the way she plays the role of Effie Sinclair. Merle Stanton is a great colored maid. Jack Frazier is doing his best work as the cool, calculating man of the world, who makes Laura his mistress. Bert Chapman, as the old showman, does a fine bit of acting. The cast, as a whole, do excellent work. Next, The Barrier. Pantages: The Southern Stock Company in its last week are giving Lena Rivers. Frances Roberts, as Granny Nichols, Jack Daly as Joel Slocum, and Geraldine Wood as Lena Rivers, do pleasing work. Jack Daly's comedy work livened up the performance very much. Miss Wood took the part of Lena Rivers exceptionally well, and as Granny Nichols, Frances Roberts is most capable. Raymond W. Hatton, as Josiah Scovendyke, George Chesboro as Durward Belmont, Helen Carew as Caroline Livingston, George Morcell as John Livingston, Frances Roberts as Mrs. Graham, and James Guilford as Harry Graham complete the cast. Empress: The S. & C. offering for the week shows: Marguerite; Hayden Stevenson and Company in The Love Specialist; Waterbury Bros. and Tenny; Jere Stanford, the Chore Boy; Joe Fanton and his athletes; Lester Leigh and La Grace, juggling.

## Vaudeville Notes

The Creighton Bros., clever rural character comedians, offering their comedy specialties, Relics of '67, are coming to the Empress.

Hugh Fay and Elsie Mynn are breezing westward over the Sullivan & Considine circuit with a delightful specialty called, The Happy Honey-moon.

The Arm of the Law, a stirring dramatic playlet, with J. Herbert Frank and a company of five clever actors, will be a big feature at the Empress June 29.

The Operators' Union of Oakland have placed a boycott and pickets on the Gayety Theatre, 10th Street, near Broadway. Will J. Culligan is the manager. Cause—non-union operator in his employ.

The Broadway Theatre of Oakland (Guy Smith, mgr) is turning people away. Lillie Sutherland, Jack Curtis and Pearl Gilman were big hits there this week.

Ted MacLean & Co. are laying off this week, but Majestic patrons will see them at their accustomed post next week.

The Dowlings, who are presenting their act, The Elixir of Life, are an interesting couple, being the first stars that played for Walter Morosco at the old Grand Opera House at 3rd and Mission streets.

On Sunday, May 26, Pearl Gilman opened at the Victory, San Jose. She scored a great success there. Other notices erroneously gave the credit to Beth La Mar for creating a riot of enthusiasm, but Miss Gilman is the girl who deserves the credit. With her pleasing voice and fascinating personality this little comedienne is right in line

## Columbia Theatre, San Francisco

Two Weeks Commencing Monday, June 9.

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Bernard Fagan

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for musical comedy. She has a stunning figure and is a dazzling dresser.

The Victoria is dark during matinee hours, except for Saturdays and Sundays.

Laura Ordway, that clever little Pantages headliner, is seriously ill in a hospital in Los Angeles. The Review wishes her a speedy and complete recovery.

Genevieve Lee, almost recovered from her long and serious illness, will open at the Majestic with Ted MacLean tomorrow.

Colton, of Colton and Darrow, was taken ill with threatened pneumonia at the Victory Theatre in San Jose last week, and the team's place on the bill was taken by Mendell, Gordon and Harrington, the Harmony Boys, who are in great demand hereabouts.

Lenore Lester has returned to her home in Oakland after an absence of three years in Europe, where she has been getting her voice cultivated. She will shortly renew her professional work here after resting up. She is a fine vocalist and has a splendid stage appearance.

The Columbia Comedy Co., composed of Avis Manor, B. A. Nevins, Laura Tanner, Allan Alden and Constance Collier, opened Thursday at Half Moon Bay, presenting the latest craze—tabloid versions of popular plays. The company has a long tour booked through the vaudeville houses of the State.

The Unique Theatre in Santa Cruz is again running vaudeville.

Grace McGuinn is resting in San Francisco, having just returned from a very successful twelve weeks' engagement over Pantages time. While in the Northwest she renewed many old acquaintances.

The Caro Miller Troupe (The

Five Columbians) go directly East after closing here this week. It is to be hoped we may see them again in their series of beautiful and artistic poses, which are embellished with scenery and costumes of rare elegance. They are unusual in that they are truly a family and not merely a stage combination so named. They are mighty talented and fully capable of giving a whole evening's entertainment with their clever work.

The Dramatic Review notes with regret that Sid Grauman, the genial manager of the Empress, is not in his usual good health.

Messrs. James Goewey and Morton Castor will establish a chain of road attractions, presenting musical comedy. Following the successful launching of Harry Bernard at the American Hippodrome in this city, they will open Jim Magrath & Co. in San Jose tomorrow, and play him as follows: San Jose, Sunday; Hollister, Monday; Monterey, Tuesday; Salinas, Wednesday; Watsonville, Thursday; Santa Cruz, Friday, and then back to San Jose Saturday and Sunday. The company is composed of Jim Magrath, Pat and Fanny Kelly, Louise Lornan, Dorothy Raymond and eight chorus girls. The Casino of Santa Cruz and the Garden Theatre of San Jose are under lease, the rest of the houses are booked on percentage.

## Tony Lubelski Resigns

Tony Lubelski, who for the past three years has so successfully handled the amusement managership of the Odeon Cafe, has resigned, and will devote his entire time to his booking office. Mr. Lubelski wishes it understood that "never again" will he waste his valuable time in the capacity of amusement manager for any cafe.

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**PLAYS**



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San Francisco, Saturday, June 14, 1913

No. 17--Vol. XXVIII--New Series



Kathryn Osterman

DRAMATIC

VAUDEVILLE





*A group of principals in Henry W. Savage's production of Everywoman at the Cort Theatre, commencing June 15.*

## Margaret Anglin, Actor-Manager

In her forthcoming productions of *Antony and Cleopatra*, *Twelfth Night*, *The Taming of the Shrew*, and *As You Like It*, Margaret Anglin will next season step to the forefront of American producing managers. To design the settings and costumes of her repertory, Miss Anglin has engaged Livingstone Platt, who from all accounts, has been working miracles for the past two years on the tiny stage of the Toy Theatre in Boston, and who recently made a notable Shakespearean production in Boston. All four of Miss Anglin's productions will be mounted simply and imaginatively, and will vary radically in general tone and effect. *Twelfth Night*, for example, is not to be Elizabethan, but Illyrian, with suggestions of the Moorish. *As You Like It*, on the other hand, will be pure English, an old colored engraving of the country woodlands. *The Taming of the Shrew* will be pure Renaissance, and more important, Christopher Sly is coming back to the play again, a restoration that hasn't been in vogue since Augustin Daly's time. *Antony and Cleopatra*, which will be the feature bill of Miss Anglin's repertory, will show us a new Alexandria, yet the real one, the Alexandria of commerce—the mart of the Eastern world. It will mix all the peoples and all the arts that circled the Mediterranean. Thus into the architecture will creep an occasional classic suggestion, and *Cleopatra* will vary her Egyptian costumes with the Greek and Roman. The play will be cut to its essentials of love and humor. All but the necessary battle scenes will be eliminated. In the action of all four productions there will be only one or two long waits, and in these Mr. Platt has

planned little pantomimic incidents illustrative of the action passing at the time. Miss Anglin is now engaged in the business of selecting her company, amongst which will be a number of stars and actors identified with the Shakespearean field of the drama.

## To Film the World, Shipman's Plan

CHICAGO, June 3.—Ernest Shipman, theatrical manager, and lately identified with the manufacturing and exploiting of feature films, stopped off in Chicago for a few days last week, en route to New York, where he meets with a syndicate of moving picture men, who are planning a cruise of the world aboard their own vessel, for the purpose of making moving pictures in countries as yet unexplored with the camera. The expedition will be composed of a picked company of twenty moving picture artists, three directors, four camera men, two scenario writers, and the necessary technical and mechanical staff and the crew. Arrangements are also being made to have a noted scientist aboard with an equipment of the most powerful microscopes procurable, for the purpose of adding scientific films to the releases. One or two newspaper men and magazine writers will complete the party. The main purpose of the expedition is to secure five and six reel subjects of international interest, such as *The Conquest of Mexico*, *The Rise and Fall of Maximilian*, *The Sacking of Old Panama by Buccaneer Morgan*, *The Pirates of the Spanish Main*, *The Horrors of the Rubber Trust*, etc., all of which will be augmented by vivid and realistic environment and local color. One, two and three reel dramatic and humorous stories will also be manufactured, in-

terweaving the members of the company into the historical, legendary and natural stories of the various countries visited. In addition to those subjects, books of fiction having their settings in the tropical or sub-tropical countries will be illustrated on the spot, and released in multiple reels varying in length according to the importance of the theme. Contracts will be executed for a three years' cruise, the first log of which will be the West Indies, Central and South America. Arrangements have already been made for seven thousand feet of film per week, which will be released through various sources, as the syndicate will manufacture for the open market. Data is in hand for almost every craft, open to purchase or charter in the American or British waters, including the *Nourmahal*, the yacht of the late John Jacob Astor, now riding in the harbor of Rio de Janeiro. The vessel selected will be equipped with all the equipment necessary for manufacturing and finishing both negatives and positives without delay, and the populace of the various countries visited will be given an opportunity of seeing the pictures before the company departs from their midst. In this connection, some valuable advertising contracts will be entered into between the company and the governments and publicity departments of the various countries visited. Ernest Shipman, who will be identified with one of the business departments of the undertaking, is no stranger to the foreign countries that will arise. He has piloted theatrical companies around the world on many occasions, and gave the Kilties Band a 45,000 mile jaunt, twice crossing the equator. Melba, Nordica and other musical celebrities have toured the Antipodes under the Shipman banner and Hugh D. McIntosh, the Australian sports pro-

ducer, netted over \$200,000 out of the Burns-Johnson fight pictures under Mr. Shipman's manipulation, which caused them to penetrate to every quarter of the globe. Plans now being carried out indicate that this foreign-made film manufactured aboard the first floating studio in the history of moving pictures will be ready for the world's markets by next November.

## Raymond Hitchcock is Having the Time of His Young Life

Raymond Hitchcock has fallen under the influence of Ah Jim, picturesque costumed Oriental attendant at the St. Francis Hotel. Ah Jim's vivid green suit was the first thing to attract Hitchcock's attention when he entered the St. Francis foyer two weeks ago. Through an interpreter he sought the celestial's assistance in obtaining a duplicate of the green suit. Ah Jim complied in part only. He would not get the green. That is his particular color, of a hue that fairly screeches. No one else has ever worn a suit just like it, and perhaps never will. But he brought the actor a blue costume. When Hitchcock appeared in the lobby and clubroom of the hotel Tuesday night, he created a sensation. He was garbed in Oriental dress and radiated with emerald, sapphire and lapis colors. He wore the thing to the theatre, but during the performance a friendly fellow actor sent it back to the hotel in a bundle, so that he was compelled to return in his usual clothes. Now he has ordered other suits of purple, pink, green, lavender, heliotrope and cherry red. He says he will wear them in New York if his friends and the police permit, and if they don't he will use them for pajamas.



Dates Ahead

**ARE YOU A CROOK?** (H. H. Frazer, mgr.)—New York, April 28, indefinite.

**AFFILIATED AMUSEMENT COMPANY** (No. 1)—Stockton, June 7-21.

**BISHOP'S PLAYERS.**—In stock, the Liberty Playhouse, Oakland.

**ED. REDMOND STOCK.**—Sacramento, indefinite.

**EDDIE FOY** (Werba & Luescher; Louis White, mgr.; A. W. Bachelder, bus. mgr.)—Vancouver, June 13-14; Calgary, 16-18; Edmonton, 19-21; Saskatoon, 23-25; Regina, 26-27; Brandon, 28; Winnipeg, 30-July 5.

**FINE FEATHERS** (H. H. Frazer, mgr.; Chas. Hertzman, adv.)—Seattle, June 14; Everett, 15; Bellingham, 16; Victoria, 17-18; Vancouver, 19-20.

**LAURETTE TAYLOR** in **PEG O' MY HEART** (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

**MOROSCO STOCK CO.**—Los Angeles.

**ROSE STAHL** (Ollie Alger, bus. mgr.)—Duluth, June 13-14; Minneapolis, 15-18; St. Paul, 19-21.

**SOUTHERN STOCK CO.** (Marin & Spaulding).—Sacramento, indefinite.

Correspondence

**OAKLAND, June 9.**—Bishop's innovation of two different plays each evening is in full operation and gives evidence of proving a success from all standpoints. The only feature that did not appeal to the public was the rising of the curtain for the first performance at 7 o'clock, it being altogether too early and proved very inconvenient. In order to obviate this inconvenience Manager Bishop has arranged to open the plays at 8 o'clock and with a continuous performance which, with the contrivance of his revolving stage, he can easily do, the second play will terminate not later than 11 o'clock, thus giving the two performances in exactly the same time that it ordinarily takes for one. This week the management is offering its patrons two of the best shows on the calendar, Billy and Alias Jimmie Valentine, each performance having a distinct and separate cast. In the former James Gleason and Jane Urban have the leading roles, while in the latter the heavy work falls on Franklyn Underwood and Frances Slosson. Others of Bishop's large aggregation who are largely responsible for this week's success are Broderick O'Farrell, George Webster, Walter Whipple, Robert Lawlor, Jack Pollard and Mrs. Gleason. The attendance has been fully up to the Liberty standard and it looks very much as if Manager Bishop's expectations are to be realized to the fullest extent. All the Comfords of Home and Seven Sisters will follow. At the Macdonough, Raymond Hitchcock is presenting Harris & Cohan's latest musical comedy, The Red Widow. The play embodies all the spirit and dash that always characterizes Cohan's plays and the songs and music are rendered in a manner that brings frequent and spontaneous encores. The balance of the company, headed by Flora Zabelle, is above the average. Hanky Panky is booked, 16-18, and Madam Nazimova, 23-25. Manager Ebey is

giving his patrons one of the most notable bills of the season with Gus Edwards and his 1912 song review, as the chief attraction. This number is a hummer and gets a great ovation at every performance. The attendance throughout the week has been very satisfactory and the following numbers come in for a good share of applause: Chief Caupolican, The Cromwells, Willard & Cain, Kramer & Morton, Woods & Woods Trio, Will J. Ward. At Pantages business continues good and a strong card, headed by Julie Ring, a clever comedienne, is proving some excellent entertainment. Besides this talented little lady, the bill offers Peaches, Three Flying Fishers, Temple Quartette, Joe Carroll, Lelliott Brothers, and Leon Wadelle. Dillon & King's offering at the Columbia for the current week is a travesty on Babes in the Woods, entitled A Pair of Kids. The two comedians, Dillon and King, keep the humor flying thick and fast and the musical end of the play is in the capable hands of Charlie Reilly, Maude Beatty, Mattie Townsend, Al West, Clarence Wurdig and Eva Heazlite. At Idora, Manager York is offering his best card of the season in Ferris Hartman and Mindel Kingston in A Broken Idol, a tuneful musical comedy. Miss Kingston makes an immense hit, her songs being the occasion of encore after encore. Others who create favorable impressions are George Ebner, Lawrence Bowes, Fay Poston, Harry Pollard, Grace DuVal and Fred Snook. The entire play runs with great smoothness and much credit is due the capable and efficient musical director, John Raynes. Great interest is being taken in the auto polo and auto races to be held at Emeryville Park, 14-15.


**LOUIS SCHEELINE.**

**SAN BERNARDINO, June 10.**—At the Opera House (Mrs. M. L. Kiplinger, mgr.) vaudeville and moving pictures have been discontinued, and on Saturday night, 14th, the house will be opened with the Frank Cooley Stock Company for an indefinite engagement, probably continuing through the fall. The opening play will be The Third Degree; the company is a strong one, including Frank Cooley and Gladys Kingsbury, and good business is anticipated as Mr. Cooley was a great favorite here a few years ago, in the days of the "traveling stock." Vaudeville attractions at the Auditorium this week are The Alpine Entertainers; Jack Burchland, contortionist; McGee and Kerry, sketch, with the usual licensed reels. The Unique is again open, running musical stock at popular prices, under the management of Frank Morton, to fair business. The Temple, moving pictures, reports good business. The next road attraction at the Opera House will be Eva Tanguay and her company on June 30th.

**J. E. RICH.**

**MARIPOSA, Cal., June 7-9.**—Wilson's Indian Remedy Company, composed of Frank Wilson, Allan Alden, Joe King and Flo Mack, played to only fair business, 10; California Feature Film Company, gave a picture show to large house, 11-12. Return of Indian Remedy Company.

**FRANK WOLF** is doing the advance for Spaulding's Southern Stock Company.



**BIRD OF PARADISE** Laurette Taylor in  
By Richard Walton Tully  
**THE MONEY MOON** PEG O' MY HEART  
By Hartley Manners  
**THE FOX** THE TRUTH WAGON  
By Lee Arthur  
In Preparation By Hayden Talbot  
Nat C. Goodwin in **THE ESCAPE**  
**GAUNTLET'S PRIDE** and others By Paul Armstrong

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**Personal Mention**

**PEARL ALLEN**, who has achieved a large measure of success handling the Verona Felton company in Canada, is visiting her relatives here. Mrs. Allen and Miss Felton did not make the trip south. Mr. Allen will open his new season in Victoria early in September.

**R. F. DEL VALLE**, formerly Lieutenant Governor of this State, and father of Lucretia Del Valle, leading woman of the Mission Play, will probably be selected as our next ambassador to Mexico. Governor Del Valle is a brilliant man, well known and greatly respected in this State, and the appointment would be ideal.

**VERA McCORD** is visiting her father in this city. Miss McCord, it will be recalled, has been prominent in

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the support of many Eastern stars. Last season she appeared here in leads with James K. Hackett and in New York played the lead with Henry Miller. She has some idea of appearing at the head of her own company in a series of new plays she has secured the control of. Miss McCord is not only a fine intellectual actor, but one of the most beautiful women of our stage and the Dramatic Review would be delighted at the successful outcome of her planning.





The new Wigwam will be opened July 3, by Joseph Bauer and Ralph Pincus. It will be one of our hand-

some theatres and is a credit to the city. Messrs. Pincus and Bauer are to be complimented on their enterprise.

### Plans Maturing for Concessions at Big Fair

The concessions district at the Panama-Pacific International Exposition, corresponding to the wonderful "Midway" in Chicago, will be one of the most marvelous and attractive sections of the exposition. Many of the amusements will be presented for the first time and will be notable not only for their great size and artistic excellence, but also because they are selected with a view to their educational value. The art of presenting cycloramas and dioramas upon an elaborate scale has advanced rapidly in the past few years and the exposition will present the world's progress in this respect. The number of applications for concessions is said by Frank Burt, the Director of Concessions, to be totally unprecedented in the history of expositions. So far more than six thousand applications for concessions have been received and seventy-five applications, involving an expenditure of \$6,800,000 have been accepted. The remainder are rapidly undergoing the scrutiny of experts. Applications from all portions of America and Europe are increasing. Ideas for striking features or novelties are welcomed. More than seven thousand people, it is estimated, will be employed in the concessions district and between ten and twelve million dollars will be spent in installation in the concessions division when the exposition is under way. Director Burt has received hundreds of suggestions for naming the main street of the concessions section. Chicago has the "Midway," St. Louis "The Pike," Portland "The Trail," and Seattle the "Pay Streak." The Concessions and Admissions Committee is seriously considering adopting a name that will be significant of the completion of the Panama Canal, which is to be celebrated in this city in 1915. Among the names suggested are "The Locks," "The Canal," "The Zone," and "The Isthmus," and "The Ditch." The whole concessions district will be three thousand feet in length, and will run through the center of the conces-

sions district, sixty-five acres in area. In the decorative scheme around the plaza will be 140,000 lights, rendering it the glory spot of the night life of the Exposition. In the center of the plaza will be the highest flag pole in the world, a giant flag staff donated by the City of Astoria, 246 feet high and over five feet in diameter at its base. "The Concessions section," said Director Burt, "will be one of the most brilliant and attractive sections of the Exposition. The concessions will be notable not only for their great size and splendor and artistic excellence of their presentation, but also for the fact that they are being selected with a view to their educational value."

### Christine Hill Dishes Up Peculiar Situation

Christine Hill, who is suing the Liebler company for using the play, Joseph and His Brethren, which play she claims she produced and copyrighted two years before the Lieblers produced it, thinks there is more than a possibility of a queer thing happening. Dick Ferris runs a stock company in Salt Lake. He wants to produce Joseph and His Brethren. Brandon Tynan is his leading man. Now Tynan created the part of Joseph for the Lieblers. Of course, Dick, being a friend of Christine, will use her play, and Tynan will necessarily be cast for the part of Joseph, (the original role) which Miss Hill claims was the inspiration for the Liebler play. It is a strange situation that accords an actor the privilege to play the same part in what is claimed by two sets of people to be the Simon pure, real article.

Fred J. Butler, Mrs. Butler (Adele Belgarde) and David Butler left Wednesday for New York, to be gone about a month.

Maurice Chick, Cleo Madison and Ella Houghton returned from Marshfield last Tuesday.

Jack Le Clair has succeeded Tony Lubelski as amusement manager of the Odeon.

### Adele Ritchie Married

GREENWICH, Conn., June 13. Adele Ritchie, who leased the J. K. Berry farm here last year and has since been farming it alone, and Charles N. Bell, a Fifth Avenue importer, were married at Apple Jack Farm here today, Friday, the 13th, 1913, at the thirteenth hour of the day. It is a coincidence only that figures thirteen appear often, but after discovering the fact, Miss Ritchie decided, she says, to prove her disbelief in hoodoos and stick to her original plan. The date was set because on this day Miss Marian King returned from Villa Marie Convent in West Chester and was maid of honor. Miss Ritchie said tonight: I'm not marrying money and I'm not going to quit the stage. It was a quiet family wedding but, of course, I was dressed in British style. I'm afraid I blushed when I went to the Town Clerk to get my license, for I'm 36 years old.

### Watts Will Sue Kolb and Dill for Damages

LOS ANGELES, June 6. Papers have been prepared by the city authorities of Watts, Los Angeles Co., against Kolb and Dill, the German comedians now appearing here in a skit, which they call Lonesome Town, asking \$25,000 damages because of alleged injury done to the little city because of the comedians' jokes. The business men of Watts claim that the remarks perpetrated by the showmen at the expense of their town has injured the sale of bonds, and made Watts the butt of jokes and jibes for all classes. An injunction will also be asked restraining Kolb and Dill from continuing the skit Lonesome Town, it being alleged that the title is a sneer at Watts and does the place an injustice.

### Cheekiest Actor

LOS ANGELES, June 12. When Brander W. Lee, Jr. returned from his summer vacation to find workmen engaged in dismantling his residence he set about to find the person who had authorized the wrecking, and as a result A. M. Kennedy was a prisoner in the City Jail today. Kennedy, who claims to be an actor, is accused of having contracted for the sale of all removable objects within the house, including the plumbing fixtures, during Lee's absence. He instructed the purchaser to take everything but the walls and the roof, it is alleged.

### Ethel Barrymore Has the Maternal Instinct

NEW YORK, June 8. Exuberant with happiness, Ethel Barrymore, who is Mrs. Russell G. Colt in private life, arrived at her country home in Mamoronek today with her little daughter, Ethel Barrymore Colt, fully recovered. Ten days ago the child lay at the point of death at the Minton Hospital, owing

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### NATION vs. NATION International Tug-of-War

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ing to a complicated case of diphtheria. "The baby owes her recovery to the constant attention which the mother gave it," said one of the nurses at the hospital. "She never left its side, and during the crisis never slept a moment." Miss Barrymore has given up her vacation in Europe and will remain the entire summer in Mamoronek with her children. A third baby is expected before fall. While Miss Barrymore has not decided to give up the stage for the sake of her children, she has determined never to go on tour again. She said a few days ago while at the bedside of her child: "One never thinks of the stage in a moment like this. Now, I know that I can never be away from my children and my home for a single night. I will appear only in New York hereafter, and then only provided there is any manager who will present me realizing the conditions. I love the stage, but I love my children most of all. Like every mother, I want to be with them when night comes. I can't do that 'on the road,' so the tours must go. I shall not play even as far away as Philadelphia."

### May de Montfredy

Ingenue  
At Liberty, Care of DRAMATIC REVIEW



## John Considine, Sam Harris and Charley Brown are Some of the Show Notables in Los Angeles This Week

LOS ANGELES, June 11.—The Mission Play having closed, Miss Del Valle has gone into the interior of Mexico with her father, Senator R. F. Del Valle, who goes on an important mission, and where the little lady will no doubt gather more "atmosphere" for another season's work. Benjamin Horning has gone to Catalina to rest and paint landscapes, they say. \* \* \* John W. Considine is in town, but seems much more interested in the horse question than where the new Empress is to be located, or rather, that is the impression he creates. \* \* \* Kolb and Dill have closed their season at the Lyceum and, after a short vacation, will travel to Chicago, where they will begin a special summer engagement. \* \* \* Clara Howard, so well and favorably remembered while with the Armstrong "Baby Dolls" at the Lyceum, is renewing acquaintances this week, as she is appearing at Pantages at her very best. \* \* \* Sam Harris and Charles Brown, of the Western States Vaudeville Association, are in Los Angeles and have given out that the Adolpus has been leased for the purpose of launching a hippodrome. The building is being remodeled in a way to seat 3000 persons. \* \* \* Rose Mendel of the Century has returned to the company at that theatre after a short and well-earned vacation, and patrons of that house are happy. \* \* \* Frances Ring expects to be made very happy by a visit from her sister, Julia Ring, when she appears on the Pantages program before long. \* \* \* Tsuru Aoki, the clever little Japanese actress, who has been studying with Mr. Egan, has been engaged by the Majestic Moving Picture Company to play the lead in a sketch of her native land, O Tsuru San. \* \* \* Harry Earl, a son of Catherine Kelly, one of the well-known actresses of the last generation, died at his home on West 48th Street. Earl was married to Grace Rauworth when they were playing with a stock company at the Empress some few years ago, but some time ago he sued for divorce. Within a few days Judge Monroe granted him a decree ahead of schedule time that he might go to Arizona in search of health, but he failed to get away, being overtaken by death.

BURBANK.—C. O. D., Frederick Chapin's farce, has been applauded into its second week. The merriment lasts from curtain to curtain, one absurd situation following another, in which Forrest Stanley, Thos. McLarnie, Morgan Wallace, Beatrice Nichols, Grace Travers and others do some mighty clever comedy work.

CENTURY.—The Man From Mars is the title of the week's musical burlesque. Jules Mendel and Al. Franks lead the procession of merry-makers, and as the fun goes on, Frank Lloyd, Earl Hall, Frances White, Rose Mendel and Gale Henry quickly fall into line. Many new and tuneful song numbers are brought into prominence, especially

A Girl Like You, sung by Frances White and Frank Lloyd. The chorus are there nimbly with both feet and new costumes.

EMPRESS.—Marguerite, the mysterious, changes her costume as she changes her stunt, and this she does often in a very few minutes, all with a dashing, Evan Tanquay-I-don't-care abandon, ending in a dashing song and swing out into the audience on a trapeze. Waterbury Bros. and Tenny have many diverting musical turns, and are able to put over some good jokes as well. Hayden Stevenson, Louise Valentine and Sylvia Starr appear in a riot of noise and fun called, The Love Specialist, wherein a plot is conspicuous by its absence. Joe Fanton's Awakening Athletes are thrilling performers on the rings, and their final act is novel as well as hair-raising. Lester Leigh and La Grace proffer a whirlwind of novelty in which are cleverness, dash and finish combined. Jere Sanford, the "chore boy," is back with his unsophisticated air, his whistle and good singing. The bill as a whole is a fast and furious one.

MAJESTIC.—Everywoman is playing to a second week of record business and it would seem that this lavish production of a beautiful story is being duly appreciated. Adele Blood so well fitted to the role of Everywoman, and H. Cooper Cliffe, in his splendid reading of the lines of Nobody, make it a most interesting performance.

MASON.—The motion pictures of Hawaiian scenes and sports remain for the second week and continue to draw attention because of their beauty and unusual interest.

MOROSCO.—The Concert is this week's very interesting and entertaining attraction at this theatre. The play, decidedly superior as to literary merit, is a delightful mixture of poetry and romance and prose and the earth earthy. Gabor Arauny is a master of the piano, temperamentally uncertain, whose affairs of the heart are legend. Arauny is blessed with a wife whose balance makes her adorable and who at trying moments triumphs with a sense of humor. A foolish, pampered wife of a too indulgent husband is led to go with the master to his bungalow in the mountains, where they are followed by the deserted husband and wife, who, with a fine sense of diplomacy, lead the erring pair to believe there is to be a divorce and marriage between them, so that the others may marry also. This is a delicately absurd situation, and is handled by the Morosco players in a delicate and entrancing manner. Harrison Hunter creates an artistic atmosphere, and although a very recent visit of Leo Ditrichstein in the same role necessarily brings comparison, it is only the more interesting because of Mr. Hunter's very skilful handling of the character. Frances Ring, in a very soft tone, enacts the long-suffering wife, and envelopes the role with a charm of personality.

William Desmond appears to splendid advantage in the role of the injured husband, Dr. Dallas. Grace Valentine supplies just the needed amount of impetuousness, bad temper and ways of the spoiled child to give a finished interpretation of the role of Mrs. Dallas. Fanny Yantis is capital as the queer Miss Merk. James K. Applebee and Florence Oberle add two perfectly played bits that round out a corking production. The stage settings are entirely adequate.

ORPHEUM.—Kriss Kringle's Dream is a pretty spectacle in which Harry Ali as Peppermint Kid, Paul Moulton as Jack-in-the-box, and Harry Hewitt as Polar Bear disport themselves in gay and frolicsome style. Vivian Ford is a charming little Doll Princess. Not the least of this pretty fantasy is the Collie Ballet, in which five splendid colliers gracefully come into favor. Laddie Cliff is always a joyous sight and this time brings a fund of new songs and dances to turn out in his inimitable, blithe and English way. Jessie Busley appears as Lisette Mooney in a vaudeville version of Rupert Hughes' very good story of that name, which loses some of its smartness in this form. However, the art of Miss Busley is there and that compensates in a large measure. Lester is a veritable master of the art of ventriloquism and with his manikin whiles away a very entertaining twenty minutes. The two Wilsons appear in The Messenger Boy, the Maid and the Violin, which is but a bit of an excuse for their very clever song, dance and patter. The talking pictures give a little musical farce, An After-College Reunion. Ben Linn, fat as last week, sings coon songs; Don, the talking dog, and the Butterfly sisters, Curzon by name, also remain.

PANTAGES.—Lasky's Six Hoboes remain from last week to enliven things. Shaw's Comedy Circus, made up of dogs, monkeys and ponies, to say nothing of a kicking Maude, pleases immensely. Little June Roberts is a diminutive little lady with a tiny voice, who captures the heart at once by her dancing. Nimble and dainty, she makes the Doll Maker's Dream a very charming sketch. Clara Howard, vivacious, sparkling and effervescent, is a comedian whose talents, known so well locally, carry her into high favor. Reeves and Werner sing acceptably and have a clever line of talk also. Carl and Lillian Mueller handle disc-shaped articles as well as the boomerang with unerring precision. The animated news sheet tells of the important happenings of the past week.

REPUBLIC.—A Bert Levey bill, including all forms of entertainment, is the one of the current week. There is Viola's Circus, with cockatoos, monkeys, rabbits, pigeons and the most intelligent ape. West and Boyd, in The Bellboy and the Girl, display a good deal of comedy talent and some new songs. The Great Martynne is a novelty dancer whose act is most elaborately set and whose costumes are brilliant affairs. Neary and Miller are a pair of singers and dancers who please instantly. Della Le Roy gives satisfaction as an impersonator. Golding and Keating in a long and short

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way provide a lot of fun. The Pathe news pictures close an excellent bill. N. B. WARNER.

STOCKTON, June 8.—The Carter-Jacobs musical comedy company opened at the Garrick Theatre today to two big audiences and made a great hit.

SAN JOSE, June 9.—Victory Theatre: Next Sunday, Hanky Panky will be shown here. The vaudeville bill opening yesterday at this house was composed of Five Columbians; Donita, singer; De Shields, trick cyclist, and Richard Skinner, blind tenor. Jose Theatre: The vaudeville show here commencing 8 had Four Bazarous, singers and dancers; McLaughlin and Stewart, the Hickville Pair; Emerson and Moore, singing and dancing change act; John P. Rogers, baritone. Garden Theatre: This theatre was opened Sunday by Jim McGrath and company in an entertainment composed of: first part, A one-act farce; second part, five acts of vaudeville; third part, a complete musical comedy. The show made a hit and drew large attendance. The idea is to appear every Saturday and Sunday in the future. The company is under the management of Goewey and Carter of San Francisco.

SACRAMENTO, June 9.—Clunie: Raymond Hitchcock appears in The Red Widow, 12-13. Pantages: Gill's Travel Tours are holding forth this week at this house. Empress: Frank and Marie Stone present The Hunter's Game. Al Herman does a black-face turn. The Moffat-La Reine company present a trick electric act. Lillian Holmes, contralto, is a fair singer; Sidney Broughton and Grace Turner offer Just Landed, a musical oddity; W. C. Hofter, comedian and bicycle rider finishes the show. Grand: Ed Redmond is offering his patrons a delightful performance of The Barrier. Paul Harvey plays Capt. Bunell and looks a gallant figure. Jack Fraser is a strong John Gale and Ed Redmond is seen to splendid comedy advantage as No-Creek-Lee. Roscoe Karns gives a particularly likeable performance of Polcon. Hugh Metcalfe gives good work as Dan Stark and Harry Leland plays Corporal Thomas. Bert Chapman is seen as Rummion. Beth Taylor is an adorable Necia and Merle Stanton plays Aluna, the squaw. Next week, The House Next Door.

Carl Stockdale became a moving picture actor last Monday at Niles, where the Essanay firm has its Western headquarters. The Last Flash drove him to it.

Alf Goulding, Eddie Harris, Gladys Goulding and Blanche Trelease are the principals of a musical comedy tabloid company who are rehearsing to play Fred Giesea's time.



## Correspondence

NEW YORK, June 8.—The Sunshine Girl with Julia Sanderson as the star and Joe Cawthorn as the chief comedian is in its fifth month at the Knickerbocker Theatre, New York. The Sunshine Girl is by long odds the most attractive musical comedy that has been produced in New York City this season. Next season Miss Sanderson and Mr. Cawthorn will be seen in it in several of the larger cities and the following year it will probably make an extensive tour of the entire country. \* \* \* For its fifteenth season, Hammerstein's Roof Garden opened in a veritable blaze of glory last Monday. New features make the famous outdoor resort one of the most picturesque in the city. Houdini's sensational escape from a cell filled with water, in which he is incarcerated head downward with hands and feet manacled, is the thrilling feature of the good bill. Seventeen acts of unusual quality made up the long program and include Gertrude Vanderbilt and George Moore, Visions d'Art, with a reproduction of the much-discussed painting, September Morn; Lew Brice and Lillian Gonne and Prince Floro, a trained monkey. \* \* \* The anniversary of the inauguration of high-class vaudeville at B. F. Keith's Union Square Theatre was celebrated last week. The entire program was excellent and well balanced, leaving nothing to be desired in comedy, drama, music and novelty. Mabelle Adams gave the first presentation of a playlet, called An Idyl of the Strings. It is by Charles Carver and tells an interesting story with much brilliant comedy. Miss Adams portrayed the character of Mona, an adopted daughter, and rendered several violin solos. Another "premiere" offering was a comedy called Her First Case, given by Julia Nash. It concerns the vicissitudes of two young girls from up State who came to New York to solve the problem of success on small means. The laughing hit of the program was Conroy and Le Marie, two black-face comedians, who have the place of honor on the program. \* \* \* At the American Roof Garden atop of the American Theatre last Monday the bill included The Mission Garden, Helen Page and her company, the Four La Della Comiques and others. \* \* \* Summer is really here, and Broadway realized that fact last week when the summer season of burlesque began at the Columbia with the first performance here of The Kissing Maid. "Sam" Howe is the principal comedian in this offering, with Florence Bennett as a comely leading woman. There are many musical features, and some picturesque posing by Helen Western, who might more appropriately be called Miss Eastern because of the Oriental scarcity of her costumes. She posed for A September Morning. It seemed more like August. \* \* \* Miss Francine Larrimore appeared as Lucine with Edmund Breese in The Master Mind at the Harris Theatre last Monday. Messrs. Werba & Luescher obtained a release for Miss Larrimore from Mr. Holbrook Blinn, the director of the Princess Players, with whom she recently made a personal success in the small part of A Young Girl in the one-act sketch called Any Night, at the Princess Theatre. \* \* \* At the

Lyric Theatre the moving pictures showing Captain Scott and his South Polar expedition are unrivaled for their thrilling and picturesque qualities. The gallant explorer's dash to the pole and its pathetic culmination, are graphically shown. Incidentally, the wild life of the Antarctic Circle and innumerable phases of the life there keep the audience at a high pitch of tension. \* \* \* At Keith's Harlem Opera House the regular stock company presented The Traveling Salesman, by James Forbes. All the humor of this favorite comedy was admirably expressed, to the manifest pleasure of the audience. \* \* \* Helen Ware won new laurels by her brilliant performance of Mary Turner in Within the Law, at the Eltinge Theatre last Monday. \* \* \* At the Manhattan Opera House David Belasco's The Girl of the Golden West was presented by the resident stock company with all the thrills that marked the original performance. \* \* \* One of the promised events of interest next season is a production of Robert W. Chambers's story, Iole, in musical play form. H. H. Frazee has acquired the stage rights of the story from Mr. Chambers and the author himself has undertaken to put it in libretto form. In this task he will have the assistance of Ben Teal. Mr. Teal also will stage the resultant work. The score will be by William Frederick Peters, whose music in The Purple Road has won him considerable acclaim. \* \* \* Kitty Cheatham is a harbinger of spring. Some years it would be impossible to realize that spring had come if it were not for her official announcement of the fact in her annual Easter matinee at the Lyceum. Last week she divided her program into three parts, one of which was devoted to a number of highly interesting negro melodies which have never been written down, and, as she explained, could not be. \* \* \* Sweethearts, a new operetta in two acts, with Christie MacDonald as the star, was presented for the first time by Messrs. Werba & Luescher at the Academy of Music, Baltimore. The offering has a Victor Herbert score, with book by Harry B. Smith and Fred de Gresae and lyrics by Robert B. Smith. Miss MacDonald is again a comic opera princess, as she has been in a score or more productions. Her song hits include the waltz number, entitled Sweethearts, and also Cricket on the Hearth, In the Convent They Never Taught Me that, Mother Goose and The Angelus. Two comedy roles have been provided for Tom McNaughton and Lionel Walsh. The Academy of Music was crowded to the doors and the house record was broken for first performance. Baltimore music critics declare Sweethearts has a most tuneful score and is Herbert's light opera masterpiece. The performance was a triumph for Miss MacDonald in a role that all agreed afforded her a better opportunity both as actress and prima donna than The Spring Maid. New York will not see the opera until next autumn.

GAVIN D. HIGH

## Dick Wilbur Co.

FOURTH SEASON OF SUCCESS

## THE BIGGEST REPERTOIRE COMPANY ON THE COAST

Tracy, Monday; Livermore, Tuesday; Lodi, Wednesday; Modesto, Thursday; Turlock, Friday; Oakdale, Saturday; Merced, Sunday.

PORTLAND, June 9.—Heilig Theatre (Calvin Heilig, mgr., W. T. Pangle, res. mgr.): Bella Donna, a rather gruesome play, but which gave Madame Nazimova full scope for her wonderful talents as a dramatic actress, attracted large audiences during its short engagement. Mr. Fagan in preparing the stage version has followed the novel closely and the theme has been well handled from a dramatic point of view. Nazimova's supporting company was excellent and special interest centered in Charles Bryant, owing to the fact that Madame Nazimova has quite recently become Mrs. Bryant. Mr. Bryant's Dr. Isaacson left nothing to be desired. Others in the company are Herbert Percy, Robert Whitworth, Edward Fielding, A. Romaine Callender, Claus Bogel, Arthur Hurley, Amy Veness and May Gayler. Frances Starr in The Case of Becky opens tonight for a week's engagement. As this is her first appearance in Portland, her visit has been eagerly anticipated. She will be followed by Raymond Hitchcock in The Red Widow. Baker Theatre (Geo. L. Baker, mgr., Milton Seaman, bus. mgr.): The Man From Home, telling the story of a Hoosier lawyer who goes to Europe in behalf of two wealthy children who have been left in his care and who falls into the clutches of a gang of foreign adventurers, and incidentally falls in love with his ward, is a strong drawing card. Henry Hall who plays Daniel Vorlies Pike, the Man From Home, has been so closely associated with this role that it is needless to dwell on his acting, but his portrayal makes the play interesting and entertaining. Mary Edgett made the girl from home simply and strikingly sincere, Frank Darien, a new member of the Baker Players, as Horace Granger Simpson, the American boy, plays convincingly. Walter Gilbert as the Grand Duke of Russia, with democratic tendencies, was excellent. Elizabeth Ross is a fascinating French adventuress. The stage settings are excellent and Manager Baker should be rewarded with large houses during the entire week. Lyric Theatre (Keating & Flood, mgrs.): Commencing today, The School Girl, a musical extravaganza, will be seen. The Rosebuds will be seen in some clever dances and songs, and the principals are well cast. Billy Onslow and Lew Dunbar will furnish the comedy. Ilene Edwards will be seen in a congenial ingenue role, and Vera Alwyn has several of the later popular songs. Orpheum Theatre (Frank Coffinberry, mgr.): Zelda Sears in the Wardrobe Woman; Percy Bronson and Winnie Baldwin; Frank Combs and Ernest Aldwell; Mr. and Mrs. Gordon Wilde; Albertus 1st and Jessie Millar, and Johnny Johnston and the Four Rotters. Empress Theatre (W. H. Pierong, mgr.): Fun in a Boarding House; Del Adelpia, master magician, with four other tip top acts are giving Empress patrons more than their money's worth this week. Pantages Theatre (John Johnson, mgr.): Edwin Ford and his Girls; Jack Simonds; Jordane Trio;

Davis, Allen and Davis, and La Bergere, with an extra added attraction, the Great Heras Family.

A. W. W.

TACOMA, Wash., June 9.—Big business was the rule at the Tacoma Theatre last week. On June 4th Nazimova gave her artistic presentation of Bella Donna in a manner that left nothing to be desired. Her support, which was exceptional, included Charles Bryant, Herbert Percy, Edward Fielding, Robert Whitworth, and Amy Veness. The staging was effective and realistic. Fine Feathers, teaching a lesson as well as furnishing good entertainment, was superbly acted by the all-star company composed of Robert Edeson, Wilton Lackaye, Max Figman, Rose Coghlan, Lolita Robertson, Helen Hilton and Amelia Summers. The staging was magnificent in detail. A big Sunday night crowd laughed at Eddie Foy last night. Only six of the seven handsome children appeared, one having cut his foot badly at a bathing beach. Eleanor Kent and William Sellery and Milton Dawson, well known favorites here, figured conspicuously in the support. Davis and Matthews were unusually capable dancers. Coming: Blanche Bates on June 14; Frances Starr, 20-21. The Princess Theatre Stock Company opened yesterday in a good production of Rip Van Winkle with Loring Kelly featured in the leading part. The Lavroff Children and Sadie Weston were the clever youngsters, and Laura Heinlich the Meenie. Betty Barrows, Robert McKim, J. W. Dumont, Neil McKinnon and Chester Warner and a large number of especially engaged people added to the success of the production. The big hit at the Empress last week was Julie Rooney's dancing. Many laughs were furnished by the Bowman Brothers in blackface, Archer and Bedford in a comedy sketch, and Fun in a Boarding House. Alvin and Kenney on the flying rings and Albini, the magician, filled out the bill. The Pantages featured the Heras Family of acrobats and Edward Ford and his dancing girls. The Jourdan Trio of singers, La Bergere and her posing dogs, Davis-Allen and Davis, all found favor. Jack Symonds was fair in monologue.

## War Movies Censored

SEATTLE, May 26.—A moving picture drama illustrating the War of 1920 between Japan and the United States, and introducing Theodore Roosevelt and Woodrow Wilson as participants, which has been extensively advertised at one of the principal theatres, was forbidden to be shown, after the local board of censors had seen the film. It is said to have represented the Japanese in an unfavorable light, and the city officials took the view that it would stir up race feeling.

The Moore-Ethier Co. are booked through northern California.



## Correspondence

CHICAGO, June 8.—That aftermath of a season's activities which supposedly permits actor and layman alike to recuperate, or to go through the meaningless performance of going somewhere for the purpose of "resting," is really one of the most productive periods of the year for the actor or manager who has the interests of the profession, and a no less lively sense of his own affairs, at heart. To the actor it means the opportunity of perfecting himself in new parts; the invention of new business, and the thinking out of the many details which are never the same in two plays. For the ambitious histrion, therefore, genuine leisure is not to be thought of; he knows, and his public also know, that what went with grand acclaim last season or the season before, is just as likely as not to be relegated to that mythical bourne where bad plays, jokes, songs and what not are consigned. \* \* \* Here in Chicago the summer season is anything but inactive outside the loop district; all of the houses in the near residence districts and the actual neighborhood theatres are open and doing business. For instance, we have the National which is devoted to the legitimate drama; the two Empresses, Sullivan & Considine vaudeville theatres; the Willard, Jones, Linick & Schaefer's lively center of vaudeville; all on the South Side; on the North Side there is the Wilson Avenue, another of the Jones, Linick & Schaefer's chain devoted to light entertainment; Gazzolo's Victoria, a legitimate house; over west is the Crown, just now in the incipient stages of experimental dramatic production, manned by a redoubtable manager, T. C. Gleason, who has assembled a strong organization in the working out of his new dramatic idea; the Imperial, too, is a busy place where standard plays in capable hands afford amusement to an intelligent following. The old Haymarket Theatre, which for years was a standard vaudeville house, on the West Side, is now the home of a company of Yiddish actors, who are clever, inexperienced players, presenting a repertoire of plays to a big following of Jewish residents. \* \* \* Yet despite the apparent dullness in the Chicago center of theatricals, the loop district, we are consoled by the enormous success of The Tik Tok Man, at the Cohan Grand Opera House, and the gratifying reception H. B. Warner and Katherine Emmett are having at the Cort Theatre in that hurricane dramatic offering, The Ghost Breaker. There is no dearth in the motion picture industry which flourishes at all points of the city compass. Quo Vadis, with the wonderfully well equipped Italian players, is something extraordinary, epochal, we might say, in the amusement annals of Europe and America. At McVicker's, where this powerful film dramatization of Sienkiewicz's novel is being daily flashed on the screen, the audiences are tremendously impressed, for here they see, so to speak, a page out of the ancient history of the world, the basis of which is undoubtedly truthful, and which reveals to the onlooker something out of the common run of theatrical entertainment. \* \* \* Eugene Greene, who is now billed the Harry Lauder of America, will be the headliner at Jones,

Linick and Schaefer's Colonial this week; other performers at the house are Mlle. Adgie's lions; three dancing Mars; Dick Crolus, the slang prince, in the slang classic, entitled Shorty; Bunison and Taylor in Graham's Valet, and the thirteen Pekin cadets. \* \* \* To Save One Girl, Paul Armstrong's playlet, is the leading feature at the Palace Music Hall. Catherine Calvert and Harry Mestayer are the leading players in the little drama, which has achieved much success in the country around Chicago since its first hearing at the Chicago Opera House a few weeks ago. James Marcus, who was formerly a member of the cast in The Escape, is in the present play. Edward Abels and Charlotte Zander in his own playlet, He Tried to Be Nice, is also on the bill; other entertainers are: Daisy Jerome, English comedienne; the Original Old Soldiers' Fiddlers; Richards and Kyle, in comedy and song; Ben Deeley and Marie Wayne, in The New Bell Boy, and Powers Brothers, in physical culture act. \* \* \* Henry E. Dixey has a clever entertainment which he will introduce to the patrons of the Majestic this week. He calls it Mono-Drama-Vaud-Ologue; Forrest Huff, comic opera singer, is on the bill; Taylor Holmes, who was seen last in Chicago in The Million, will appear in a monologue; Ted Lorraine and Hattie Burke will appear in songs and dances; Hale Norcross and company in Love in the Suburbs, is also a leading feature of the week's entertainment. At the Fine Arts Theatre on June 30th, Charles R. Hopkins will present a comedy purporting to reflect American life, entitled, How Much Is a Million? The play is being staged by Lionel Belmore. \* \* \* Mme. Agatha Barescu, a Roumanian actress, will make her initial bow to an American public under the auspices of the Playgoers' Club at the Little Theatre on June 16th, in The Statue, written by Constantin Rencu. She will be supported by Grace Hickox and Harry Daniels. Mme. Barescu will also give a scene from Phedre, in costume. Ben Welch will be the main feature of the Willard's bill this week; Russell's minstrels is also listed. Belle Baker will entertain Wilson Avenue Theatre showgoers the present week. The Master of the House will be played at the Crown, commencing tonight; Frank Sheridan is cast for the leading role. Little Lost Sister will be the attraction at the Victoria, beginning tonight. Lavender and Old Lace is the Imperial attraction the ensuing week; Sarah Padden, Ann Hamilton and Robert Brister are the leading players in the cast. Henry B. Warner after his season in Chicago is over will take The Ghost Breaker to Boston, opening there Labor Day. Next spring he will be seen on the Pacific Coast. Holland and Dockrill will give their sensational equestrian act this week at the Great Northern Hippodrome; Frances Clare and Eight Little Kiddies, with Guy Rawson, will present a musical sketch; others are, Gravetta and La Vandre, transformists; Abrew Family, sensational acrobats; O'Neil and Wamsley, comedians; Ward Baker, violinist; Valerie Sisters, and Bush and Shapiro, triple bar performers. At White City the management is featuring the gigantic working model of the Panama Canal; Thaviu and his band of operatic mu-

sicians and singers are still at the resort. \* \* \* Riverview Park, larger, finer, better, is making its usual summer bid for popularity, and getting away with it, too. The grounds are so extensive out there that everything from the sinking of a huge model of the steamship Titanic, to baseball games by clever players, besides coasters, motorcycle races, Battle of Gettysburg, woodland cabarets, and any number of other attractions, are amply provided for, and there is plenty of room to get lost in. Sans Souci and its Winter Garden, besides Creatore and his band, are attracting the crowds this summer in a way that is surprising. Forest Park is also in the limelight of the outdoor amusement places, and the far West Siders are happy because of it. Hand's band supplies the music. Bismarck Garden opens next Saturday; Channing Elery's band will render the musical program. The usual concomitants of amusement gardens will be in operation at the Bismarck Garden.

SALT LAKE CITY, June 10.—The week end at the Salt Lake Theatre saw Daniel F. Martin's offering of Freckles playing to rather good business. The play deals with the timberlands and the exterior views give big opportunities for some excellent settings. The cast is a capable one and includes Julius Velie, who is thoroughly at home as the crippled Freckles, Frank Ramsdell, John S. Marble, George McCabe, Lew Harkness, Frank Edwards, George Furlong, Carrie Bellemore, Gertrude Barker and Dignan Meredith. This week the house is dark but immense business is looked for next week when the winter garden attraction under the title of The Passing Show of 1912 will hold forth its gorgeous array of talent and scenic environments. Green Stockings drew out a goodly crowd to the Colonial last week and this week's offering of A Grain of Dust is also pulling well through the fact that summer is here is making itself felt. Next week's offering is A Man's World, in which William J. Kelly, assisted by Florence Rockwell, Arthur Morse Moon and the rest of the favorites will bid for attention. The Utah Theatre Stock Company has picked another winner in The Deep Purple, and Salt Lakers are privileged to see no lesser personage than Ada Dwyer in the role that carried so many press notices, that of Frisco Kate. Richard Vivian is redeeming himself with a portrayal of Laylock, the "killer," that puts him in the front rank and E. Forrest Taylor as Harry Leland, shows the versatility he is capable of. Thaddeus Gray has also joined this company and is doing creditable work as Inspector Bruce. J. Frank Burke as "Pop" Clark is thoroughly at home. Regina Connelli as Doris Moore, the simple country girl from Buffalo, learning through dear experience, gives a finished performance that would be worthy of Broadway, and Fanchon Everhardt as Mrs. Lake does her usual good work. Ada Dwyer's conception of Kate Fallon, the crook trying to turn straight, is a character study most difficult of portrayal, showing this clever performer's capabilities—Utah may well be proud of their native daughter. Florence Stone is not in the cast and Brandon Tynan as William Lake is resting, making preparations for an immense produc-

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tion next week of The Spendthrift. The settings are in strict keeping with Paul Armstrong's story of the underworld. With the Orpheum vaudeville season long since closed, the Empress has the vaudeville situation to itself now and from the way the people are turning out to greet the two-a-night proves conclusively that interest in that class of amusement is not waning and until the opening of the Beck vaudeville in the new house August 1st, a goodly sum will grace the right side of the ledger weekly. The week's bill is a strong one, opening with Taubert Sisters and Brother Paul, xylophone experts, followed closely by Margie Wilson, singing and dancing comedienne, whose popularity in previous engagements at the Maxim Cafe, has rounded out into a distinct hit. She is a graceful dancer and dainty singer of popular numbers. Lovell and Lovell, when they ask the audience to join them in the singing of the old songs, flashed upon the screen, have a unique novelty in which the audience does the work and they get the money, though long rounds of applause show the appreciation of the former for that privilege. James F. Fulton, Mattie Choate and Company in the Mayor and the Manicure are again with us, renewing friendships with their laughable vehicle and the Creighton Girls, verily melody maids, sing and dance well, leaving Ida Fuller and her dancing nymphs in a spectacular terpsichorean novelty, to headline the bill. Miss Fuller's act has as its main feature the graceful gyrations of six bare-legged dancers, all shapely and pretty, expert blending of colors and distribution of varicolored effects doing much to beautify the offering. Tuesday the Utah Theatre offered its house and the performers of the stock company tendered their services, as did also all the other employees of the theatre, for a monster benefit which the ladies of the city worked up for the Free Kindergarten. The Deep Purple was offered and though our fair ones sold the seats at \$1 for downstairs and 50 cents for up, a packed house greeted their efforts. Wednesday night sees the opening of the hugh dance hall at Majestic Park where Manager Langford proposes to furnish dancing to the music of a thirty-piece band. The floor is one of the largest in the West and an effort will be made to make the old Salt Palace the favorite spot it used to be in bygone days.



## THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Editor

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### Kathryn Osterman

Miss Osterman comes to the Orpheum tomorrow in a beautiful little play, called *In a Persian Garden*. It has been a great success over the circuit and the work of Miss Osterman, who is one of our most beautiful and most gracious ladies of the stage has met with invariable approval of the critics.

### Theatre's Capacity Means Number of Seats in It

The phrase, "having a capacity of 400 or more persons," in the new ordinance requiring class A construction for moving picture theatres with such capacity means "having 400 or more seats," the City Attorney says in an opinion to the Board of Public Works. He points out that by other ordinances persons are prohibited from occupying any aisle, passageway or stairway in such a theatre, and as they can occupy only the seats, the theatre's legal capacity is its number of seats.

### Mission Play for Columbia

Among the interesting bookings for the Columbia Theatre this fall, is *The Mission Play*, which had a phenomenal run of two winters in San Gabriel, a little town about ten miles out of Los Angeles.

### Vancouver's New Theatre

Construction work has started for a new theatre at the corner of Ninth and Main streets, Vancouver, Wash., to cost in the neighborhood of \$20,000. The building will be 50x100 and two stories high. The theatre is being erected by ex-Mayor John P. Higgins.

### By Auto to Eureka

The Eureka-Red Bluff auto stage line, operating between Red Bluff and Eureka, is in operation. This is a regular auto line to be continued throughout the summer and fall season between the coast and the valley. This will be good news to show people.

### New Company

Bryce Howatson, Daisy Swaybel and Edson Elliott will take a company to Crescent City, opening on the 20th. They will play there for eight nights and will then start on the old trail covered by the He-Mede company for the past seven or eight years, playing Klamath, Lakeview, Kirbyville, Yreka and Scott's Valley. The company is composed of Bryce Howatson, Daisy Swaybel, Edson Elliott,

Wm. Raymond, Jack Doud, Avis Manor and Louise Nellis.

### Muehlman Out

Chas. Muehlman has sold out his interest in the Savoy Theatre to the McKenzie Brothers of Spokane, who since the first have held a minority interest. William McKenzie is in charge and will announce his policy in a week or two.

### American Farewell for Bernhardt

NEW YORK, May 30.—No woman of this generation ever had such a farewell of glory and adulation from this port as did Sarah Bernhardt yesterday when she sailed for Havre on the liner *La Lorraine*. Men, women and girls packed the corridor near the door of her stateroom and fairly clawed each other in their rush to reach her. Those who could kissed her lips and her cheeks. Those blocked off in the press nearly tore her skirt away in the struggle to kiss its hem. Many knelt before her. Smiling through her tears, Bernhardt kept up a futile chatter of protest that everybody loved her more than she deserved, and that next to her own dear France, America was the sweetest, most adorable and kindest country in the world.

### Supreme Court Deals Mu- nicipal Opera House a Blow

Declaring that the contract between the city and the Musical Association of San Francisco, under which the \$1,000,000 opera house was to be built in the civic center, is illegal because it places in the hands of a private corporation in perpetuity the control of the city property, the Supreme Court last Wednesday rendered a decision in the "friendly suit" case that has gone far to eliminate the whole subject matter. The Court, in the decision, declares the city charter does not empower the city to enter into an agreement of the nature of that with the Musical Association, and, after expressing its regret at the conclusion that the agreement was made without warrant of law, suggests that the agreement would be valid if the association purchased the property, erected the opera house thereon and then turned over both the building and the realty to the city. In other words, it is declared, there is nothing to prohibit the city, in the charter, from accepting deeds to the property, even though perpetual control of the opera house be vested in a private corporation, which, the Court declares, the Musical Association is. But, the Court continues, the charter does not empower the city to enter into an agreement by which perpetual control of municipal property is to be vested in a private corporation. The suit was brought by G. C. W. Egan, who attacked the validity of the agreement, Egan seeking to enjoin its enforcement. The Court, after reviewing briefly the agreement, takes up the question of the city's power to make the agreement. "No doubt," declares the Court, "the citizens who subscribed to the association were actuated by motives of altruism and

civic pride and without any expectation of personal gain. Worthy the motive, however, municipal corporations are public bodies with limited powers and the validity of the present agreement may be judged by an examination of the charter. The city has the right to conduct and operate an opera house, but it has no right to turnover the control and management of the property in perpetuity to the association, which, under the agreement, is to have a majority on the board of fifteen trustees to control the property. The agreement is not a lease. If it was proposed to erect the opera house on private property and then turn over the entire property to the city the transaction would be sustained. We regret the result of our holding that there is no authority of law to carry

out the agreement." The Court intimates that were the proposed trustees so organized as to give the city a majority on the board, the transaction might be construed to be legal. Paul Bancroft, chairman of the Public Buildings Committee of the Board of Supervisors, was in consultation with the city attorney's office Thursday, and expressed the hope that a new contract could be drawn, possibly eliminating the perpetuity feature, that would be satisfactory both to the Musical Association and the Supreme Court. Supervisor Payot, who has devoted much time and energy to the plan and who has been called the "father of the opera house," was very much disappointed when he learned the nature of the Supreme Court decision.

### Alcazar Theatre

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### LEO DITRICHSTEIN

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BERTIE BEAUMONTE and JACK ARNOLD late stars Miss Nobody from Starland; LEE BARTHE, man of many dialects; FRISCARY, novelty hat tosser; JEWELL and JORDAN, whistling imitators; MARANKOO DUO, Russian singers and dancers; RUTH CHANDLER, the female Eddie Foy.

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### Bella Donna

Sunday Afternoon and Night, June 16

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## Columbia Theatre

Bella Donna and Nazimova are a combination of play possibilities and acting achievements. The book dramatized offers many fine opportunities for the superb acting of this Polish artist. Strong and startling as the play is, Nazimova does not spare anything in flashing on the understanding of her audience every bit of ability she can make use of to bring out vividly the salient points of the play. Dramatized by James B. Fagan, Bella Donna, in dramatic form, follows more closely the story of the book than most dramatizations do, and for that reason helps to hold the spell-bound attention of the audience. Charles Frohman has been lavish in providing a splendid company and every scenic accessory that might go toward making a perfect performance and production. Charles Bryant, who plays the role of Dr. Isaacson, is a tall, rangy actor of good style, much forcefulness in a quiet way, which reminds one more or less of William Gillette. There is, though, more in his attitude than in his manner of speech. Edward Fielding, a good actor well known to us out here, is well cast as Dr. Hartley and Herbert Percy, a good looking juvenile actor, plays the part of Nigel Armine, pleasingly. Robert Whitworth is strong and convincing as Mahmoud Baroudi. Amy Veness plays Mrs. Marchmont with a fine air of good breeding and blue blood dignity, and Claus Bogel, William Hassen and Romaine Callender give worth to small parts. The scene on the yacht's deck was a triumph of stage mechanics, and the lighting effects all through were superb. But through all the excellencies of the performance the personality of Mrs. Chepstow as presented by Mme. Nazimova was all-dominating. This sinuous, eerie, altogether different actress, has been fitted with a role that will always be associated with her. After seeing the performance it would be hard to be satisfied with any other woman in the part of Bella Donna. Capacity audiences have been present all week and the second week's sale is immense.

## Alcazar Theatre

If the first-night audience is any indication, the public is determined to take enthusiastic advantage of this opportunity of seeing Leo Ditrichstein and his associate artists during their season at the Alcazar. Delightful as The Concert was when the Columbia management presented it several months ago, this second hearing makes it, if possible, more delightful, closer acquaintance only emphasizing the finish of the actors and the delicate subtlety of the play itself. To hear people, trained in the best traditions of the stage, speak pure English with the cultured diction and modulated voices of Mr. Ditrichstein and Miss Irving is not only a liberal education for the public in general but a fine ideal toward which our local actors would do well to strive. In spite of the light comedy manner, The Concert is really a finely drawn character study of the artistic temperament—of the superman whose genius is supposed to place him above the conventions before which ordinary humanity must bow. All its contradictory lights

and shades of character, which alternately attract and repel, are outlined with master strokes and vitalized into a living, breathing, human being through Ditrichstein's intuitive, resourceful, comprehensive magnetism. And his work is ably supplemented by his supporting company which includes some local people as well as some members of the original company—notably Cora Witherspoon, who is still irresistibly comic as the temperamental but ungainly Miss Merk, and Madge West, the charmingly feminine Flora Dallas. The Helen Arany of Isabel Irving is very satisfactory, her well-bred, self-possession making her very convincing as the sympathetic, understanding wife who is also a thorough woman of the world. Not the least interesting of her work is with Louis Bennison, who adapts himself to the role of Doctor Dallas with an ease that speaks volumes for the Alcazar standard which is further emphasized in Anna McNaughton and Burt Wesner as the Irish caretakers of Arany's bungalow. The love-sick maidens are Alice Patch, Elizabeth Becker, Ethye McFarland, Leah Hatch, Willow Alan, Anne Livingstone and Peggy Page. With the attractive stage setting which is an almost exact replica of the former one at the Columbia, the finishing touch is given to a thoroughly delightful performance.

## The Tivoli

The Serenade is pleasing Tivoli regulars this week, and goes with a snap and dash most refreshing. The vocal abilities of both the principals and chorus are given an excellent chance in The Serenade, and Manager Leahy's collection of song birds shows the wisdom of his choice and appears to much greater advantage than in When Johnny Comes Marching Home. Rena Vivienne, danseuse of the Madrid Opera, and her solo Cupid and I, with ute obligato, receives many recalls every night. John R. Phillips, the new tenor, has become an immediate favorite, and he also scores heavily with his solo, I Envy the Bird. Robert G. Pitkin, as the doddering old Duke of Santa Cruz; Teddy Webb, as the broken-down tenor, Colombo, and Oliver Le Noir, as the tailor with vocal aspirations, constitute a trio of funmakers that keep things going with a hum.

## Cort Theatre

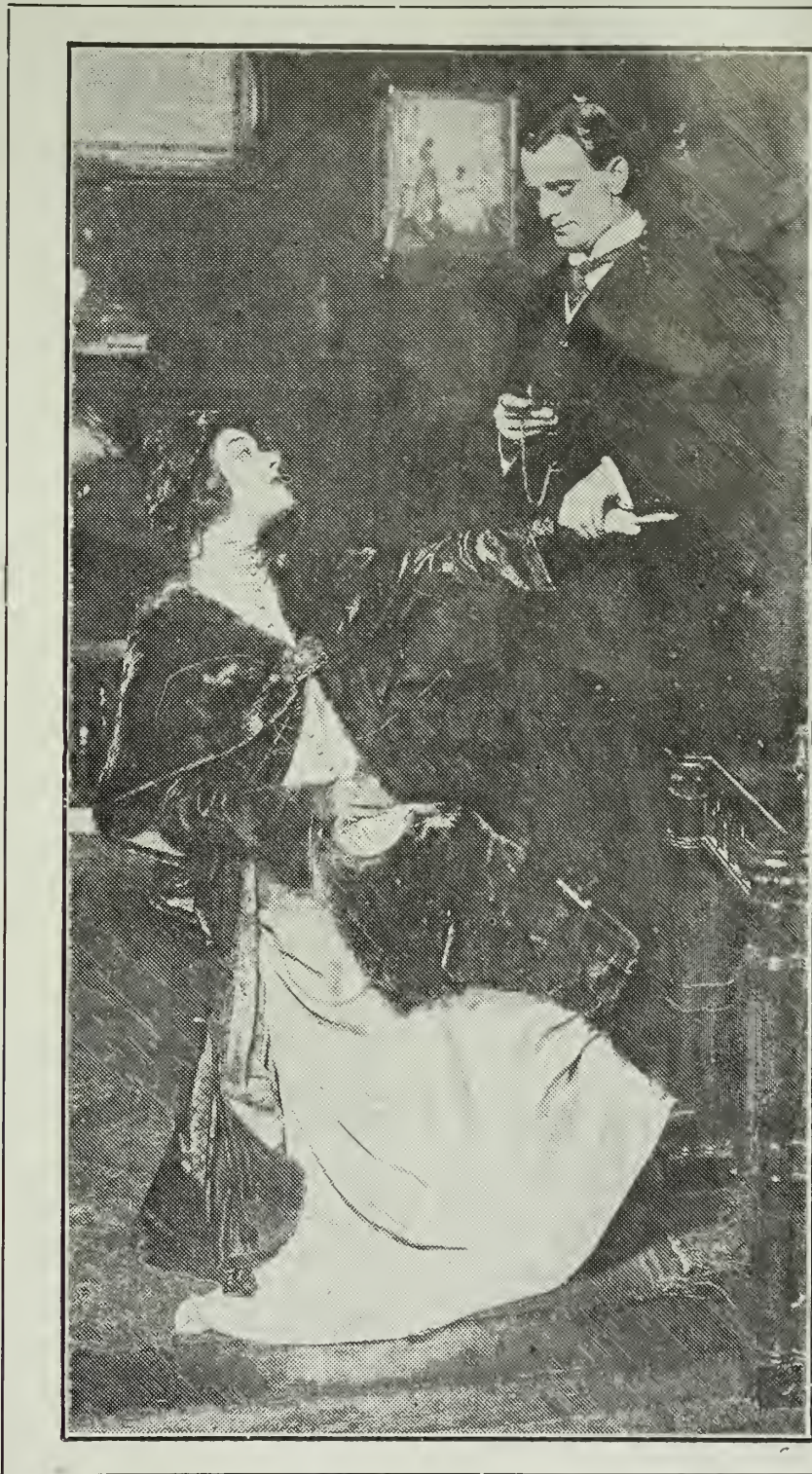
Hanky Panky will conclude its third week tonight and make way for the big Savage show, Everywoman, which comes to us with a wonderful record of two years' success in the East.

## Savoy Theatre

This theatre will be reopened next Monday afternoon when the Alaska-Siberia motion pictures will begin an engagement limited to two weeks. These moving pictures, taken under the patronage of the Carnegie Museum, are a revelation of life and affairs in the Frigid Zone that has never been equaled.

## Tug of War

Teams to pull in the Tug of War Tournament which starts at the Pavilion Rink next Tuesday night and continues over three days are working nightly for the big money prizes that the International Tug of War Associ-



Scene from Bella Donna, in which Mme. Nazimova is appearing at the Columbia Theatre.

ation has put up. The teams to compete are the American, Irish, Danish, English, Swedish, Canadian, Austrian, and Italian teams.

## Personal Mention

RAYMOND APPLEBY has retired from the Affiliated Amusement Company's show No. 1.

EDWARD FIELDING will be seen in Mme. Nazimova's support next season in a new play.

LEOTA HOWARD has joined the Cooley-Stoner company in San Bernardino to play second business.

The father of HOWARD FOSTER died in Sacramento last Sunday from a sudden attack of acute indigestion.

LEO AND PAULINE HILLENBRAND will open with Manager Bishop's forces at Ye Liberty Playhouse in Oakland next week.

GEORGE FRANCES BEARD, is in advance of Raymond Hitchcock this season with Charles F. Brown, manager, back with the company.

MERLE LEWIS is now playing with

the Sherman Stock Company in Iowa. She has caught on nicely and is a great favorite with theatre-goers.

CHAUNCEY SOTHERN joined Ed Redmond in Sacramento this week, to succeed Roscoe Karns who will play juveniles for George Howard at the Avenue Theatre in Vancouver, opening June 30.

MABEL RIEGELMAN, the grand opera singer, was married to Marcus L. Samuels, a young attorney of San Francisco, in Napa, Saturday evening, May 31 in the presence of the parents of the contracting parties. Rabbi Kaplan of San Francisco, officiated. Immediately after the ceremony, Mr. and Mrs. Samuels left for a motor tour of the Yosemite Valley and intend to make their home permanently at the Laconia apartments on Harrison Street, Oakland. In an interview Miss Riegleman said: "No, my marriage does not mean that I will give up my career for I leave in September on a concert tour through Texas preparatory to the opening of the opera season."



## Columbia Theatre

In selecting James Bernard Fagan's adaptation of Robert Hitchen's famous novel, *Bella Donna*, for the use of Madame Nazimova, Charles Frohman showed again his astuteness and his judgment as a theatrical manager, for, not since her first appearance in English has this distinguished Russian player had a vehicle so admirably suited to all of her requirements. Nazimova is exotic, she is cerie and to an extent, she is Oriental. The role of Mrs. Chepstow, *Bella Donna*, embodies all of these and while the character is a decidedly unpleasant one and the woman herself as wicked as could possibly be found, it suits Nazimova's peculiarities most admirably. Large audiences have greeted Nazimova ever since the opening performance on Monday evening and the demand for seats for the second and last week of her engagement is very, very large. From a production standpoint, *Bella Donna* is one of the most handsomely staged plays that has been seen locally in a long time. The second and last week of the engagement will open on Monday evening. Matinees will be given on Wednesday and on Saturday.

## Cort Theatre

Surpassing in size and splendor anything which he has hitherto offered to the public in a traveling organization, Henry W. Savage's production of the dramatic spectacle, *Everywoman*, which he will offer at the Cort Theatre beginning Sunday, stands alone. Not a feature which was used with this production during its long New York run has been eliminated, and the cast contains nearly a score of the original performers, including H. Cooper Cliffe, creator of the role of Nobody. Adele Blood will be seen in the title role. Miss Blood appeared in this difficult character for more than two hundred nights in New York. The symphonic music, composed by George Whitefield Chadwick, will be played by an orchestra of twenty-five. There is a grand opera and a musical comedy chorus in addition to the large dramatic ensemble.

## Alcazar Theatre

Leo Ditrichstein, his New York company and the Alcazar players have scored such a success in *The Concert* that the charming comedy will be at the O'Farrell Street theatre one more week, commencing next Monday night. The advance sale of seats presages another series of crowded audiences. By his wonderful characterization of the eccentric musician, Mr. Ditrichstein has gained the admiration of San Francisco's play patrons, his acting stamping him as a light comedian of the first rank. Isabel Irving, Cora Witherspoon, Madge West, Anne Livingston, Alice Patek, Anna McNaughton, Louis Bennison and Burt Wesner also contribute mightily to the magnetism of the performance. There cannot possibly be a third week of *The Concert* as Mr. Ditrichstein's newest comedy, *Such is Life*, must be produced Monday evening after next.

## The Orpheum

Cecilia Loftus still continues to delight immense audiences with her clever and accurate imitations of

stage celebrities. For next week, which will positively be the last of her engagement, she promises a new program. Louis A. Simon and Kathryn Osterman, assisted by a company of fourteen, will appear in the miniature musical comedy, *A Persian Garden*. The lines are bright and witty and receive full justice from Mr. Simon and Miss Osterman, who in their respective roles of a valet and an ex-chorus girl are immensely funny. Miss Osterman has a wonderful collection of frocks and changes her costume at each performance. Frederick Bond and Fremont Benton will amuse with their laughable farce, *Handkerchief No. 15*. With only a bicycle, Joe Jackson, the European vagabond, will contribute a clever and humorous bit of pantomime. Eunice Burnham and Charles Irwin will present *A Song Sketch at the Piano*. Louis London will be heard in his character song studies which consist of the rendition of several songs in different costumes. Last year Mr. London alternated in the roles of the Sheriff and the Greaser in the operatic version of *The Girl of the Golden West*. Montambo and Wells, comedy acrobats, will introduce an act which is thrilling and diverting. Matthews and Shayne in *A Night on the Bowery* and new Edison Talking Moving Pictures will complete one of the finest bills ever offered in vaudeville.

## The Empress

Jimmy Britt, former lightweight boxer, will be the headline attraction Sunday afternoon. He furnishes a monologue. The extra added feature on the new bill is presented by The Nine Piano Bugs, instrumentalists, vocalists and comedians who mingle with the audience in making merry. Mae Bronte, Dixie Crane, Rose Gardner and Lillian Kendal are the lively girls in the company and the featured masculine entertainers are Stone, Jackson and Wall. Henry Johnson and Harold Vincent, comedians, complete the vivacious troupe. Agnes Lee and Company will present *The Test*. The sketch is based on a country town incident, and humor and pathos are in its action. Charlotte, character change violiniste, slips from one costume to another without leaving the stage. Charlotte is an accomplished violiniste. Fun on the Boulevard is the offering of The Wheelers and Company, who present a comedy juggling act. Forrest Stone and Grace Young are singers and dancers of ability. Edward Barnes and Mabel Robinson have a melange containing ragtime, grand opera and a Shakespearean travesty.

## The Pantages

Ed Armstrong's *Baby Dolls* top the new bill opening on Sunday. The Armstrong Company has played this city for several months at a time during the past five years. Their new offering for vaudeville is called *A Scotch Highball*, which is one of those rollicking musical tabloids. Will Armstrong, a great favorite here, will carry the leading comedy role, and Ethel Davis has the principal singing part. Bertie Beaumonte, who will be remembered as the bright little star of the big musical extravaganza, *Miss Nobody From Starland*, has a nifty chap, Jack Arnold, for a partner. The duo have one of the fastest comedy acts that the circuit has booked. A

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San Francisco lad who has been creating a big success is Lee Barth, known as "The Man of Many Diabets." Friscary, the hat tosser, has one of the most unique novelty acts in vaudeville. From all parts of the house headgear of all sizes and color is shot across the footlights to Friscary who catches them with spectacular acrobatic stunts. Another pair of local boys, Jewell and Jordan, will return with their whistling imitations of animals and birds. A pretty eccentric dancing and singing act will be presented by the Maraenko Russian Troupe. Ruth Chandler, called the "female Eddy Foy," in character studies with reels of comedy motion pictures will complete the bill.

## Spotlights

Following Nazimova at the Columbia Theatre will appear Blanche Bates in A. E. W. Mason's tremendous success, *The Witness for the Defense*. Reports from the East tend to show that Miss Bates is having one of the most successful tours since she has become a star of great prominence. In her support, Mr. Frohman is sending an especially strong company. *The Witness for the Defense* was originally produced in London and its success both in that city and New York was marked.

Jacob Adler, the most famous of all Yiddish stage stars, is coming to San Francisco and will play two special performances at the Columbia Theatre afternoon and night of Sunday, June 22. It will be his first appearance here.

Geo. M. Cohan, accompanied by his wife and Francis X. Hope, the latter acting as courier in general, confidential adviser in particular, sailed for Europe June 5. Mr. and Mrs. Cohan will remain abroad for about two months, visiting the while the important cities of the old world. In the meantime Mr. Sam H. Harris will continue at the helm of the Cohan & Harris commercial ship, one of his first duties being the launching of Edgar Selwyn's latest play effort, entitled *Nearly Married*. The piece is scheduled for production at Nixon's Apollo Theatre, Atlantic City, the week commencing Monday, June 16. *Nearly Married* will enlist the services of Bruce McRae, John Westley, Dallas Anderson, Sheldon Lewis, William McVay, James J. Mullry, Ralph Dean, Felix McClure, Harry Loraine, Melvin Brice, Albert Larsh, Allene Durano, Jane Grey, Lucille Watson, Eileen Foster, Elsie Glynn and Virginia Pearson.

Moon and Morris, who do the union dance in *The Passing Show* of 1912, the Winter Garden show coming to the Cort soon, were formerly pantomimists in London. This is their first American engagement.

Other notable members of the cast are Trinie Friganza, Chas. J. Ross, Eugene and Willie Howard, Texas Guinan, Louise Brunelle, Clarence Harvey, Ernest Hare, Adelaide and Hughes.

The Gilbert and Sullivan forces will make merry at the Cort in the near future. In addition to the favorites of last season, *Iolanthe* and *The Beggar Student* will be given.

A new theatre, seating 500, has just been opened in Ben Lomond, Cal.

Within the Law promises to be a triumph "under two flags," judging from the favorable newspaper reviews, receipts and advance sale at the Haymarket Theatre, London, where it was produced two weeks ago, and is now playing to capacity houses. A number of changes have been made in the play as now presented at the Eltinge Theatre, New York, the locale being changed from New York to London and an entirely new fourth act has been written for the foreign engagement.

Roland B. Molineux, principal in one of New York's most famous murder trials, has written a play which will be produced next fall by David Belasco. Molineux was accused of having killed Mrs. Adams. It was charged that he sent a bottle of headache medicine containing cyanide of potassium to Harry Cornish and that Cornish's landlady had taken it instead.

Laurette Taylor reached her 200th consecutive performance of the character of Peg O'Connell in Oliver Morosco's production of J. Hartley Manners' delightful comedy, *Peg O' My Heart*, at the Cort Theatre (N. Y.) on July 11. The success of the star and play at Mr. Cort's beautiful playhouse is probably the most marked of the season just ended. From the first performance Miss Taylor has played to capacity audiences without exception, and that she will establish a new record for long runs in this country by female stars seems assured. Last week the receipts at the box-office reached almost \$13,000, the largest weekly receipts during the engagement. That the play will run through the summer and well into next season appears positive. No changes have been made in the excellent cast.

The Purple Road, Joseph M. Gaité's production of Heinrich Reinhardt and William Frederick Peters' historical operetta, is well into its third month at the Liberty Theatre (N. Y.) and is delighting large audiences at every performance.

Besides Henrietta Crosman and H. B. Warner, Maurice Campbell will have another well-known star under his management next fall. Mr. Campbell also has three new plays scheduled for production during the coming season.



## White Rats Union in Danger of Losing A. F. of L. Charter

NEW YORK, June 9.—The White Rats Actors' Union is in grave danger of losing their charter in the American Federation of Labor, following the filing of fourteen serious charges against the actors' organization by unions affiliated with the Central Federated Union of Greater New York and vicinity. Bartenders' Union No. 3 charged that the manager of the W. R. club house skins the help out of ten per cent, one-half of which goes to himself and the other half to the employment agency. Junie McCree, president of the Actors' Union, was bitterly denounced for continuing to play the Fox theatres, a circuit known for its opposition to union labor. Several of the unions have joined together in a complaint against the employment of non-union labor at the White Rats' clubhouse. So far the actors have made no answer to the charges which have already been mailed to the A. F. of L.

## John World's Son Comes in for Money

Norman L. Case, heir to the estate of John World Case, has been located in New York. For the past three months Mrs. Mindell Case, second wife of John World Case, has been searching for Norman, who was the issue of Case's first marriage. Before his death the testator made a request that his second wife make a search for Norman, who separated from his father when Case's first wife secured a divorce. Case wanted his son, whom he had not seen for many years, to share in his estate. Notices of the efforts being made by Mrs. Case to find her stepson were published in the Eastern papers and came to the attention of the boy's guardian, who is now in Brooklyn, New York. Early this week Judge Graham received a telegram in which the lad's guardian makes inquiries about the character of property left by the testator. Judge Graham has referred the telegram to William McNulty, his clerk, who sent a telegram to the guardian. The estate amounts to about \$12,000.

## Lou Jacob's Mother Denies the Allegations

Replying to Louis B. Jacob's suit for \$10,000 for the alienation of the affection of his wife, Hazel Jacobs, Mrs. Ann Wilson, the wife's mother, and Jean Wilson, her sister, the defendants, deny that they have enticed Hazel away from her husband. Mrs. Wilson particularly denies that she has ever threatened suicide if the girl went back to live with the plaintiff, and both deny that they have prevented the plaintiff from speaking to his wife, or have, by threats or inducements, kept her from going back to him. They also take exception to the allegation of his complaint that he is ready and willing to support his wife in case she does return. Fitzpatrick & Greeley are the defendants' attorneys. Jacobs' home is in Los Angeles, but he is interested in a theatrical enterprise in Stockton. His wife is also of the theatrical profession, having just returned

from Honolulu, where she appeared as a member of the James Post Company, her sister also being a member of the company and appearing on the same stage. Mrs. Wilson is not an actress, but travels with her daughters. Jacobs alleges that his wife left him not only for the purpose of following her profession, but because her heart had been estranged from him through the influence of her mother and sister. To complicate matters, Mrs. Jacobs is expecting a visit from the stork very shortly.

## Evelyn Thaw Appears in London

Evelyn Nesbit Thaw slipped into the bill of the London Hippodrome last Sunday without any one in the house being aware of the fact before the show was over. She came on near the close, making her entrance from a trap in mid-stage and doing a solo dance. She was very nervous at first, but the audience was soon applauding with zest. Afterward she danced a tango with Jack Clifford, the former dancing partner of Irene Weston. Mrs. Thaw doesn't like it because so many people have protested against her appearance on the stage again. She says she is only trying to earn her living. In a recent interview with a representative of the London Daily Sketch she said in part: "As to my plans, I am going to earn my living. That is all. You might say I left the stage to better myself and I am returning to the stage to better myself. The Daily Sketch attacked me because it thought I wanted to make capital out of my association with a tragedy. If you only knew how little I want to be associated with the past; I never excuse myself for the part I played. Some well meaning person has described me as a victim of passion. I suppose passion has its victims, but 'victim' is a word I loathe. As love is the steam of life that works the machinery of the world, so passion is a sure indication of defective capacity. I do not complain that I was not told things when I was a child. I thank God my childhood was free from all stress. I was supremely happy. I was 15 years old when I went on the stage, and I was a child in thought and experience. Men used to come along and take me out—men of all ages—to supper and dinner. It was the finest kind of fun. I had two passions, one for chocolates and one for mechanical toys, and I suppose for two years I was the greatest joke in New York. I do not sit in judgment and say these men were evil; it is not for me to judge them. If I regretted my life, I should regret much happiness. I don't want to tell you about my own troubles. I can say only this, that I think that big sorrows give one a sense of humor. They certainly bring an appreciation of exactly what is happening around us. The first thing I did when the Thaw trial was over was to gather from all over the world accounts of similar trials in which women had figured. I settled myself down to read steadily through all the accounts of these trials, with one object, and that was to discover what had become of the woman. And I found that of all those women who had gone out

some sank from the sheer weight of humiliation, and some found snatches of happiness in excesses—some drank, some took drugs, but they all went down, down, down. That was the lesson I learned from reading these trials, and when I learned it I said: 'Evelyn Thaw, there must be another way,' and all that these women did I determined not to do. I have no bad habits. I have no habits which have a weakening tendency upon my will. I wanted to see things as they were, clearly. I wanted to know all that was worst. And the woman who can say, 'I know the worst,' has her feet upon the first rung of the ladder which leads to happiness. As to Mr. Harry Thaw, I have nothing to say. I am satisfied that at moments he was quite mad. I have nothing but sorrow for him."

## Titled Dancer Wears No Stockings

NEW YORK, June 11.—Lady Constance Stewart Richardson arrived today on the Olympic. She has come over to show the American women how to dress as well as dance. She wore a somewhat startling gown, and to reporters she said: "I wear this gown all the time. I designed it myself and the Japanese silk from which it was made cost but 9 cents a yard. Its style is combination of a Japanese kimono, made longer, of course, and the costume worn by women of other Oriental lands. All women should wear such costumes; they are infinitely more comfortable and in better taste than the styles of the present season." The gown was a somber affair of brown, its only suggestion of trimming being a bit of white at the wrists and neck. The slashes revealed the fact that she wears no stockings even when off the stage. Her feet were incased in sandals of brown ooze. Asked if she had accepted a two-weeks' engagement at Hammerstein's because of a wish to aid the English charities in which she was interested, she replied, "Not wholly. Neither my husband nor myself have a large income. I am not especially fond of the stage, but I saw an opportunity to make a great deal of money and I accepted."

## Vaudeville Notes

Elliott and West, the grotesque dancing boys, and Gilmore and La Tour, appearing in songs and dances, are coming to the Empress.

The Howard Sisters arrived on the China last Tuesday after completing a ten months' engagement over the Australian and Oriental vaudeville circuits.

Grace Wolf, Harry Byers, George Wren, Cash Knight, Sam Van Alden are with Lewis & Locke's Trip to Paris Company, playing Nashville, Tenn., this week, and Chattanooga, 15-27.

Because she had dreamed the night before that she would be killed in an automobile accident, Kitty Howe, a pretty young chorus girl of Los Angeles, jumped from a speeding car when it struck a rock and swerved to one side. She landed in a pile of rocks, fracturing her skull at the base of the brain, and died at a hospital at San Bernardi-

no. Howard Ham, with Kitty Howe and Babe Leroy, another chorus girl, were coming down the Waterman Canyon road, just out of San Bernardino, before daylight, when the accident occurred. Automobiles bringing the high school senior class from a reception picked up the dying girl. Nothing is known as to the girl's relatives. A letter was found in her baggage from J. E. Hohmann of Venice. Howard Ham is a member of one of the leading families of San Bernardino. Two other young men, William Nielsen and Ray Smith, and a third chorus girl had been members of the party, but were not with the machine when it was wrecked.

Denied probation in conformance with the adverse report of the probation officer, Mrs. Frances Strand, alias Frances Day, a young woman of 18 and former chorus girl, who had pleaded guilty to the issuance of fictitious checks, was sent to Whittier Reform School on Wednesday, for three years by Judge W. S. Wells of Oakland. The culprit passed some twenty checks in Berkeley, signing different names on each occasion. The particular offense for which she will be punished was the signing of the name "Mary Lawrence" on a check which was cashed by C. E. Winnie of Berkeley. After obtaining various amounts by this means, Mrs. Strand went to Los Angeles, where she was later arrested in company with Julia Bernadou. She viewed her escapades lightly, and was quite unconcerned during the trial in the Police Court.

Harry Holman and Company in The Merchant Prince, will be seen at the local Pantages on the 30th. Next season Holman will be seen in The Town Constable, which he will use as an alternate bill.

Martin Kurtzig, for several years one of the best-known managers of this city, is now located in Napa, where he has taken over the old Novelty Theatre, five blocks from the main street, and by sheer ability he has made it the leading theatre of that town. Just now Martin is running pictures and he gets 10 cents for them, the other houses getting only five cents. The Novelty is always crowded and the other houses are half empty. Some management, that. Martin Kurtzig is a born showman, a good citizen and a most genial and obliging man. Already he is active in municipal activities and is a prominent member of the Napa Chamber of Commerce.

Florence Roth was divorced from Joseph Roth, a vaudeville actor who lately appeared on the S. & C. circuit, Thursday by Judge J. E. Barber, sitting in extra sessions No. 1. The plaintiff and defendant were married five years ago and succeeded in existing under the same roof, save for such absences as were caused by the theatrical profession, for three years. The husband, however, developed signs of a fitness for the prize-ring and kept her busy using up the stock of family grease paints in trying to hide the blue discolorations made by the uxorial fist in and about her eye. Mrs. Roth has some artistic aspirations herself, but she did not care about acquiring an expert knowledge of make-up by any such painful process. The plaintiff is at present living at 154 Lisbon Street, with her friend, Henrietta Bruce. She asked for no alimony.



## Vaudeville

### The Orpheum

Cissy Loftus is the real headliner this week in spite of a severe cold for which she apologizes, but which interferes with the enjoyment of the audience only so far as to make them apprehensive for her well-being. Her act is unusually good and varied enough to make her stay all too short, her imitations of Clarice Vance and Rose Stahl being realistic enough to deceive the originals themselves. The imitation of Elsie Janis' imitation of Bernhardt singing "Everybody's Doing It," is especially taking in view of the divine Sara's recent visit and her reproduction of Maud Allan's classic dancing is grace itself. In fact, she is so versatile and so thorough an artist throughout that one looks forward with more than a little pleasure to the time when she will imitate Cissy Loftus, devoting her talents to something really worthy of them. Harry de Coe does some startling balancing with tables and chairs which he piles to dizzy heights in unstable combinations recklessly seating himself on top at an angle that defies the law of gravitation and makes the audience gasp. The musical attraction is Irene Berceseny, billed as the Hungarian Queen, who with the aid of Yoska, a violin soloist, shows what may be done with the cymbal, interpreting some Hungarian music and topping off with a little ragtime. Bob Matthews and Al Shayne, both of whom are capital singers, contribute some rough and tumble comedy in A Night on the Bowery, Shayne making himself particularly prominent with his falsetto voice and his Hebrew make-up. The hold-overs from last week are Jay Bogart and Georgia Nelson in their minstrel sketch, the talented Mme. Olga Petrova, and Arthur Hoops in the entertaining sketch, Detective Keen, the whole concluding with the Five Aeroatic Hursleys, who show considerable speed and agility and exploit two very talented young people.

### The Empress

The Empress has a splendid lot of entertainers. Van Cleve, Denton and Pete keep the audience in gales of merriment; Broomstick Elliott, with his one-stringed instrument, is clever in his line. Mr. and Mrs. J. J. Dowling in the Snap-Shot, have an excellent little comedy sketch. Songs and characterizations are always popular and Sid Vincent and Irene Lorne are mighty amusing. Hal Stephens, presenting famous characters from famous plays, is a treat dramatically. Shylock and Rip Van Winkle are dear to us all. The Four Melody Monarchs, pianists and singing comedians, are a clever set who are drawing cards. The Nathal Trio have an act that keeps all guessing as to whether it is a man or a monkey.

### Pantages

There is an entertaining bill on for this week. The opening is a clever acrobatic act and McPhee and Hill deserve their applause. Martini and Troise in A Night in Italy are amusing; Emil Hoch and company, in Love's Young Dream, have a clever comedy sketch which goes over in

good shape. Helen Drew, Five Feet of Comedy, is all of that, her songs are fair, and in representations of Girls I Have Met, she is immense. Christine Hill and company, presenting an Italian novelty, Fate, are well received; the setting is novel and the atmosphere of old Italy hangs over all and intensifies the work of the characters. Christine Hill, a rarely good artiste, is a great exponent of Italian character, and her support is good. Browning and Lewis in their comedy skit, The New Recruit, are mirth provokers. The Mother Goose Girls are lovely in their nursery rhymes and with their songs and dances lead one by to childhood days.

### The Princess

Running along regularly to its usual business, this theatre still holds the affection of the Fillmore theatre-goers. The bills for the week are: First half—Ling and Long, fun in a gymnasium; Miller and Shelby, musical act; Maybelle Milton, comedienne; Jewel and Farnham, comedy acrobats; Walter Lorraine, ventriloquist. Last half—Terry and Frank, the dancing demons; Great Armenta, acrobat; Ling and Long, in something new; McLaughlin and Stewart, Hicksville pair; Beth Parker, vocalist.

### The Portola

The week of June 8th the Market street house has a very good program. Master Sexton, that minstrel boy; Swaine, Le Plat and Swaine have a high-class musical offering; Sutherland and Curtis do a comedy singing and dancing act, and Howard and Graf have a turn called The Juggler's Dream. Mac Kessler charms with her cornet; The Stuarts, Two Girls on the Wire, are interesting. The Harmonious Trio get over the Popular Songs, and Le Roy and Hall, Sis Hopkins and the Circus Kinker fill up the bill.

### The Victoria

Tom Kelly, the baritone, and Abram and Johns in a dramatic playlet, Wife's Devotion, are drawing cards for the first half of the week. The Two Dots, with acrobatic dances and songs, also Elsa Victorine, character change artist and Zimmerman, whistler and imitator are also there. The second half see The Three Musical Fellows in an interesting number; Billy Jones, black-face comedian; Vera Burgess, singing comedienne, and Abram and Johns in a clever sketch—one of their many hundreds, and presented in their usual finished manner.

### The Republic

This popular house has its usual good assortment of performers. First half: Hickok and Otis, vaudeville's dainty duo have a neat little act. Burt Melbourne, black-face comedian still pleases; Samuel Liebert & Co. in New Year's Eve have a clever little playlet well played, but the act runs a little too long. The Stewart Sisters in songs and dances are a hard-working pair. Pearl Tangley gives the flavor of the mysterious East that is always attractive. She is held over for the second half of the week. Biff and DeArino have a neat acrobatic comedy singing act; Signa, the girl from Nor-

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way, in songs from the North land; Jane Elwyn and her novelty projectoscope; the Crescent City Quartette, those harmony singers, and the act 2634 and the Warden round out a good week's enjoyment.

### The Majestic

Mr. McArthur has his usual good bill on this week. For the first half: John Pringle, the jolly joker is there with his comedy; The Juggling Gallows in some novelty juggling; Ted Mac Lean and Genevieve Lee & Co. have a little playlet, Gone With a Handsome Man, that is excellent. The story follows naturally and the acting is good. Miss Lee got a great reception upon her reappearance. Egry and Mundell in Visions of Music are enthusiastically received. Egry is a clever violinist and the poses are very pretty, but why are not the poses suggestive of the music they accompany? Brooks and Larella are a clever pair of acrobatic comedians. Second half: Billy Mullin, singing comedienne is pleasing; De Shields, cyclist and wire performer gives a satisfying exhibition; The Stewart Sisters are a hard-working team that is popular; Samuel Liebert and Company in a playlet, New Year's Eve are mighty good.

### The Lincoln

First half: Colton-Darrow Company in The Wise Guy; Billy Dodge, topical songster; Billy Mullein, singing comedienne; Grimm and Elliott, the boys from Missouri; Cesar and Cesar, in the boot-black act. Second half: Donita, singing and character comedienne, assisted by Jack Crippen; Brooks and Lorella, comedy acrobats; Lee Zimmerman, mimic and whistler; Nore and O'Brien in songs and dances, and the Lone Star Newsboy Trio.

### Bookings

At the Sullivan & Considine, San Francisco office, through Wm. P. Reese, their sole booking agent, for week of June 15, 1913.

EMPRESS, San Francisco: The Wheelers; Barnes and Robinson; Carlotta; Agnes Lee & Co.; Jimmie Britt; Piano Bugs. EMPRESS, Los Angeles: W. C. Hoefler; Lillian Holmes; Broughton and Turner; Al Herman; Frank Stafford & Co.; Moffat-La Reine & Co. EMPRESS, Salt Lake (June 18): Major and Phil Roy; Signa; Joe Kelsey; Trapping Santa Claus; Holmes and Wells; Joe Boganny Troupe. EMPRESS, Pueblo-Colorado Springs: Clairmont Bros.; Pla Trio; Valentine Vox; LaVine-Cimaron Trio; Marie Russell; My Lady's Fans. EMPRESS, Sacramento: Van Cleve, Denton and Pete; Fred H. Elliott; Vincent and Lorne; Four Melody Monarchs; Hal Stephens & Co.; Nathal Trio; EMPRESS, San Diego: Leigh and La Grace; Jere Sanford, Hayden Steph-

enson & Co.; Marguerite; Waterbury Bros. and Tenny; Joe Fanton's Athletes. EMPRESS, Denver: Black and White; The Tauberts; Lovell and Lovell; Mayor and Manicure; The Creightons; Ida Fuller & Co. EMPRESS, Kansas City: The Waytes; Just Right; Kenney and Hollis; Aerplane Girls; Cabaret Trio; The New Leader.

### Ed Dale and His Names

Ed Dale, the veteran of many a vaudeville triumph, and one of our best all around comedians has a fruit ranch in the Napa Valley. And if anybody thinks Ed doesn't think a whole lot of that ranch just get him talking about it. It is a forty acre affair and in a few years it is going to put our friend Dale on Easy Street. Ed has a lot of fun out of the place and one little idiosyncrasy has asserted itself. He has named all of his fruit trees after performers he has known. Should you recall the name of Big Bertha—why there she is over there in the corner—a great big fat, fig tree. Should you mention Charley Reed—why there he is—a fine flourishing black walnut—and so on around the farm. It's an unique idea and a most interesting one.

### Vaudeville Notes

Lester Fountain, who has resigned as amusement manager of the Portola-Louvre, has been selected by Sam Harris to manage the new Hippodrome, which Ackerman and Harris will open in Los Angeles. Lester has made a fine reputation for ability at the Portola-Louvre and Mr. Harris is confident he is the right man for the very responsible position in Los Angeles.

At Procter's Fifth Avenue Theatre, New York, last Monday, one of the features was the vaudeville debut of Francis McGinn, the original Officer 666. Mr. McGinn's offering was The Cop, a travesty on existing graft exposures connected with the New York police department.

Hugh Herbert, the character star, supported by Margot Williams and Thomas Evert, are coming over the Empress circuit in the comedy-dramatic gem, entitled The Son of Solomon.

In Berlin alone four theatres are showing at one time the stupendous pictures of Quo Vadis, which was made at an expenditure of a hundred thousand dollars. The total seating capacity of these theatres is 6800 and at every performance hundreds have been turned away. The Astor Theatre, New York, one of the most beautiful playhouses in the world, is now showing the pictures which will be seen at the Columbia Theatre, in this city, some weeks hence.



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May 17, 18, 19, 20, 21, 28, 29, 30, 31.  
 June 1, 2, 3, 4, 5, 6, 10, 11, 13, 14, 15,  
 17, 18, 27, 28.  
 July 1, 2, 3, 4, 5, 8, 9, 10, 11, 15, 16,  
 17, 22, 23, 24, 30, 31.  
 August 1, 2, 7, 8, 9, 10, 13, 14, 20, 21,  
 22, 26, 27, 28.  
 Sept. 2, 3, 4, 5, 8, 9, 10, 11.

In addition to the above, tickets will be sold to Dallas, May 6, 7, 8 and 9; to Washington May 6 and 7; to Baltimore July 28 and 29.

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## Correspondence

SEATTLE, Wash., June 9.—  
 Moore Theatre—Eddie Foy and the Seven Little Foyes, with the support of an able company, just closed a successful week's engagement at the Moore, in the musical comedy, Over the River. Metropolitan Theatre—Eugene Walter's dramatic success, Fine Feathers, with its stellar company, opened last night to a packed house. The same notable cast of stars which distinguished the Broadway run of Fine Feathers are playing here, including Robert Edson, Wilton Lackaye, Max Pigman, Rose Coghlan, Lolita Robertson and Amelia Sumers. Added to the strength and vigor of the play there is a perfect cast, every principal character in the play is portrayed by an actor who stands highest in his or her line of character portrayal. Fine Feathers undoubtedly is the one dramatic play of the century, presenting a dramatic conflict growing out of conditions closely knit up with present day life, and Mr. Walter handles his subject in a manner which holds his audience spellbound. Orpheum Theatre—The Eight Palace Girls, dancers from the school of John Tiller, of London, will be the headline attraction this week, beginning with a matinee today. Miss Norton and Paul Nicholson, both well known to vaudeville patrons, and the Five Musical Gormans, are added attractions. Jones and Sylvester, singing comedians, will warble their way into the hearts of the Orpheum patrons. Three other big acts make up the bill. World's events in motion pictures have taken the place of the talking pictures. Empress Theatre—The House of Exits are offering a big bill this week with the Exposition Four as the headline attraction. This act is said to be one of the biggest musical hits sent over the circuit. The Trainer, presented by Paul Dullizell, George Pierce and Jack Harrington, is an added attraction. Mr. Teal, a blackfaced comedian, sings a number of funny songs. There are the usual number of other good acts, which complete the bill. Pantages Theatre—Misky's Hawaiians offer a big and spectacular musical act in native songs and dances. The Police Inspector, a powerful dramatic sketch; Belle Oliver, known as "Tetrazzini of Ragtime," are special features of this week's bill. Coogan and Cox are excellent entertainers in a comedy As You Like It. The Florence Trio do some clever new stunts in the acrobatic line. The entire bill is even of more pleasing qualities than the one of last week. Clemmer Theatre—Pathe's Weekly are the usual feature this week until Wednesday, showing the University of Washington and University of California making the memorable race of May 22nd. Mrs. A. J. Brash is completing her engagement, and on Wednesday Eagle Gorse, an Indian with a very fine baritone, will be heard. Melbourne, Dream, and Alhambra, all photo plays, with excellent musical attractions.

E. MORGENSTERN.

Grace McGinn, who has been doing some noticeably good work here recently, opened at the Republic on Wednesday in The Warden, and scored her usual success.

Marc Klaw Announces  
His Firm's Plans

Marc Klaw, of Klaw and Erlanger, arrived from abroad recently. He left New York April 12, and since then has been in London and on the Continent. Mr. Klaw spent a few weeks in motoring from Paris through the Riviera to Nice and back. "I met C. M. S. McLellan and Ivan Caryll, who are the author and composer of Oh! Oh! Delphine and The Pink Lady in Pont L'Eveque, Normandy, where they occupy the home that formerly belonged to the painter Gerome. They are putting the finishing touches to their next musical play, The Little Cafe, which we will produce early in the season. I think it will be found in every way to be a worthy successor to the other two remarkably popular plays. Mr. McLellan, by the way, after the completion of The Little Cafe, is to temporarily give up his work as a librettist and turn to the serious drama, in which he is already well known as the author of Leah Kleschna. When his new play which he already has mapped out in his mind, is completed, we will produce it, but that is looking rather far ahead. I brought with me the manuscript of Der Neidesche Schnitterling, or, as it will be known in this country, The Envious Butterfly, an operetta in three acts by Carl Lindau, with music by Bruno Granichshtaden. We have secured Franz Lehar's new play, The Ideal Wife, which is to be presented in a few months in Berlin, with Elsie Alder in the leading role. Fraulein Alder will come to this country later on to appear under our management. Great things are expected of The Ideal Wife. In it Mr. Lehar returns to his early and more popular form of composition. We have a contract for The Circassian Beauty, a musical play by Willner and Steffan, which has been greatly heralded on the Continent. One contract into which I have entered I think will be of much interest, and that is to bring over in its entirety Michael Faraday's company and production in Amasis, the Egyptian musical play. The details of this are being arranged now, but the date of production in New York has not been settled. Arrangements are in progress for the presentation in London and Paris of The Argyle Case, the play in which Robert Hilliard has had such a long and prosperous run. I saw very little startling or of profound interest at the theatres abroad; in fact, I only went a few times. At the Shaftesbury Theatre Oh! Oh! Delphine is still running, and will be seen in the provinces of Great Britain next year. At the Royalty Theatre Milestones has passed its 500th performance and is good for five hundred more. They do say that London does not altogether take to American plays. That is so and I can also add that they do not take to their own plays; so honors are even. There is one thing about the theatre abroad that impressed me and I am quite sure that it would not appeal to American theatregoers. There is a strong tendency in London and on the Continent to raise the price of seats, and I can bear personal testimony to this, for I paid \$2.80 at the Renais-

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sance in Paris for a seat and \$3.00 at Reinhardt's Theatre in Berlin. The tendency in this country on the price question is happily the other way. I am glad to feel that the outlook for next season in this country is so encouraging. Our firm has a number of important novelties planned for the coming year."

VANCOUVER, B. C., June 9.—  
 Isabelle Fletcher and Charles Ayers will head a stock company of their own at the Imperial Theatre. \* \* \*

Tom Loftus, Meta Marsky and Frank McQuarrie will be with them. \* \* \* Dan Dunbar, Tillie Armstrong and Frank Coates sail for Australia on the 21st. \* \* \* Walter Sanford is planning a trip around the world with his wife. \* \* \* There is a rumor around town that Del Lawrence may not get the Empress Theatre after all. Some business complications regarding the ownership of the property may nullify the new lease.

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PLAYS



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San Francisco, Saturday, June 21, 1913

No. 18--Vol. XXVIII--New Series



Bushnell, Foto.

May de Montfredy

DRAMATIC

VAUDEVILLE





Scenes from *Everywoman*, Broadway, New York, at Midnight, in the New Year's Eve Scene from this Great Dramatic Spectacle, Which Opened at the Cort Theatre, Monday Night, June 15.

## Otis Skinner Has Some Views

The tour of Otis Skinner in *Kismet* will extend to the Pacific Coast next season. Mr. Skinner, in a recent talk with friends, highly endorsed the efforts of the Drama League and similar societies. "The Drama League is a splendid thing and can bring splendid results if it is supported," he said. "It must study the theatre, but in its spiritual encouragement and interest, it must not forget that there is a very material side. An actor is a public thing. He is generally not himself, but painted and powdered and whiskered to be somebody else. People come to see him as that somebody else, and they generally read and think of him as he is on the stage. When he consents to talk to them in his street clothes, sans whiskers and powder and paint, they turn out wonderfully, because it is something unusual and costs nothing. There is the trouble. I have great hopes for the Drama League, because if it lends itself materially as well as it has spiritually, it will become an important factor in the modern theatre.

## Faversham Will Play Here

It is definitely announced that William Faversham, America's distinguished actor-manager, will visit this city early next season with his spectacular production of Shakespeare's *Julius Caesar*. Mr. Faversham will make a flying trip to the Pacific Coast and back with this play prior to the launching of the productions of *Othello* and *Hamlet*, which are to be added to his Shakes-

pearean repertoire in the spring. Mr. Faversham will be seen as Mark Antony, a role to the playing of which he is said to bring a plastic grace and qualities of humanity which have been strangely missing for many years in the orthodox and traditional renderings of the part. Next season R. D. MacLean, a tragic actor possessed of a splendid record as a classic star, will continue to portray Brutus. Julie Opp, Mr. Faversham's beautiful wife, will be seen as Portia, and Arthur Elliot, a classic player of wide experience, will play Casca. The Cassius will be Ernest Rowan, a German actor who recently made his debut in this country. The *Cæsar* has not yet been selected.

## Billie Burke to Tour in The Amazons

Charles Frohman and Billie Burke after considerable negotiation by cable have reached an agreement which permits the announcement that Miss Burke, before her next appearance in New York, will make a brief tour as Tommy Belterbet, the girl who grew up as a boy, in *The Amazons*. This tour, which will be one of the quick-swing-around-the-circle kind, will start early in the autumn and will include engagements of one week each in Boston, Philadelphia, Washington and Chicago and of three nights each in St. Louis, Cincinnati, Detroit and possibly a few other large cities. Numerous letters that have been received from theatre-goers all over the country, inquiring as to the probable dates of Miss Burke's appearance in her latest success in their home theatres, have aided Mr. Frohman materially

in persuading the popular young star to give these additional performances of the delightful *Pincro* comedy.

## Blanche Bates to Follow Nazimova

*The Witness for the Defense*, which claims the prestige of a long run in London at the St. James Theatre, was the play selected by Charles Frohman for Blanche Bates' first tour under his direction. It is the gripping dramatic tale of the justifiable killing of a husband by a wife. Miss Bates is said to hold her audience spell-bound through her characterization of the heroine, Stella Ballantyne, a woman with a terrible secret in her life. The play opens with a creepy, Kipling-esque picture of British East India, where under a glow of Oriental sunset, a young and beautiful woman is disclosed as the tortured victim of a brutal sort of a husband. The harassed wife, goaded to madness by his insults and taunts, shoots him in self-defense. Miss Bates will present *The Witness for the Defense* at the Columbia Theatre, beginning Monday night, June 23.

## Buffalo Bill Improving

KNOXVILLE, Tenn., June 14.—Colonel Cody's condition seemed improved tonight, and he said if he continued to grow better tomorrow he would leave for Atlanta to rejoin his show.

Manager Harry Chanler, of the Bijou Theatre, Aberdeen, Wash., has taken over the management of the Weir Theatre, of late managed by Ed. Dolan.

## Nazimova's Vacation

"My vacation is going to be a moving picture," says Madame Nazimova. "My season in *Bella Donna* closes in Los Angeles and we are coming East so that I can 'do' the Grand Canyon of Arizona on the way. While we players do a great deal of traveling we seldom have an opportunity to see the really big sights of this wonderful country. I hope to reach New York about the middle of July and shall go directly to my country home in Portchester, N. Y., stay there for a few days, arranging matters for the summer, and then sail for England. My trip abroad is to be purely for pleasure, no plays, gowns, or business of any kind or description shall annoy me. I am going to visit as many of the continental cities as I can and then home again—for America is now my home—and to work. Mr. Frohman has arranged for my season to open in *Bella Donna* early in September and as I must be back in time for rehearsals, I can only have six weeks. But I am going to enjoy every one of those forty-two days."

## Filling a London Theatre

Illustrating the lengths to which certain London theatre managers go to fill their houses, Charles Frohman tells the following story: "I happened to be in a tramcar the other day—a tramcar in which every seat was taken. Presently an old lady entered and said, after looking about: 'Good gracious! Cannot some one give me a seat?' Instantly a theatre manager sitting in a corner rose on his hind legs and said, 'Here are four for Monday night.'"



## Dates Ahead

**ARE YOU A CROOK?** (H. H. Razee, Mgr.)—New York, April 28, definite.

**AFFILIATED AMUSEMENT COMPANY** (No. 1)—Stockton, June 7-21.

**BISHOP'S PLAYERS**—In stock, Liberty Playhouse, Oakland.

**ED. REDMOND STOCK**—Sacramento, indefinite.

**EDDIE FOY** (Werba & Luescher; Louis White, mgr.; A. W. Bachder, bus. mgr.)—Edmonton, June 21-25; Saskatoon, 23-25; Regina, 26-28; Brandon, 28; Winnipeg, 30-July 5.

**FOLEY & BURKE'S CARNIVAL**—Willows, June 17-21; Roseville, 24-27; Stockton, July 2-5.

**HANKY PANKY**—San Jose, June 5; Oakland, 16-18; Sacramento, 19; Redford, 20; Eugene, 21; Portland, 22 and week; Seattle, 29 and week.

**LAURETTE TAYLOR in PEG O' MY HEART** (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

**MOROSCO STOCK CO.**—Los Angeles.

**SOUTHERN STOCK CO.** (Marion & Spaulding)—Sacramento, indefinite.

**THE PASSING SHOW** (The Huberts)—Salt Lake, June 16-20; Los Angeles, 22-July 5; San Francisco, 6-26; Oakland, 27-August 1; Portland, 3-9; Seattle, 10-16; Calgary, 18-20; Edmonton, 21-23; Winnipeg, 25-30; Minneapolis, 31-Sept. 5; Milwaukee, 7-13.

**WESTERN AMUSEMENT CO.**—Selma, June 16 and week; Lemoore, 22 and week.

## Spotlights

Oliver Morosco's production of Louis Gottschalk and L. Frank Baum's musical fantasy, *The Tik Tok Man of Oz*, has scored a pronounced hit at the Grand Opera House, Chicago, where it is playing to enormous business. The production will remain in Chicago throughout the summer and will be given its New York premiere in August.

*The Passing Show* of 1912, with the emphatic Broadway stamp of approval, will disclose itself at the Cort Theatre soon. This will be the first of the big Winter Garden shows to come to the Coast, and considerable interest therefore attaches to the engagement. The brilliant kaleidoscopic almanac will be interpreted by notable cast which boasts of such names as Trixie Friganza, Charles Rose, Eugene and Willie Howard, Max Guinan, Moon and Morris, Louise Brumle, Clarence Harvey, Ernest Hare, Adelaide and Hughes. The Gilbert and Sullivan Comic Opera Company, which scored so strongly at the Cort last season is coming back soon. *The Mikado*, *Pinafore*, *The Pirates of Penzance* and *Panthea* will be given in addition to *The Egghead Student*.

Falling into a pool of perfumed water and coming up a dripping mermaid, is one of the feats accomplished by Trixie Friganza who is one of the uniquely comic figures in *The Passing Show* of 1912, coming to the Cort soon. Miss Friganza does her most thrilling work in the burlesque of *Kismet*, of which the tank scene is a part. H. B. Warner in *The Ghost Breaker* in his second month at the Cort

Theatre in Chicago and is turning people away nightly. The Chicago criticisms of *The Ghost Breaker* were very complimentary.

Maurice Campbell has contracted to place one of his attractions in San Francisco during the Exposition. The theatre selected is one of those now playing first-class attractions there.

The hotel keepers in the mountains made famous by Bret Harte—those in the region of Jamestown, Angels, Sunset and Mormon Bar, love not the traveling actor. In most of these places the cost of living is \$2.50 per day—and in advance. Wow!

Helen Ware has replaced Jane Cowl in the role of Mary Turner in *Within the Law* at the Eltinge Theatre, New York, where the play entered upon its fortieth week Monday evening. Interest increases instead of decreasing with the approach of warm weather, Beyard Veiller's melodrama of certain conditions in New York life seems destined to stay until the first of the coming year.

There will be seven *Within the Law* companies next season, which will cover the United States and Canada. This means its producers will give employment to over two hundred and fifty players.

Catherine Tower, Alein McDermott, Jane Gordon, Clara Joel, the four Mary Turners who will head the road companies for *Within the Law* next season, will see the performance of the New York company on Monday evening.

Charles Frohman announces in a cablegram from London that he intends to present John Drew with an American company in *Much Ado About Nothing* in England next spring. Mr. Drew will play at Stratford-on-Avon during the annual festival season. It is possible, Mr. Frohman adds, that Mr. Drew will also appear in some other Shakespearean play during his engagement in London.

Charles Frohman, the cable dispatches say, has decided to present J. M.—now Sir James—Barrie's new play, *The Legend of Leonora*, first in London at the Duke of York's Theatre with Mrs. Patrick Campbell and Sir John Hare in the leading roles. Maude Adams is to play this piece in America and she will be seen in it probably after the conclusion of her next Christmas holiday engagement in Peter Pan, at the Empire Theatre, New York. Mr. Frohman proposes when he produces the piece at the Duke of York's Theatre in London to follow it with a complete cycle of the Barrie plays.

*The Chataqua Tent Show*, playing vaudeville week stands in the San Joaquin Valley, is playing heavy with the show business in that section.

Marshall Zeno and Dorothy Douglas have given up their repertoire show and are now playing tabloid in a circuit comprised of Lemon Cove, Exeter, Lindsay, Lemoore, Kingsbury, Tulare and Porterville. In the company are Marshall Zeno, Dorothy Douglas, Frank Kelton and wife and Bob Buchanan.

Former Mayor Eugene Schmitz, of San Francisco, one of the defendants in the famous graft proceedings in this city, has composed a romantic opera which will be produced next season, and the ex-Mayor is now in New York to close a deal for the production. Before he was elected to



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**PEG O' MY HEART**

By Hartley Manners

**THE TRUTH WAGON**

By Hayden Talbot

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the office of chief executive of this city on the labor party ticket, Schmitz was the conductor of the orchestra at the Columbia Theatre, and he is an accomplished musician. It was his attorney in the graft trials, Frank Drew, who suggested to Schmitz that he devote his musical talents to compositions, and it is Attorney Drew who has written the libretto for the opera. The title of the work is *The Maid of the San Joaquin* and, as the name indicates, it is a story of California ranch life in the old days. The first two acts are laid in California and the last in Paris. Several managers are negotiating with Schmitz for the opera.

It will be good news for the better class of theatregoers throughout the United States and Canada to learn that Klaw and Erlanger will send

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Milestones on a transcontinental tour next season with the English players who visited American this year. Klaw and Erlanger have planned the American tour of Milestones under the direction of Joseph Brooks, to comprise the principal cities of the South, the West, including the Pacific Coast, and Canada, together with the larger cities of all Western Canada from Winnipeg to the Coast.

Iolanthe will be produced at the Tivoli the week after next.



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## A Big Vaudeville Meeting That Did Not Meet

Some time ago, Frint George of Denver, supposedly acting under instructions from the W. V. M. A. of Chicago—an Orpheum proposition in the popular-priced field, sent out notices calling a meeting at the St. Francis Hotel in this city for Tuesday. It was to be a huge affair. Was to knock smithereens out of all the existing small circuits and was to swallow Bert Levey in particular,

so it was reported, and the report intimated that Billy Dailey was to be gobbled up with his boss. But something went wrong. There was no meeting. Bert Levey is still doing business at the old stand, indulging in Monday morning repartee with Sam Loverich, and Bill Dailey is still writing bellicose letters from Denver, telling what he is going to do to Frint George and the whole universe who don't properly appreciate him and his. But as we said previously or rather intimated, the best-laid plans very often fail.

## Live News of Live Wires in Vaudeville

Billy Butler, who is playing juvenile comedies with The Time, the Place and the Girl Company on the road, is winning praise for his clever work.

Ned Wayburn has filed another petition in insolvency. Liabilities are \$18,171.84, assets \$130.00.

Adelaide, the dancer with The Passing Show, and J. J. Hughes, her dancing partner, were married in Philadelphia last week.

Willard Mack and Marjorie Rambeau are playing the Orpheum in Seattle this week and are due in this city in two weeks. This handsome and talented couple are making the biggest kind of a success with the greatest dramatic sketch in vaudeville. It is called Kick In.

The Indian Remedy Company under the management of Frank Wilson, who assumes to be a doctor was left stranded in Bear Valley, a near-town in the wilds of Mariposa County last Tuesday. Wilson skipped out after the performance Monday night, leaving the people with a two days' hotel bill and without transportation. Through the kindness of a Mariposa candy store proprietor, the troopers were enabled to get back to San Francisco.

A broken tooth is an important exhibit in the divorce suit with which Mrs. Tom Poste, formerly Edna Maisonneuve, vaudeville actress, surprised her husband, a Los Angeles haberdasher. Mrs. Poste charges that Poste knocked the tooth out of her dainty mouth less than two years after the sensational elopement which culminated in a wedding at Santa Ana. Since last December, when Mrs. Poste threw a bucket of ice-cold water on Poste for staying away an entire night, the couple have lived apart, but met in apparent friendship, and only the other day, just before the papers were served on Poste, chatted and laughed together gayly.

We all remember Laura Vail, of the team of Starr and Vail, the most popular sister act that ever played the Coast. Both were beauties, fine singers and were exceptionally

clever soubrettes. Miss Starr married Will King of Oakland and has retired. Miss Vail is retired for a time at least, and is general housekeeper for friend husband, George Wolf, of the Tivoli, who is regarded as one of our leading electricians. Just to show his appreciation of his better half George has presented her with a beautiful little car, and one more enthusiast has been added to the long list. This show business is certainly a tough proposition to get ahead in—so hard to make a living.

Wm. Abram will reopen at the Republic tomorrow, after a week's vacation, with Agnes Johns, presenting The Player, with a cast of eight people. It is expected that this new play, which Mr. Abrams has adapted from David Garrick, will be a knockout.

Dave Kirkland has been appointed director at the Essanay plant at Niles. Good. Dave has brains, an adaptability for producing features and an education. Superintendent Robbins, you couldn't have made a better selection.

Ferris Hartman is once more a proud father. This time it is a boy, born last Tuesday afternoon in Oakland. Mrs. Hartman (Josie Davis) is getting along nicely.

Burr McIntosh has agreed to take moving pictures of the annual round-up of the Olympic Club, which will take place on Saturday and Sunday at the prospective country home of the club, Cook's Ranch, in Contra Costa County. This will be the first attempt of the actor-author behind a moving-picture camera, but, from all reports, he is equal to the situation.

Charley Diamond wife and daughter, left Tuesday for three weeks in Honolulu and tour in Australia. Diamond has a \$350 a week contract and expects to be able to pay his bills during the trip.

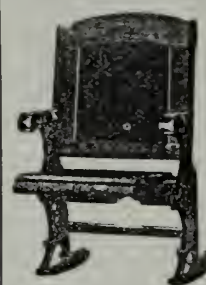
King and Thornton, with Rupert Drum, left Honolulu June 2 for home, via Vancouver. They will be here in another week. They had a successful tour of Australia.



## J. J. Rosenthal Will Pilot New Theatre

G. M. Anderson, known to devotees of the "movies" from one end of the country to the other as "Bronco Billy," and outside his photoplay-acting hours, one of the two business heads of the Essanay Company, will endeavor to demonstrate in San Francisco that if a rule holds good in one reading it ought to also in the reverse. In other words, Anderson, the film magnate, has invested \$500,000 of his motion picture fortune in a "legitimate" theatrical project, now on its structural way to completion. This, of course, is at variance with the present rule. Prominent producing managers have been "leaning the ear" to the siren of the films. Klaw & Erlanger have taken a dip in the motion game, a thing entirely outside of their previous operations; Daniel Frohman, always identified with the highest sort of dramatic productions, now controls the destinies of the Famous Players Films Co.; A. H. Woods, the aggressive producer of some of the best attractions now being shown to the public, has just established a chain of motion picture houses in Europe on a scale never before attempted there; Cohan & Harris, up to the minute in showmanship, have as one of their big interests now the feature film, Quo Vadis. On the other hand, G. M. Anderson, who has piled up a huge fortune in the motion picture game, is now building in San Francisco a theatre for the presentation of musical comedy de luxe, this on a scale never before attempted here, or, perhaps anywhere, at the scale of prices to be charged. It has been definitely decided to call the house, "Anderson's Gaiety." It has also been definitely decided that the top price will be one dollar. "For a long time I have had the theory," said J. J. Rosenthal, who has been selected by Mr. Anderson to manage the house, "that with sufficient capacity, a really meritorious show of the two-dollar class will draw more money on the week at dollar prices than it will at two dollars. In the Gaiety we will have a capacity of 1600. Our weekly expense will be equal to that of the Montgomery-Stone and Elsie Janis combinations,

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which, outside of grand opera, is the highest-priced organization in the world. We will make New York productions in San Francisco and have already contracted for eight new musical comedies to be done here simultaneously with the New York presentation. I have also contracted with several of the important song writers for their material, which will enable me to have the songs rendered here long before they are published or ever heard anywhere else. The Gaiety will be the house of opulent variation as we will continually give the public new material. Our aim is to give two dollars worth for just half the price by the best talent that money will buy." Mr. Rosenthal leaves for New York in a few days to complete negotiations with several big musical comedy stars for the initial production. The only definite engagement made so far is Rock & Fulton. "When I return to San Francisco, about the middle of August," said Mr. Rosenthal, "and the list of people is announced, the theatregoers of San Francisco, I feel sure, will be more than delighted." The Gaiety will open in October.

RED BLUFF, June 13.—Will Seibert, a bicycle rider doing a daring act at the Women's Improvement Club Carnival, probably rode to his death tonight. In the midst of his daredevil trip he lost control of his machine and it jumped from the stage. Seibert fell, breaking his jaw, dislocating his shoulder and suffering probable concussion of the brain. The crowd was almost panic-stricken at the accident for a time and the wildest excitement prevailed. Seibert was not expected to live.

George Beban is successfully playing the London Music Halls under the management of Louis Nethersole, using his old success, The Sign of the Rose.

Bobby Fitzsimmons has given up vaudeville and is playing juveniles at Idora Park in Oakland and making good.



## Things a Little Quiet in Los Angeles This Week. Nothing Out of the Ordinary is Happening.

LOS ANGELES, June 16.—Moros Theatre: The Concert was withdrawn last Saturday and yesterday The Master of the House was given its first stock presentation in the West. Burbank: Although Byron Beasley's reappearance on the Burbank stage in a revival of The Fox was scheduled for Sunday afternoon, it has again been postponed because of the success of the Chapin farce, C. O. D., which is crowding the theatre to the door every performance. The third week of this play began Sunday afternoon, but it is announced that this will be the last. C. O. D. is one of the biggest laughing successes which the Burbank has enjoyed, but it will be taken off next week to permit Mr. Beasley to appear with Forrest Stanley and the other Burbank players in his original role of Peter Delaney. The Fox has been revised since it was first seen here, and although its original plot remains the same there

have been many changes made. Gus Edwards, whose popular songs have made him known everywhere, tops the Orpheum bill for the week opening Monday matinee, June 16. He brings a company of twenty-five, including Lillian Boardman in a pretentious production, The Fountain of Youth in Six Spouts. It is really a song revue of 1912, in six acts. W. H. Lytell and Shirley De Me are seen in An All Night Session, a hilarious comedy in which Mr. Lytell has the role of the "stay-out-all-night" man. Dog acrobats are offered in Meehan's canine act. General Pisano is an Italian sharpshooter who has a record of 20 hits in 20 seconds. Holding over are Jessie Busley and her company in Miss 318; Lester, ventriloquist, and Laddie Cliff. Hippodrome: Work is progressing on the remodeled Hippodrome and much curiosity is being expressed as to the manner of its conduct by Ackerman and Harris of your city.

SALT LAKE CITY, June 17.—The 1912-13 theatrical season is fast drawing to a close. The operation of the Salt Lake Theatre under the partnership of John Cort and George D. Pyper, the latter local manager, has proven to be very successful and the culmination of the season's bookings shows a neat sum on the right side of the ledger. The booking of all the road shows at this one house instead of dividing them between this house and the Colonial, often resulting in heavy attractions being pitted against each other, has worked to a distinct benefit for each, as the able stock company at the Colonial has succeeded in drawing forth a goodly portion of the loose change. As a fitting climax for the season's diversified offerings, Manager Pyper is offering the much-heralded Winter Garden Company in The Passing Show of 1912. The cast is a notable one but for obvious reasons full review cannot be given until next letter, however from the roster, the gorgeous array of talent forstalls any adverse criticism. The William J. Kelly offering of A Grain of Dust, played to good business though the drawing power of the open-air attractions cannot be overcome to any marked degree and indoor amusements of all kinds are suffering in consequence. David Graham Phillip's famous story as told by the able forces of the Kelly Stock Company, gave Salt Lake an opportunity of seeing the characters dominating our country in strife against each other, and Mr. Kelly as Frederick Norman, who tried to untie himself from the yoke of moneyed powers, is seen in a role that bids fair to outrival all his previous efforts during his lengthy 31-week stock engagement. Arthur Morse Moon as William Tetlow, a pal, is again at ease and thoroughly at home while Leon McReynolds as the wealth financier, Issac Burroughs, is adding new laurels to his already long list of able conceptions. The two new additions in the

personages of Willard Wilson and J. W. Pike are fast making names for themselves and that petite Florence Rockwell does exceedingly fine work as Dorothea Hallowell, the stenographer on whose account the much-sought attorney combats with wealth and finally succeeds in overthrowing it through sheer pluck. The settings are in strict keeping with the whole. A Man's World follows. This company will close for two months. The Utah Theatre Stock Company is offering the Spendthrift, with Florence Stone again in the cast assuming the leading role after a week's rest. Brandon Tynan is ably supporting her and the rest of the company are working together well. The Empress bill is headlined by the Eleven Arabian Hoo Loos, rough and tumble acrobats and pyramid builders, who display considerable agility and cleverness in their speedy offering. Mr. and Mrs. Mark Murphy have a sketch called The Coal Strike, and Marie La Varre sings some special songs fetchingly. Ernest Rackett has a line of patter and Hali and Clark are gymnasts. Vilmos Westony, the Wagnerian pianist is back, but it seems a shame that such excellent music should be wasted on such a tin-panny piano as the one he uses. Majestic Park is not proving as popular as the management had expected the construction of the huge dance hall would make it. Lack of other attractions is probably the reason, for the music is excellent and the floor one of the best and largest in the country. Of course the resort has an undesirable reputation obtained through reckless management during the past five or six years. Since the opening of this hall considerable interest has caused comparison between it and the Saltair floor, but actual measurements prove that the famous floor built over Great Salt Lake is still the larger by six hundred feet and still retains the distinction of being the largest dance

floor in the world. Dan Seligman, secretary for Manager C. N. Sutton, and L. J. Swinton, treasurer of the Empress, took upon themselves the job of escorting the Creighton Sisters and several other acts that just closed the week at that popular Main Street house, to Brigham, Utah's famous beauty spot, for a short outing. All came back in the best of spirits with praise galore for the excellent fruit which it was their lot to sample to a more than wise extent.

R. STELTER

VANCOUVER, June 18.—Imperial, June 19-21, Fine Feathers; 23-25, The Passers-By; 26-28, The Red Widow; 30-July 2, John Mason in As A Man Thinks. Empress: Walter Sanford players in Sporting Life. This production is splendidly staged and our favorites are seen to good advantage in their several roles. Isabelle Fletcher as Olive De Carteret, Chas. Ayres as Lord Woodstock, Harold Nelson as Isadore Audreade, V. T. Henderson as Malet De Carteret, while the rest of the characters are in capable hands. Avenue: The Del Lawrence players are seen in The Gamblers. Maude Leone as Catherine Darwin and Alf T. Layne as Mr. Darwin do the best work. Their support is adequate. Orpheum: The Exposition Four, comedy and music; The Trainer, presented by Paul Dullzell & Co.; Booth Trio, cycling act; Theo. Lightner and Dolly Jordan in songs, dances and instrumental music; Raymond Teal, blackface comedian; Marcon, shadowgraph expert—these make up the bill. Pantages: Alisky's Hawaiians, a beautifully set musical act; Cox and Coogan, burlesque dancing; Belle Oliver, the Tetrastini of ragtime; Sydney Scott & Co. in The Police Inspector; The Florenz Troupe, equilibrists, comprise the week's offering.

SPOKANE, June 18.—Auditorium, June 20-24, Rainey's African Pictures; 26-28, Fine Feathers. American: Pollard Juvenile Opera Co., 15-22, in repertoire. Orpheum: Irene Franklin, singer, assisted by Burt Green, accompanist; Theodore Bendix, composer and operatic conductor, assisted by Michel Bernstein, Jacques Shore and Arthur Bernstein, in a high-class musical offering; Hal Davis, Inez Macaulay & Co. in comedy playlet, The Girl from Childs; Fred Watson and Rena Santos, in songs and dances; Moran and Wiser, boomerang hat throwers; Bob Harty and Bessie Doyle, patter and songs; Carson Bros., Sweden's representative athletes, in a novel posing act.

SAN DIEGO, June 19.—Spreckels, June 15-19, pictures. Savoy. Lolo Cotton in feats of mental telepathy; Shaw's Comedy Circus; Clara Howard, singing comedienne; Carl and Lillian Mueller, hoop act; Reeves and Werner in songs, and June Roberts & Co. in The Dollmaker's Dream. Empress: Joe Fanton and his "Awakening Athletes"; Hayden Stevenson & Co. in comedy playlet; Marguerite, the mystery girl; Waterbury Bros. and Tenney; Leigh and La Grace, a cyclonic novelty; Jere Sanford, character comedian. Lyceum: Lyceum Stock Co. in The Red Circle. This play, dealing with politics and society, is well mounted and well played. Julia Gray as Rita, the artist's model, has an emotional role that she plays splendidly. Ed. Clisbee gives a most

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satisfactory interpretation of Michael Angelo Crogan. Alice Meyer as Mrs. Crogan has an excellent comedy part, which she handles with credit to herself. Walt Whitman is clever in the role of the artist. Frank Kelly plays Casey, the burglar, and Eugene Pallette plays Fesioli. Ed Dowell is the district attorney. Raymond Whitaker plays Jack. This is Whitaker's last week with the company. Princess, June 16: Alphin-Fargo offer their tabloid comedy success, The Tug of War. Ed S. Allen, Lou Davis, George H. Ford, John Cook Hazel Douglas Vera Ransdale, Bessie Allen and a prize beauty chorus. The Mirror: The Musical Saxtons; Cobden and Mullaly, clogs and songs; Vardaman, female impersonator; Kelly and Massey comedy sketch, The Girl and the Chauffeur and Boyd and West, songs and tango waltzing.

Manager John M. Cooke, of the Empress, became the father of little Catherine on June 7. Mrs. Cooke and Catherine are doing nicely and Manager Cooke is doing as well as could be expected.

FRESNO, June 15.—Sidney Baxter & Co., The Scotchman on the Wire; Winifred Stewart, female baritone; Weiser and Reeser, blackface comedy singing and talking act; Miller and Shelley, high-class comedy; Ling and Long, the funny farce, Fun in a Gymnasium.

VANCOUVER, June 9.—Imperial, June 10-11, Blanche Bates in The Witness for the Defense; 13-14, Eddie Fox in Over the River; 19, Fine Feathers. Empress: Zaza, with the Walter Sanford Stock Co. Isabelle Fletcher is seen in her cleverest characterization; Charles Ayres, V. T. Henderson, Mcta Marshy and Tilly Armstrong, all have congenial roles and the performance is one of great merit. This popular stock company is closing in two weeks. Avenue: Lawrence Stock Co. in The Turning Point. Pantages: Cora Youngblood Corson sextet of cornetists; La Estrellita, Spanish dancer; Adair and Hickey, singing, dancing comedienettes; Those Four Kids, singers and dancers; Harry Fisher & Co., cyclists; Ed Vonton and his dog. Columbia: Week commencing June 9: Monday, Tuesday and Wednesday—The Three Darlings, Harris and Martyn, Du Bois and Young, Jack Fleming. Thursday, Friday and Saturday—Alsace and Lorraine, classy musical act; Rogers and Evans, Gray and Walters, Dorothy Benton.

Nat Wagner has his musical comedy company busy rehearsing under the able direction of Alf. Goulding. It is planned to open the show next Thursday. The principals are Alf. Goulding, Lucille Palmer, Walter Percival, Gladys Goulding and Jack Conway.



## Correspondence

NEW YORK, June 11.—All Aboard, the breezy new musical revue with which Lew Fields opened "New York's prettiest roof garden" last week, promises to be one of the biggest hits in years, judging from the criticisms heard along Broadway. In the minds of a good many people whose memories are short, Lew Fields is merely a very clever dialect comedian. But in many different ways last night he proved that he has both the variety and the sincerity which differentiate the real actor from the vaudeville specialist. In a brief monologue early in the entertainment, when the disappointed sailor, overcome with the scent of the poppy blossoms, dreams that he is the captain of a ship, Mr. Fields struck a genuinely serious and appealing note. And subsequently, in the suffrage skit which is that rare thing, a really funny burlesque, and which, in spite of a little too much frankness and length, had the audience shrieking with laughter, he gave an exhibition of the kind of acting that proves how narrow is the line between laughter and tears. Here, too, Mr. Fields had the cooperation of Zoe Barnett, a surprisingly fine actress for this type of entertainment, and who developed considerable versatility and power in the course of the highly variegated entertainment. But lest it be imagined that All Aboard is serious entertainment—and good intentions forbid that such an idea be conveyed, thereby decreasing the line of tired business men at the box-office—let it be mentioned that the piece is a typical song and dance and girl show from the rising of the first curtain to the falling of the last. Where it differs from some of them is in quality and quantity, in the presence of a number of really clever people, in environment and decoration that are both colorful and pleasing, and in a plentiful supply of really funny lines and situations. A handsomer, more vivacious or more charmingly gowned chorus has not been seen this season, and to their seemingly tireless efforts some of the success is due. The scene devoted to the sketch of what will happen "when women rule" and men have become the weaker sex, is exceedingly funny. In short, it is not all plain sailing for Jan van Haan from the moment he discovers that he has a company of circus freaks aboard, with whom a very aggressive lady (George W. Monroe) refuses to sit down at table. Jan also gets mixed up with a fair Nihilist, who becomes a Spanish lady with a jealous lover later on, and, again, he and his companions pose for moving pictures of an invading Japanese army in California, the natives mistaking them for the real article. And when Jan reaches Tupil land, after ten years of wandering, his reception is worse than that of Rip van Winkle. The sketch is by Ned Joyce Healey, and is admirably produced by Roland West. Among the song numbers which are most pleasing are Monkey Doodle, with a line-up of chorus girls carrying real simians; Captain Kidd, which served to intro-

duce Ralph Riggs, a remarkably clever dancer, and, who, by the way, has a clever team mate in Kathryn Witchie; Seraphina, which is very colorful and was splendidly sung by Miss Barnett, are first-act features. The finale to this act is novel and interesting up to the moment when it ends in Wild West shooting effects. The second act keeps up the pace. Mr. and Mrs. De Haven in A Garden of Eden for Two, reveal their neat dancing method and have the assistance of two cunning kiddies, and there is a capital Cubist song number with Mr. Riggs, Miss Witchie and Miss Holt its principal singers and dancers. Miss Connelly contributes the solo part nicely in Tokio Rag, which is one of the pleasantest of the numbers and introduces the chorus in soothing color effects. Lawrence d'Orsay, Stephen Maley, Will Philbrook, and Venita Fitzhugh are others who in one way or another bring something to the general entertainment. And praise is certainly due authors, composer and stage managers for helping to make All Aboard a show which promises to make forgetfulness of hot weather a possibility during torrid summer nights. \* \* \* Robert Hilliard had just finished playing Asche Kayton at the farewell matinee of The Argyle Case at the Criterion, last week when he was taken into custody. The supporting company surrounded him on the stage and cut off every avenue of escape. In their behalf, Wanda Carlyle, who began her stage career as a child with him, presented to Mr. Hilliard a massive silver loving cup, appropriately inscribed, as a token of their regard. The twenty-five weeks run of the detective play which closed, established a new record for the Criterion. Mr. Hilliard will spend his summer, as usual, at Siasconset. While he is making a coast to coast tour of forty-two weeks under the direction of Klaw & Erlanger, beginning September 15 in Atlantic City, The Argyle Case will be played in London, Paris, Berlin and the antipodes. Klaw & Erlanger have sold to J. C. Williamson the rights of the play for Australia. \* \* \* After a run of 198 consecutive performances Years of Discretion closed its season at the Belasco Theatre last week. Contrary to Mr. Belasco's custom in other years, this season's success will not re-open his playhouse next fall, but will start out on a long road tour in September. Effie Shannon, whose creation of the Brookline widow was a hit of the year, will again head Mr. Belasco's cast. \* \* \* Romance is the latest proof of Doris Keane's superiority as a character actress. In the present play at the Maxine Elliott Theatre her acting as the childlike yet crafty singer is a superb bit of characterization on the part of the actress, for the author has done little more than make adroit use of familiar material about stage women. In Anatol as well as in Decorating

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Tracy, Monday; Livermore, Tuesday; Lodi, Wednesday; Modesto, Thursday; Turlock, Friday; Oakdale, Saturday; Merced, Sunday.

Clementine her parts were strongly drawn types of character and in both of them Miss Keane triumphed. It is on the other hand, impossible to conceive her as Lydia Languish, and indeed the few conventional heroines she has attempted to incarnate in plays such as Our World and Making Good have not shown her talents to advantage. William Raymond contributes a slight but admirable study of youthful manhood to the play. It remains in the memory as one of the notable performances in the drama which is altogether due to the actor's skill. \* \* \* The Poor Little Rich Girl is still to be seen at the Harris Theatre in spite of the fact that the play has more than once been announced for withdrawal, and the public desire to see it has compelled Lee Kugel to keep the Hudson Theatre open. Eleanor Gate's imaginative drama ought to possess one great advantage. It should be just as interesting to the people of one nation as to another. All over the world there are rich people and all over the world there are others who find a consoling thought in the contemplation of the sufferings of the rich. It is cheering to know that not only the poor have their troubles. As a matter of fact there are probably just as many indifferent and neglectful mothers among the poor as among the rich, for it has never seemed a sound theory that the virtues were confined to any class. \* \* \* Edmund Breese is still strutting about the stage at the Harris Theatre summoning his spirits of evil from the Occidental underworld, confounding the evil and avenging injustice by retaliating in kind. In The Master Mind this hero from the butler's pantry is a striking exemplification of the Mosaique doctrines of revenge. The critical estimate of this play was in the first instance even more patronizing than Peg o' My Heart received, but it evidently possessed qualities which were not detected at first. \* \* \* So far the thermometer has not won out in the struggle between some of the most popular actors and plays. Laurette Taylor is still at the Cort Theatre, and Within the Law survives at the Eltinge. Peg o' My Heart may have been patronized as Victorian banality, but it contains the elements that have made plays famous for many years in cold and warm weather. Then there is the delight of Laurette Taylor's smile, which would make any thermometer keep in its place. Jane Cowl has gone to Europe, but her place at the Eltinge Theatre is taken by Helen Ware. \* \* \* It is hard to realize that Fancy Free, which is one of the amazing features of the programme of five amusing plays at the Princess Theatre, is by the man that wrote Hindle Wakes. This one-act play is an audacious and witty trifle, audacious and heartless, with no moral and no respectable ethics. But it is highly diverting while it lasts and

is admirably played by Mr. Blinn's little company. So it is an altogether diverting little slice of the evening's programme. \* \* \* A second visit to Iolanthe goes far to confirm, substantiate and otherwise thoroughly indorse the opinion expressed in the first place that this is the best and most artistic production which the Shuberts' Gilbert and Sullivan Opera Company have yet given. Mr. Hopper and Mr. McFarlane in particular make this performance a joy and a delight to the chorus work and sing with such unflagging zeal that the performance is bound to go down to comic opera annals as one of the finest achievements in the revival line of our particular decade. Iolanthe has so pleased New York audience at the Casino that the manager of the Gilbert & Sullivan Opera Company are more than ever determined to continue the production of these operas. So there is delight in the thought that The Yeoman of the Guard and The Gondoliers will still be heard in this city. \* \* \* Fritz Scheff will not take Mlle. Modiste to London as she had planned, but will use the clever work of Henry Blossom and Victor Herbert for her tour during the coming season. The revival is so popular at the Globe Theatre that there are few vacant seats to be had there. \* \* \* It may be that Julia Sanderson did not put the sun into The Sunshine Girl, but it is perfectly certain that she keeps it there. The play is delighting summer audiences at the Knickerbocker Theatre. \* \* \* The run of The Honeymoon Express at the Winter Garden ended last week. Preparations for the new summer burlesque are already under way, and it will be seen in about a month. GAVIN D. HIGH

SAN DIEGO, June 9.—Spreckels pictures. 10. San Diego Operatic Co. in The Egyptian Princess. Princess Three Campbells, Aunt Jerusha's Cit Visit; Frederick the Great, comed magician; Seide and Seide, Dute comedy. Mirror; Kelley and Rowe singing, dancing and comedy; Huston and Olmstead, comedy sketch Stripes; Eleanor Gates, contralto singer. Lyceum: Lyceum Stock in The Burglar. Raymond Whitake and Julia Gray are playing the lead and are ably assisted by Dorothy Raymond, Alice Meyer, Dorothy Carroll, Ed Clisbee, E. H. Dowell, Eugene Pallette and Frank Kelly. Express, Joe Boganny's Lunatic Bakers Major and Roy, the crockery demonstrators; Holmes and Wells, in a singular frivolity; When We Were Kids, Trapping Santa Claus, a comed dramatic playlet; Joe Kelscy, comedian; Belle Williams, comedienne. Pantages: The Heart Throbs of a Great City; Maidie de Long, the baseball bug; Bob Albright, the male Melba Joseph Callahan, noted character change artist in Leaves from the Page of History; Elsie Kramer & Co. European novelty gymnasts; Harla and Rollison, novelty comedy musicians.



Correspondence

CHICAGO, June 15.—Among the favorites of the footlights who will race the Chicago stage, beginning next Wednesday evening, for an indefinite period, is Fritz Scheff. Miss Scheff will present Mlle. Modiste, a musical play in which she has acquired great reputation and, we trust, large financial rewards. The scene of action will take place at the Studebaker Theatre, which, perhaps has one of the most charming situations for a theatre building in Chicago. Facing Michigan Boulevard, across which is the enormous expanse of Grant Park, with the blue green waters of Lake Michigan beyond, it has truly a picturesque setting. \* \* \* As Chicago is more and more a summer haven of refuge for those citizens of the sun-baked regions of the West and South, the theatres and gardens here are not without a certain clientele which may reasonably be depended upon. The greater part of the past week, however, has been anything but theatre weather, the temperature rising to sudden and unexpected heights. Coming as it did after an unseasonably cool season, the warm weather has not been conducive to comfort, however welcome it is proving to those basic elements of our prosperity—the growers of the cereals and the good things which come out of the ground. \* \* \* The open air places are in their glory when the heat arrives, even though they are often as hot as the streets with the thousands of heated humans passing through their turnstiles. But after all, man did not and cannot make temperature to his liking, but he can and does create beautiful places of amusement out of the open meadows and fields and woods, under clear, star lit skies, embellishing the law spaces of nature with all the wit and ingenuity at his command. There are few cities in Europe and America which are so well equipped with al fresco amusement resorts as Chicago. There is White City, for instance, one of the two pioneers in this domain of amusement in the central region, a glittering enclosure of white and green. Here one finds the simple diversions of the plain people, a compound of circus, vaudeville, moving pictures, hippodromic acts, which regale the multitudes without undue excitement. Leading military bands are in constant attendance, the White City Band, recruited from the Chicago Musicians' Union, occupying the band shell at present. One of the most extraordinary features of the season will be inaugurated this week at White City. It is the grand ballet, rehearsed and staged by Mme. Phasey, ballet mistress of the Metropolitan Grand Opera House, New York. Ethel Gilmore will occupy the center of the stage in her capacity as premiere danseuse. There will be fifty girls in the ballet which is to be sumptuously costumed. The first ballet to be presented is entitled The Golden Branch, and the second is Dances of All Nations. \* \* \* Riverview Park which takes its name from that unhallowed stream, the Chicago river, the north branch of which flows in the neighborhood, is the enormous rallying ground of

the tremendously huge population which has its habitat along the streets and avenues of the North and Northwest sides. It is not only an amusement park with vast acreage of well-wooded precincts, but a picnic ground of extraordinary popularity; for here gather societies of every description and predilection, giving their dinners and having their games under the trees. Tomorrow the Socialists of Chicago gather here for their annual outing. Last year 227,000 were in attendance at the event, and it is expected that this number will be eclipsed upon the occasion tomorrow. More than 5,000 amateur athletes will compete for prizes in Chicago's first series of Olympic games, which begins this afternoon. Weber's Prize Band of America, a premier popular music organization from Cincinnati, has the center of the stage at present at Riverview. \* \* \* Sans Souci Gardens, erstwhile an amusement park of distinguished pretensions, has started out on different lines this year. The raucous and the rampant have been tabooed, and we behold instead a rendezvous of quiet, if not genteel entertainment. Signor Creatore and his band of musicians from "sunny It" are holding forth in the music pavilion. An innovation in outdoor entertainment is the outdoor hippodrome at Sans Souci, which possesses all the features of an inclosed place of amusement, and none of the discomforts, such as bad air, stuffy surroundings, etc. The following entertainers are Zelda and DeAman, comedy acrobats; Seymour's Happy Family, novelty performing canines; Albers' ten performing polar bears, in stunts from the Top of the World motion pictures, are also given. \* \* \* The far West Side, away out at the outer edge of the town, has in Forest Park a successful bidder for the seekers of summer follies, which in natural surroundings can certainly compete with any of the Chicago outdoor places. In the Eden Musee there are six wax figures representing persons and places which are well-known in America and Europe. There are side shows galore and a Chinatown, besides a museum of freaks. Alligator Joe has on exhibition three thousand alligators and crocodiles. The sea cow is interesting too, for all those who like to gaze and speculate on the abnormal in nature. Martin Ballman's band is furnishing the music. Motion pictures, vaudeville, cabaret shows are also included in the general plan of entertainment. \* \* \* That garden where lager and pilsner to say nothing of other liquid stimulants seems to flow like a river, known as Bismarck, began its annual season last week. Foaming steins, soft strains of operatic selections and the best of the music classics by the expert bands in this country, stick out in the storehouse of memory as characteristic, typical of Bismarck Garden, which has been the resort of as fine a clientele as one could find anywhere during the past eighteen years. Channing Ellery's splendid concert band and Theodore Roemheldt, an eccentric musical director, supported by an ensemble of ten chamber musicians. Herr Roemheldt is a Berliner, and is an accomplished musician. Other entertain-

ers are the Stevens Cabaret Four, vocalists; Mlle. Natalie a premier danseuse and Mons. Ferrari who will dance with her. The two latter personages are under contract at the Paris Grand Opera next season. \* \* \* Marie Dressler will be the high card at the Majestic this week; Speaking to Father, a George Ade comedy, will be presented by Milton Pollock and associates; the Langdons are on the bill also; Edna Munsey will offer a charming vocal number, The Beautiful Girl With the Beautiful Voice; others are Hickey Brothers; Demarest and Chabot; Arnant Bros. in feats of acrobatic strength, and the talking movies. \* \* \* The symbolism of India will receive terpsichorean interpretation by Ruth St. Denis at the Palace Music Hall this week. She will have the assistance of a number of native Hindoos. Edgar Atchison-Ely in Billy's Tombstone is on the bill besides there are Lydia Barry in song studies; The Three Bohemians, musicians and singers; Chung Hwa, Chinese comedy four, who will sing in their native tongue as well as English; Dorothy Harris, comedienne, and Les Alvares, European gymnasts. \* \* \* This is the fourth week of The Tik Tok Man at the Grand Opera House; Harry Kelley replaces Frank Moore as the Shaggy Man. \* \* \* Columbia Theatre re-opens July 12 with Ed Lee Wrothe and the Ginger Girls. \* \* \* The Ghost Breaker enters its sixth week at the Cort tomorrow. \* \* \* Thursday marks the 100th performance of When Dreams Come True at the Garrick. \* \* \* Colonial offers high-class vaudeville and pictures for little money. \* \* \* The usual good show is offered at the Great Northern Hippodrome this week. \* \* \* The Melting Pot, with Frank Sheridan and fine supporting company, will be seen at The Crown this week. \* \* \* Quo Vadis will receive its 100th presentation at the McVicker's Theatre on Monday night, June 23, when souvenirs will be given. \* \* \* The attractions at other houses are: Wilson Avenue, Belle Baker and vaudeville; Willard, Princess Luba Meroff will headline a good bill, Nat Carr and company will also appear; Victoria Theatre will have Lavender and Old Lace; National, Little Lost Sister; Imperial has all star cast in revival of Quo Vadis, with Leila Shaw and Phillips-Shaw Company.

OWEN B. MILLER

PORTLAND, June 16.—Heilig Theatre (Calvin Heilig, mgr.; W. T. Pangle, res. mgr.): Frances Starr in The Case of Becky runs almost the entire gamut of emotions, and convinces one that Miss Starr is one of the great actresses of the day. The play deals with dual personality. As Dorothy Miss Starr is a sweet, lovable girl, and as Becky is a veritable imp. As usual, David Belasco has given the production careful attention, and the scenes are very realistic and the company could not be improved. Albert Bruning and Charles Dalton, the two hypnotists, the one who uses his power for good and the other for bad, are excellent. Raymond Hitchcock in The Red Widow is a big hit, and the play is a sure cure for the blues. This musical comedy is brilliant and colorful and when the last curtain is down the audience sighs for more. Flora Zabelle, dark and

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radiant, with a pleasing soprano, is perfectly suited to the type she portrays, and is a dashing red widow and nihilist. Raymond Hitchcock portrays a manufacturer of corsets, and by a train of circumstances is made to take The Red Widow to St. Petersburg on his wife's passport, and he keeps the audience in convulsions. The rest of the company are up to the minute and the chorus is good looking and smartly gowned. The acts are three in number and beautifully staged. Coming, Blanche Bates in The Witness for the Defense, and Hanky Panky. Baker Theatre (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.)—Alice Fleming returns to the Baker as the Princess Yette in Graustark. There are few people not familiar with the story, so it is needless to repeat the plot. Henry Hall as Lorry plays the part with dash and abandon, tempered with a dignified reserve. Alice Fleming scored a positive triumph as the Princess Yette. Mary Edgett is charming as the Countess Dagmar. Walter Gilbert as Anguish is a lively foil for the hero. William Lloyd and John R. Summer have two important parts, and Frank Darin gives an especially true portrayal of the drunken Prince Lorenz. Next, The Ne'er Do Well. Lyric Theatre (Keating & Flood, mgrs.). The joys of wedded bliss are being ably portrayed in Matrimonial Bliss, a concoction of dance, mirth and song. The principals are all well cast and the chorus has some catchy new dances and songs. Orpheum Theatre (Frank Coffinberry, mgr.): London Palace Girls and Miss Norton and Paul Nicholson form a double headline bill, followed by the Five Musical Gormans, Jones and Sylvester, G. S. Melvin, Goyt Trio and Miss "Mike" Berkin. Empress Theatre (H. W. Pierong, mgr.): High School Horses, J. Herbert Frank & Co., Creighton Bros., Albert Leonard, Fay and Myne, and Lohse and Sterling. Pantages Theatre (John Johnson, mgr.). The Ferris Wheel Girls, Willy Zimmerman, Gladys Spiro, Klein and Erlanger, Harry Holman & Co., and Marks and Rosa. A. W. W.

FRESNO, June 9.—Plaza: Leonard & Drake, An Oddity in Mimicry and Comedy; Eckert Trio, a refined musical act; Gillman Sisters, singing, comedy and character changes; Wright, Durfor and Griswold, comic skit, The Captain, the Dutchman and the Girl; Willie Hale and Brother in "Bits of Vaudeville."



## THE SAN FRANCISCO Dramatic Review

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CHAS. H. FARRELL, Editor

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### May de Montfredy

Miss De Montfredy is a native daughter of exceptional talent, a distinctive beauty and a great charm of manner. Her training has been along the more serious lines of dramatic work and she is rated as one of the most competent of our younger actors. Miss De Montfredy is the daughter of the late Albert Johnson probably one of the most distinguished and certainly one of the most brilliant of our local barristers, and his daughter inherits his fine turn of intellect. She has been carefully educated and, besides her stage training, can sing and dance.

### Manager Beall Corrects a Story Regarding Pasadena

In the issue May 31, THE DRAMATIC REVIEW printed a news item to the effect that Wm. Dowlan had retired from his company owing to the fact that the bottom had dropped out of the stock game in the city of millionaires. Perhaps we used too strong a term. Our informant writes us that the coming summer "did not look good," and that generally means business had begun to drop. Manager Beall of the Savoy writes that the statement is erroneous and that he will be open all summer, save two weeks in August to allow the company to rest up for the fall opening. Mr. and Mrs. Dowlan and Del Harris closed and were replaced by Gilmore Brown, Frances Williamson and Frank Bonner. Manager Beall—We are sorry our article did you an injustice and trust you will find the summer a prosperous one.

### Sunday is Forced to Eat Words by Mme. Schumann-Heink

Billy Sunday, the baseball evangelist, humbled himself in the dust before Mme. Schumann-Heink, prima donna. If there is anything that Mme. Schumann-Heink prides herself on it is being a mother. She has brought nine promising young people into the world, and between grand opera roles has found time to spank them and put them to bed and hear them say their prayers. Therefore the diva was much wrought up over the report that Sunday, in a recent sermon at South Bend, Ind., had referred to her as a "cheap skate" and a person who didn't know the meaning of motherhood. Madame, who was singing in South Bend as a rival attraction, defended herself valiantly. "What does this Sunday man mean," she asked, "by calling me a cheap skate and no mother? Am I not the mother of nine

children? Didn't I nurse them myself? One Christmas didn't I travel three thousand miles just to put goodies and cakes in their little stockings? My children are my jewels—my inspiration." The evangelist made an amend honorable; said it was a mistake, and, of course, blamed the statement to the garbled account of a "cub" reporter. Sunday has of late years been making much noise and a fine living by repeating scandalous stories about stage people, and blaspheming in the name of religion. Evangelization must be in hard straits to be compelled to put up with the Sunday brand of piety.

### Gilbert & Sullivan Public Library Fund of Iolanthe at the Casino Theatre

The much heralded matinee performance of Iolanthe at the Casino Theatre, New York, for the Gilbert & Sullivan Public Library Fund took place Thursday afternoon of last week, and was a notable event in many particulars. The purpose of the Gilbert & Sullivan Public Library Fund, for which the benefit performance was given, is to put into the hands of the director and trustees of the New York Public Library a sum of money with which to purchase all the works of Gilbert & Sullivan and any works concerning them or their achievements, with the added provision that surplus funds may be devoted to collect a library of information on the subject of comic opera in general. Capt. B. V. Greenhut, president of the Siegel-Cooper Greenhut Co., gave invaluable aid to this benefit by purchasing a large block of seats for the performance.

### Ralph Herz Alcazar Star

Ralph Herz, who made a conquest of a large portion of the San Francisco public recently at the Orpheum, will soon be seen at the Alcazar for four weeks.

### Not Medea, but Electra

Contrary to the announcement made a few days ago, Margaret Anglin will not present the Medea of Euripides at the Greek Theatre of the University of California, but will substitute the Electra of Sophocles instead. Miss Anglin arrived at this decision after much deliberation and consultation with eminent Greek scholars and authorities, and Professor Arnes of the University has written Miss Anglin to the effect that the faculty has approved her choice of the Electra. The version which Miss Anglin will employ was made by Plumptre, who was also the translator of the Antigone which she presented at the California University two years ago. There are several other versions of the tragedy but the Plumptre translation, which was made directly from the original Greek, is generally regarded by eminent authorities as the standard. The date of the University performance has been fixed for September 6, and immediately following the event Miss Anglin will begin her regular season in Shakespearean revivals at the Columbia Theatre in San Francisco.

President Wilson has appointed Meredith Nicholson, the well-known novelist and playwright, minister to Portugal.

### Jim Post is Home Again

Jim Post and his company of singers, dancers and actors, got in from Honolulu Wednesday morning, after an absence of 16 weeks. Fifteen years ago Mr. Post made the Honolulu trip and was a revelation to the theatregoers over there. This time he repeated his former success, in fact, established a new record for popularity. Whatever way he went at things, he just couldn't help winning. Coming home on the boat he and Mrs. Post won two pools each, and Allen Crosby, his right-hand man, won another. Five out of seven pools was not bad for one organization. Probably today Mr. Post will leave for a few days' stay in Vancouver, where he may open late in the summer. His Honolulu trip was socially, financially,

and from a pleasure standpoint, the very greatest success.

### Personal Mention

Lois Bolton has been added to Harry Bishop's theatrical colony in Oakland. Laura Adams is once more appearing with the Bishop player also.

MARJORY DALTON, a former Coast actress, died in the East last week.

HENRY HALL is being negotiated with to play leads for Harry Bishop in Oakland.

GUSTAVE FROHMAN, who put all his brothers in the show business and taught them the rudiments of the game, will be here next week in charge of the Blanche Bates company. Mr. Frohman is a delightful, well informed man of the world and is always sure of a royal welcome on the Coast.

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Evening prices: 10c, 25c, 50c, 75c. Box Seats, \$1.00. Matinee prices (except Sundays and Holidays): 10c, 25c, 50c.

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## Columbia Theatre

In presenting Nazimova in *Bella Donna*, Charles Frohman has brought to theatregoers a wonderfully perfect production. The play is adapted from a novel by Robert Hichens by James B. Fagan. Unlike many plays adapted from novels and stories it follows the book so closely as to be most interesting to anyone who has previously read the story. One cannot imagine anyone less beautiful or less artistic than Nazimova playing the role of Mrs. Chepstone, the thoroughly selfish adventuress, the woman who, with a past to overcome, marries a splendid English fellow in order to once more secure a place in society, and who later meets and loves Mahmoud Baroudi, an Egyptian, a typical oriental, and through whom she gains her just fate. The plot opens in Dr. Isaacson's office, which, with its quiet, refined dignity, enhances Nazimova's acting. Her entrance is languorous and easy, and her subtlety in dealing with the Doctor holds the audience intensely. In the second act we find Mrs. Chepstone, or Mrs. Armine, as she now is, in her Egyptian home, and the plan to murder her husband is formulated. Here we see how great a mistress of pantomime Nazimova is, and what perfect control she has of facial expression and voice inflection. With her sinuous, snaky movements she ably portrays the character of poison, *Bella Donna*. The climax of the act is especially strong, ending as it does with a wind storm of the elements, and her mental storm, portrayed by her wonderful repressed emotion, when she receives the box of powder with which the husband is to be slowly made away. On through the husband's illness and recovery and the discovery that she is the cause of the illness to the moment when she, in her gleaming gown, stumbles from the steps of the home from which she is an outcast, and goes out and shuts the gate, the audience is held by the uncanny Nazimova magnetism. In telling about Nazimova and her interpretation and representation of Mrs. Chepstone, one must be loyal to her support. It is not often that a star is able to surround herself with such capable actors. Charles Bryant brings to the role of Doctor Isaacson just the poise of mind and body that such a character must naturally have had. His work is most artistic. Amy Veness, as Mrs. Marchmont, is a beautiful cousin, and her ease of manner, coupled with her delightful speaking voice and clear articulation, win her audience at once. Herbert Percy as Nihil Armine is a most convincing Englishman. Edward Fielding makes as much of the short part of Dr. Hartley as possible; Robert Whitehead as Mahmoud Baroudi interpretes the man of the East excellently; May Gaylor makes a good maid, and Ibrahim and Hansa, played by R. Callender and Claus Bogel, leave little to be desired. Arthur Hurley as Monks, the Doctor's man, has his place, too. The stage settings are beautiful and realistic, and the lighting wonderful in effects. The Doctor's office is such as any prosperous London physician might have, but the Egyptian settings are masterpieces of scenic sumptuousness. The third act represents the deck of the yacht *Loulia*, which is moored on the Nile, close to a bank covered with trees and shrubs. The water effects, the sky-

lights and the sphynx heads, all pervaded with a mysterious soft light, make a picture not soon forgotten, and lend just the proper atmosphere to the rather gruesome part of the story. As the curtain falls in silence on the deserted garden and darkened house, the audience is conscious of having witnessed an interesting story, perfectly presented and produced.

## Cort Theatre

*Everywoman* is an allegory that, like the Blue Bird drives home the truth that happiness appears where we least expect to find it and emphasizes the futility of searching for it through worldly experiences. Unlike the Blue Bird, it has nothing mystical in its interpretation, unfolding its ancient message amid the ultra-modern setting of metropolitan life, rich in color and abounding in gorgeous scenes as interesting as they are novel. Intended for a morality play, it shows no trace in its present production of the severe historic simplicity of that old forgotten form, but touched by the magic wand of its lavish producer, it bursts forth as a masterpiece of gorgeous pageantry set to wonderful music that catches each changing mood and dominates the scene even while subordinating itself to it. Each of the five scenes is more brilliant than the last and all are arranged with such careful attention that every minute detail of costume and effect, including the choice of the players and the interpretation of their parts, combine to form a whole that is a masterpiece of fine management. The dialogue is in blank verse, that literary form so difficult for most modern actors to handle, but which, spoken with H. Cooper Cliffe's sonorous voice and careful training, is beautiful and impressive. Not less satisfying is Adele Blood in her intelligent conception of the role of *Everywoman*. Radiantly beautiful herself, she absorbs just enough of the personalities of her companions, Marion Lentler, Lea Lature, and Ruby Ruthmoor, well cast as Youth, Beauty, and Modesty, to carry out the spirit of the allegory. Charlotte Van Wickle is the Puritan Maiden, Conscience, and in addition to her nun-like appearance, she discloses a sympathetic voice and an artistic appreciation of her part of the fateful dirge-like music that throbs and crashes like a soul in pain during the wild orgy during which Beauty dies. Kathleen Kerrigan's Truth is finely balanced, her noble beauty shining out even before she reveals herself at her true height. The saving touch of humor is added by Clyde Benson and L. J. Loring, who as Bluff and Stuff, theatre managers, display a gift for caricature that still respects the serious tone of their surroundings, while George A. Natason and William J. March, as Passion and Charity, add much to the musical pleasure of the performance. Harry Vernon plays King Love with dignified simplicity; John McKee is an excellent press agent; W. J. Mahoney is convincingly handsome as Flattery; Theodore Wilde limps through realistically as Time, the call-boy; Wealth and Witless are excellently portrayed by Nestor Lennon and Hubert Osborne; Vin-

Wm. Nuenster,  
manager of the  
Nazimova  
company, who  
discovered two  
mascots in  
Boise, Idaho.  
We don't know  
whether this is  
a habit or  
simply an im-  
pulse.



cent Page is a perfect counterfeit of Age; Maizie Clifford, Marion Bradbury and Flora Mason fit smoothly into the roles of Greed, Self and Vanity, and Lydia Crane makes vice alluring. Jack Beck and Roy Clifford as the Policemen, Roy Baker and Charles Durnall as the Servants, the Chorus Girls—Margaret Willard, Edith Dow Merrill, Elsie Laird, Norine Miller, Anna Smith, Elsa Lathrop, Crystal Snowden, Jeanette Thomas and Florence King, the Students, Fools, Rogues, Vagabonds, Revelers, etc., all show the touch of the master hand that makes this the spectacular success that it is.

## Alcazar Theatre

Leo Ditrichstein and Isabel Irving are still delighting their audiences with their clever characterizations in *The Concert*. The types are true to nature. Gabor Arany, the absolutely vain, completely selfish, highly temperamental music master, and Mrs. Arany, the dear, loving, motherly wife, are in the capable hands of the two principals, and they stand out vividly. E. L. Bennison is a most convincing Doctor Dallas. A. Burt Wesner is a delight as old McGinnis. Madge West is a charming Mrs. Dallas with her dainty personality. Alice Patek as Eva Wharton is very good, indeed Anna McNaughton is so perfectly natural as Mrs. McGinnis that the audience can't help feeling for her in regard to her gouty husband. As Miss Merk, Cora Witherspoon's work is excellent. The girls of the music-master class are very attractive as played by Elizabeth Becket, Ethyl McFarland, Leah Hatch, W. Alan, Anne Livingston and Peggy Page.

## The Tivoli

Gilbert and Sullivan's *Iolanthe* will be given Monday night. The cast includes Rena Vivienne as Phyllis, Ilon Bergere in the title role and Sarah Edwards as the Queen of the Fairies. Teddy Webb will be the highly susceptible Lord Chancellor and Henry Santrey will play Strephon. John R. Phillips and Charles E. Gallagher will be the love-lorn Earl of Tolloller and Earl of Mount Ararat, and Oliver Le Noir will be heard as Private Wilis.

## Marie Thompson Dead

Advices received tell of the death of Marie Thompson in Honolulu, May 22. Miss Thompson up until last August was a member of the Pearl Allen company in Canada, and

for a time, some years ago, was connected with Coast theatricals.

The above story has been proven to be untrue. It emanated from a cable to Mrs. Pearl Allen from Miss Thompson's family that Marie was dying. Soon after her illness took a turn for the better and her recovery after that was rapid.

## Personal Mention

OLIVER ECKHARDT closed his season in Morden, Manitoba, June 7, after a very successful season in Western Canada. With Mrs. Eckhardt he is now visiting his people in St. Louis, and afterwards will spend several weeks in New York. The Eckhardts will reopen their season in Winnipeg on September 1 and book West.

WILLIAM FAVERSHAM, who will be seen in this city next fall in his spectacular revival of *Julius Caesar*, is spending the summer at his beautiful country place in Chiddingfold, Surrey, England, with his wife, Julie Opp, and his two charming children. Mr. Faversham is devoting the summer to the study of the title role in *Hamlet* and to the role of the crafty Iago in *Othello*. Both of these plays are to be added to his repertoire next spring.

CHARLEY GUNN is in his eighteenth week as leading man with the Harry Davis stock at the Duquesne Theatre in Pittsburg, and both the press and the public are treating him handsomely, to say nothing of the management. The manager of the South Bend, Indiana house where Charley played last winter, has invited him to put in his own company there next season and he may do so.

LEE KUGEL is the latest recruit among the ranks of New York producing managers, and plans to make several productions of new plays next season. Mr. Kugel for several years has been general press representative of the Henry B. Harris enterprises. The most important of Mr. Kugel's plans is the production of a dramatization of Edna Ferber's stories of the adventures of a female drummer. *Roast Beef Medium*, a comedy in three acts which he will present in November with a notable cast. Last week Mr. Kugel bought the dramatic rights to *Sealed Orders* from the Saturday Evening Post. This thrilling story of an incident in a famous gambler's life is by Eugene Manlove Rhodes and was one of the short-story hits of the year. The dramatization, Mr. Kugel is making himself, in one act and three scenes and he will present it as a headline act in big time vaudeville with a cast of nine men and two women.



## Columbia Theatre

The Witness for the Defense, in which Blanche Bates will appear next Monday for a fortnight's engagement, will assuredly prove an event that no playgoer of discrimination can overlook. Miss Bates will portray the role of Stella Ballantyne, the wife of an English officer in the Indian service—a man given to drink and brutality. They are living in a tent at Chittiput, on the plains of Rajputana. An old friend of Mrs. Ballantyne—her youthful sweetheart—now a distinguished barrister, traveling through India, visits the unhappy woman and the truth of her sordid life is revealed to him. As he leaves her, she is recalled to her former life of happiness and freedom, and strikingly compares it with her present. She determines to commit suicide, when her husband in a drunken frenzy enters and taunts and goads her beyond endurance. There is a shot, and he is dead. Two years later, after there has been a trial, she is acquitted on the testimony of Thresk, her old lover, who has honorably perjured himself to secure her acquittal. The succeeding acts of the play are in the refined atmosphere of an old English home in rural Sussex. Only a great actress could do justice to such a role as Stella Ballantyne, and it is a foregone conclusion that Blanche Bates will again give one of her consummate portrayals of tense emotionalism such as may always be expected of this gifted actress. She will have the support of a notably fine company, including Frank Kemble Cooper, Ernest Stallard, Arthur Lewis, Frank Elliott and others of equal note.

## Cort Theatre

Everywoman has scored strongly and is being witnessed at every performance by pleased throngs. It will continue to be the attraction at this playhouse for the week beginning Sunday. There is a poignant appeal in this dramatic spectacle that is well-nigh universal, and for every individual it offers entertainment and instruction. Those who have witnessed it during the present week have been lavish in their praise of the producer, Henry W. Savage, who has spared no expense in the illumination of the Walter Browne manuscript. It is attractive to men and women in all walks of life, to the seasoned playgoer as well as to the individual who seldom enters a playhouse. Everywoman bids fair to achieve the record as the most popular play and production of the season. It is attracting the masses as well as the classes and has become the topic of the hour in all circles. There are matinees Wednesday and Saturday.

## Alcazar Theatre

Leo Ditrichstein's newest comedy, Such is Life, will be presented for the first time on any stage next Monday evening, with its author leading a cast which includes Isabel Irving, Cora Witherspoon, Madge West, Anne Livingston and the best talent of the stock company. Such is Life consists of three briskly-moving acts in which the central figure is Stephen Black, a painter of landscapes, whose lofty aspirations are hampered by his poverty, his unsympathetic wife, Delphine, and his disinclination to produce the kind

of pictures that most readily sell. Driven to despair, he attempts suicide by drowning off the Connecticut shore, but is picked up by a yacht and carried to Canada, whence he hastens to his New York home and arrives just in time to witness the funeral of a man who was taken from the water and identified as him. When he sees the way in which his supposed death has affected his heartless wife, he hides himself from all except his one sincere friend, a composer of music, and steals away to Europe, where his art obtains due recognition, and fame and fortune come to him. Then he returns under an assumed name, to find his once-despised pictures in such demand that the woman he fled from, now married to an artist of mediocre ability, is forging his signature to her new husband's work. To disclose how she is confounded and how the seemingly hopeless marital complication is happily disentangled would spoil a genuine surprise for those who intend to witness the comedy. Mr. Ditrichstein will be seen as Black, Miss Irving will be Delphine, and Miss Witherspoon's natural graces are to be given more ample scope for display than they received in her portrayal of his beloved secretary. Miss West will impersonate a girl who has more common sense than the doctor's helpmate in The Concert is blessed with. Anne Livingston as a waiter girl, Alice Patch as an art student, Kernan Cripps as Delphine's affinity, John A. Butler as Black's trusted confidante, Lee Millar as a newspaper reporter, Roy Clements as an Italian innkeeper, Edmond Lowe as a young painter, Louis Bennison as an art tutor and Burt Wesner as a dealer in pictures, fill out the big parts.

## The Orpheum

The Orpheum bill for next week will well repay most careful perusal, for it argues a delightful entertainment. Zella Sears, character comedienne, and an excellent supporting company will appear in Edgar Allan Woolf's comedy of life behind the scenes entitled, The Wardrobe Woman. Percy Bronson and Winnie Baldwin will present an act which is entitled, Pickings from Song and Dance Land. Both Mr. Bronson and Miss Baldwin have hosts of friends in this city. Chief Caupolican, the American Indian, who inherits his title of chief and comes from a long line of Aurocano warriors, a Southern American Indian tribe, possesses a magnificent voice, which has been greatly benefited by a musical education in France. He is unique and entertaining. Frank Coombs and Ernest Aldwell will be heard in a series of old and new songs. Mr. Aldwell has a baritone of rare quality and the singing of the two is delightful. Mr. and Mrs. Gordon Wilde will amuse with their animated shadow creations. They produce with the aid of their hands on a screen animated pictures and silhouettes of various celebrities. The Four Roters will offer an exhibition of gymnastic skill. The only holdovers will be Joe Jackson, the European Vagabond, and Louis A. Simon and Kathryn Osterman in A Persian Garden, both of whom are proving great hits.

## The Empress

A rollicking comedy holds headline place on a program overbalanced with

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Artistic  
Drop Curtains  
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comedy. It is Fun in a Boarding House, the stage settings of which show two floors of an actors' hotel. The feature attraction is provided by the Bowman Bros., The Blue Grass Boys, well known blackface minstrel comedians who toured the country as stars of Bowman Brothers' Minstrels. Bob Archer, of Archer and Belford, offers the comedy hit, A Janitor's Troubles. Julia Rooney, the comedienne, has a specialty that consists of character songs, dances and several imitations. In the performance of Alvin and Kenny, comedians on the flying rings, will be found an element of newness to a marked degree. Shuyler and Young, entertainers, Del Adolphia, the master magician, and his five assistants will present The Mysteries, and the pictures make up the bill.

## The Pantages

The great Heras Family, a spectacular and sensational acrobatic sextette, Edwin Ford and his dancing girls, and a return engagement of the always popular comedians, Lasky's Seven Hoboes, are the leading features on an exceptionally strong vaudeville card opening at Pantages Sunday. A trio of beautifully trained voices will be heard in the act presented by the Jourdans Three. Excerpts from old-time favorites, blended with popular selections, provide 15 minutes of musical pleasure. Jack Symonds will give the "Hoboes" a hard chase for laughing honors in his vagabond specialty, A Man of Ease. It isn't so much what he does in singing or "gagging," but he has a whimsically jokey style of drollness which is irresistible. La Bergere, the "French Venus," has a trio of hunting dogs who appear with their mistress in a dozen poses of famous hunting scenes. The Three Oddities are Allen, Davis and Allen, who have a real entertaining specialty combining ragtime singing, with a comedy pianologue specialty.

## Mary Garden May Never Sing Again

PARIS, June 12.—Mary Garden has been lying ill and confined to her apartment here since the middle of May, and fears are entertained that her illness is of a serious character. When her indisposition began it was announced that she was unable to sing Salome because she had the grippe, but today the opera management stated that she was too ill to sing in The Jewels of the Madonna, in which she was scheduled to sing at its first performance here, and consequently the production has been postponed indefinitely. In opera circles the nature of the illness is unknown, but the management's announcement today gives rise to fears that the case is

more serious than an attack of grippe. It is said she has lost her voice entirely.

## Two Stage Beauties Win British Titles

LONDON, June 12.—Notwithstanding the denial of his engagement to May Etheridge, the actress, Lord Edward Fitzgerald, a lieutenant in the Irish guards and youngest brother of the Duke of Leinster, was married to the actress today at the Registry office at Wandsworth. Miss Etheridge is a pretty brunette of attractive figure, and will abandon the stage. Another matrimonial alliance between the peerage and stage was celebrated today. Sir Miles Talbot Stapleton, who is but 22, was married to Dorris Ludford, who made a brief appearance in The Arcadians.

## Mrs. Robert Hilliard Drops Dead at Nantucket

NANTUCKET, Mass., June 14.—Mrs. Robert Hilliard, wife of the actor, fell dead this evening in the Hilliard cottage in Siasconset. Hilliard, who has recently been starring in The Argyle Case in New York, arrived on the noon boat from New Bedford. Mrs. Hilliard was taken ill on the dock waving to him. Mrs. Hilliard was the actor's second wife. She was Mrs. Nellie E. Murphy, and had divorced her husband, Gibbs Murphy, the wing shot. Before her first marriage she was Miss Nellie E. Whitehouse of New York.

## Playwright Attacks Foreigners Who Fill Positions

PARIS, June 14.—Foreign, and particularly the German, governesses in Paris play the chief part in Les Anges Gardiens (The Guardian Angels), the latest novel by Marcel Prevost, the academician and writer of feminine topics. The book is, in fact, an urgent instigation to French families to banish from their household these strangers from abroad. Prevost holds that foreign governesses taint the minds of children at their most impressionable age, mold them to the ideals and ways of another country, and are a perverting influence in the atmosphere of patriotism and French culture that should surround a child.

The PRINCESS STOCK COMPANY, which played a short season in Fresno, are bemoaning their bad luck. Manager Erickson, who was supposed to manage the company, left quietly for Portland last week Sunday, and also left sundry unpaid bills in the city of Fresno. Most of the actors were not paid their last week's salaries.



## Majestic Theatre Sponsoring a popular Contest

Some fourteen months ago, on Mission Street, near Twenty-first, there was opened a playhouse which was christened Majestic. It was neat, attractive and cosy, and started out with a policy which it has lived up to—to cater to the best class of theatregoers in the Mission and to always produce the best possible acts in vaudeville, under the best possible circumstances, and to be known as the place where where one can always see a good, wholesome show. The place is under the capable management of Mr. McArthur. Assisting him are his good orchestra, under the leadership of Joe Livingstone; his gentlemanly, pleasant ushers, headed by Ben Muller, and a stage crew under the efficient head of Mr. Thomas Burke, the veteran stage manager. The atmosphere of the place has been so good that parents have allowed their children to attend very frequently. Realizing what boosts the children have been, the management arranged a pony and cart contest for children only. The cart is a stout little Studebaker rig and the ponies are two beautiful chestnut Shetlands. They look very attractive harnessed to the cart with their light leather harness. The contest will be decided New Year's Day and the equipage awarded to the child holding the greatest number of ticket coupons.

## Sam Loverich Files Insolvency Petition

Samuel Loverich, manager of the Princess Theatre and well known among local theatrical men, last Wednesday filed a petition in bankruptcy in the United States Court, admitting debts of \$13,460 and no assets. Loverich's creditors include the Lehigh Valley Railroad for \$1395 worth of transportation, the Merchants' National Bank of San Francisco for \$3473, and \$4328 secured by two notes; the Security Bank of San Jose for \$1422, and A. M. Sallinger of Oakland for \$2500.

## Vaudeville Notes

Mae Dolly and Charles Mack, a duo of skillful instrumentalists, will be seen at the Empress shortly.

Geo. Middleton is running the Sutter Street Theatre and creating some interest around Fillmore Street. It is rumored he will open the Chutes Theatre with vaudeville.

Col. Lavelle, Emmett Sheridan and Constance Oliver are rehearsing an act which they will shortly produce in this city.

Al Jolson will start for the Pacific Coast in his machine in July. Should the Princess Theatre in New York be closed for the season by that time, F. Ray Comstock, the manager of the house, will accompany Mr. Jolson on the trip.

George Kleine, proprietor and manager of the sensational photo-drama success, Quo Vadis, made by the famous Cines Company of Italy, positively refuses to sell state rights or to lease his property to anyone. Mr. Kleine will have fully fifteen companies touring the United States and Canada by September 1. Quo Vadis, as presented by Mr. Kleine, is in eight reels, divided

into three acts, and special music has been arranged and composed for the performance. The Cines production comprehends the entire Sienkiewicz story and is full of wonderful features. Imitators have entered the field but none have approached anything like the magnitude and detail of the Kleine achievement. The only opportunity to see the real Quo Vadis will be in the big theatres of the country when announced by George Kleine himself.

Emma Francis and Her Arabian Whirlwinds is a unique feature coming to the Empress in a few weeks.

Porter J. White is making an exclusive tour of the Sullivan & Conside circuit this season in his new playlet, The Scandal.

Julia Rooney, who is on next week's Empress program, is a member of the famous Rooney family which for many years has been foremost in the dancing art of the stage.

## Correspondence

TACOMA, June 16.—Just after he started the final rehearsal in Wildfire at the Princess Theatre yesterday morning, Loring Kelly, character actor of the company, was suddenly stricken with complete loss of his voice. As it was impossible to substitute another in the role without time for even a reading rehearsal, the matinee yesterday afternoon was cancelled. The fact that it was to be the opening appearance of Warda Howard as leading woman with the company, had attracted great interest and the seating capacity of the theatre was practically sold in advance. Manager Richards redeemed the tickets and returned the money, cancelling the performance. In the year and a half of the company's engagement this is the first instance of a cancelled performance because of illness. Last night the role was acted by William Harrington, an actor engaged from Seattle, and tonight and the remainder of the week Mr. Harrington will continue in this role. Miss Warda Howard, new leading woman of the Princess Theatre, won a triumph last night in the Lillian Russell comedy Wildfire, that introduced her. The new star proved a comedienne of no ordinary ability, and a dashing pretty woman, handsomely gowned. In her, Manager Richards has at last secured a real leading woman. Her acting last night in the role of the vivacious widow of the Broadhurst and Hobart play explains much of the praise that preceded her from the Atlantic Coast. The audience accepted Miss Howard with an unusual show of enthusiasm and she responded with her best effort. Some handsome floral tributes were handed over the footlights to her. The support accorded Miss Howard was, without exception, excellent. George Zucco, another new member of the company, scored emphatically as Bertie Almsworth. Leo Lindhard and Robert McKim, as the two suitors to Mrs. Barrington, were both at their best. Jean Malory was one of the joys of the performance as Hortense, the negro maid. Arthur Elton and Guy K'Berg in black-face scored. Neil McKinnon played the stable boy. Laura Hemlich and Betty Barrows were charming in congenial roles.

William Dills, J. W. Dumont and Chester Warner rounded out the cast with praiseworthy effort. The play was well staged. To night (Monday) the house has been sold out to members of Affili Patrol of the Shriners and between the second and third acts an honorary degree will be conferred on Miss Howard by them. John Loveing will shortly make his first appearance at the Princess in The Country Boy, and Leo Lindhard and Laura Hemlich, who are leaving the first of July after an engagement of a year and a half, will be succeeded by James V. Mott and Eleanor Virndon. During the week past the company played Rip Van Winkle in a manner highly creditable. Loring Kelly who is coming rapidly to the front as an excellent character man scored a personal success in the title role. Last season we saw Blanche Bates in comedy. On June 14 she came to the Tacoma Theatre in The Witness for the Defense, giving a splendid rendition of an emotional part and looking more beautiful than ever. The supporting company were artists of the highest ability and included Frank Kemble-Cooper, H. E. Herbert, Ernest Stallard, Frank Elliott and Arthur Lewis. The piece was beautifully staged. Frances Starr comes 20-21 in The Case of Becky followed by Raymond Hitchcock 22-23. Last week Pantages offerings included a novelty, The Fire Ferris Wheel on an electric whirling swing; Nardini, a pretty girl accordion player and a well played sketch by Annabel Neilson, Frank Lucy and Harry Holman, entitled The Merchant Prince. Comedy was furnished by Willie Zimmerman; Klein and Erlanger, and Marks and Rosa. Estelle, the Spanish dancer, opens today, likewise Ed Vinton and his dog; the Cora Youngblood Corson Sextette; Harry Fisher and company of cyclists; Adair and Hickey, and Those Four Kids. The bill just concluded at the Empress had a novelty in the shape of Ray Thompson's four dancing horses and their charming riders. A first-class drama, The Arm of the Law was well acted by J. H. Frank, True O. James and A. Keegan. With Loshe and Sterling in their mid-air thrillers. Fay and Myne with their nonsense and Creighton Brothers and Albert Leonard to amuse, the bill was an all round good one. Coming to the Empress are Gilmore, and La Tour, comedians; Elliott and West, dancing clowns; Mae Dally and Charles Mack, musical act; Wilton and Merrick, comedy gymnasts; Hugh Herbert and company in The Son of Solomon, and Models de Luxe. A. H.

SEATTLE, June 16.—Moore Theatre: Dark. Metropolitan Theatre: Blanche Bates in The Witness for the Defense will open tonight for a three-nights' engagement. This is an intense emotional play and has been showered with unstinted praise all along the line. Miss Bates, who is one of the most accomplished actresses now before the public, will portray the role of Stella Ballantyne. An unusual strong cast of capable players will assist in the production of this emotional drama, and its appearance in Seattle is a theatrical event which no discriminating playgoer can afford to

miss. Raymond Hitchcock in The Red Widow will open Thursday night for four performances. Orpheum Theatre: The Trained Nurses, with twenty people in the cast, is the headline attraction, and is reputed to be one of the prettiest of its kind to be sent over the Orpheum circuit. Willard Mack and Marjorie Rambeau are a clever pair, presenting Kick In, a story of the underworld. Prof. Ota Gygi, violinist to the Court of Spain, is a musical attraction. Walter de Leon and Muggins Davis will offer a song and dance novelty that is said to combine rare and original vaudeville material. Cecile Beresford, another of the unlimited supply of English comedians, is a special added attraction this week. There are the usual number of other acts, and in spite of the fine weather the Orpheum proves a popular place. Empress Theatre: The Empress management assure their patrons of a jolly good bill this week. John B. Hymer in The Passenger Wreck is the headliner. John White's animal circus is returning this week, bringing his famous unriderable mule to convulse the audience by his bucking and kicking. The Three Bennett Sisters will also be a feature of this week's bill. They are splendid specimens of athletic girls and do a lot of boxing, fencing and wrestling in a creditable manner. The Palace Quartette is the musical feature of the bill and have scored a hit all along the line. The twilight pictures are a fitting closing for the delightful bill. Pantages Theatre: Mrs. Bob Fitzsimmons and a company of fourteen players, in a delightful operetta called A Bulgarian Romance, is one of the season's most popular offerings. Special added attractions for this week will be the young Hungarian pianist, Andor Von Coboly, making his first appearance in vaudeville; Joseph E. Bernard and Hazel Harrington in their great comedy success, The Newly Married Man; the Mars Duo are slack-wire artists, acrobats and tumblers with a reputation of fun makers; Sylvester and Vance are capital entertainers who do a lot of singing and dancing. The Pantagescope pictures will complete the bill. Grand Opera House: The combination vaudeville and photoplay house is offering an excellent bill, which opened yesterday afternoon. There are a number of entertaining vaudeville acts which are entirely out of the ordinary, and some good photo plays. Clemmer, Melbourne and Dream, all photo plays, with added music attractions.

Seattle Theatre: Commencing tonight, the Bailey & Mitchell Stock Co. will present for the first time at popular prices The County Chairman, a comedy in four acts, which promises to be as popular as some of the other recent successes presented by this popular stock company.

SPOKANE, June 9.—Auditorium, June 9-10, Passers-By; 15-17, Rainey's Animal Pictures. Orpheum: The Trained Nurses, featuring Clark and Bergman; Kick In, a dramatic playlet presented by Mack and Rambeau; Ita Gygi, violinist; Walter de Leon and Muggins Davis, songs; Le Grohs, athletes; Lew Hoffman, juggler; Cecile Beresford, singing comedienne.

J. T. Powers will star in The Geisha for a limited number of weeks this coming season.



## Vaudeville

### The Orpheum

Among the feast of good things in this week's bill there are two that stand out as distinct novelties. One is a gay little musical farce—refreshingly guiltless of rag—called A Persian Garden, through which handsome Kathryn Osterman rollicks and romps with a breezy humor that aids and abets the comedy of Louis A. Simon, and makes the whole act go with a snap. Miss Osterman is a beautiful woman and a clever comedienne, who knows how to dress effectively. The scene is beautifully set, with a wonderful rosebush in the foreground and a romantically oriental city stretching into the distance, and the company includes some very clever people. Another choice bit is The European Vagabond, Joe Jackson, who, with the aid of a tramp make-up and a derelict bicycle, keeps the audience in ecstasies of imbecile merriment over what he doesn't do—the jokes he never makes and the acrobatics he never finishes—leaving them in the end wondering about the whenceness of the why. As though to make up for the absence of rag in A Persian Garden, Louis London furnishes a generous supply in his character song studies, into which, for good measure, he throws a few glimpses into the mysteries of his toilet. Montambo and Wells set the pace for the program in their opening funoscities, and Frederick Bond and Fremont Benton are delicious in their one-act farce, Handkerchief No. 15. Charles Irwin has a pocket full of greyhaired jokes, and introduces a veracious jag that proves that, while he may not be exactly Scotch, he has a little Scotch in him, a fact that flavors his voice and gives a spirited touch to his song sketch at the piano with the buxom Eunice Burnham, who is so proud of her plumpness that she sings about it. Bob Matthews and Al Shayne, the only holdovers, complete one of the most amusing bills that have been seen for many a long day.

### The Empress

This week's program starts off with a dash as Sebastian Merrill and his "Yip Yaps" in a novelty bicycling act make their entrance in a flying machine. They have an interesting act that has some moments of thrills, especially the somersault of the pair on a tandem wheel. The Wheelers, presenting a comedy pantomime, Fun on the Boulevard, a novelty juggling act, have some very funny business which gets them laughs and hands. Charlotte, character change violinist, is splendid, her numbers good and well rendered, and her changes of costume appropriate to the music. She is a dainty entertainer. Barnes and Robinson in new songs and comedy specialties pleased their audience. While lots of it was funny, one would like to have heard the male member sing something with skill with his really good voice. In The Test, a dramatic playlet, Agnes Lee & Co. have an interesting vehicle, one that holds the attention of their audience and which they present in very good style. They all have well modulated, pleasant voices and good articulation, which makes their work very effective. The welcoming of Jimmie Britt was most

enthusiastic. He has a pleasing manner and got his monologue and his story in verse over very interestingly. The nine Piano Bugs are a jolly, lively, rollicking, musical, talented bunch, and their songs and dances won them much merited applause.

### Pantages

There is a very good program on this week, consisting mostly of musical and dancing attractions. Friscary, novelty coin and hat juggler, opens the performance in a clever turn. The Marcuko Duo, in Bits of Varied Vaudeville, are well received with their steps, songs and patter. Lee Barth, the man of many dialects, is a clever entertainer—his dialects are so good that one wishes he might be a little slower than none of his stories might be missed. Jewell and Jordan, premier whistlers and imitators, have a novel act and are excellent, especially in their whistling numbers. Pretty Bertee Beaumonte and Jack Arnold, in an interlude of musical comedy, are most delightful. Their act is breezy and neat, their dancing fine and costuming most attractive. Miss Beaumonte is so attractive and clever that other attractions must look to their laurels when she appears. They were a decided hit, returning again and again to bow before their enthusiastic audience. Of course, Bill and Ed Armstrong and their Baby Dolls scored a hit in the tabloid musical comedy, A Scotch Hyball. Ethel Davis, Charley Byrne and Ralph Bevan made individual hits and their songs brought repeated encores. The principals are all clever and the chorus most effective.

### The Republic

The week's attractions at this popular house are most excellent. The Golden troupe of Russian singers and dancers is the headliner for the week, and with them on the program are The Juggling Gallways; Chas. Parrott, a very clever character impersonator, dialect story teller and sweet singer; Marseilles, contortionist, who is a marvel of suppleness, and the De Rossi Duo, who have a varied musical turn which is very pleasing. The second half. The artistic, finished Golden Troupe are still winning laurels for themselves, as are the others on the bill; the Hendrickson and Lewis sister team of singers; Joe Callahan, and Flynn and his dancing beauty, Nellie McLaughlin.

### The Lincoln

The first half of the week Manager Ward Morris is showing Sam Liebert & Co. in his playlet, The End of the World; Sutherland and Curtis in a pleasing sketch; The Crescent City Four; Harmony Singers; Ed Ames, loop the loop dancer. The second half: The Five Columbians in a beautiful, dainty act which is one delight after another, as this clever family presents songs, dances and poses; Josephine Banda, the harpist; Marseilles, contortionist; Billy Boyd in songs, and Charbino Bros., acrobats.

### The Victoria

The program is varied this week enough to please all its patrons. The first half: Florence Printz, the petite soubrette; Mr. and Mrs. John C. Chick in a lively comedy cross-fire act; Norris and O'Brien, character change artists; Jack Dalton, comedy entertain-

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er, and Loring Time, a dainty operetta. The second half sees Sutherland and Carter in comedy songs and dances; Elizabeth Meyers, international soprano; Hall Sisters, character change artists, and Samuel Liebert & Co. in the playlet, End of the World.

### The Portola

The Portola has some good numbers this week. Among them are Walter Le Mar, America's foremost nightingale; Little Olga, European trapeze and contortion artist; Keefer and Albers, The German and Western Girl; Abbott and Lewis, refined comedy, singing and talking act; Woods Musical Trio, select musical artists, and Tinker and Helene, novelty banjoists.

### The Princess

First half: Rose and Winslow, character songs and dances; Gilbert and Braminck, musical act; Howard and Graf, in The Juggler's Dream; Rose Holm in popular songs; Graham and Norton in songs, talks and dancing. Second half: Le Roy and Hall, comedy act; Calvin and Clarke, the black-face and the mulatto; Master Alney Sexton, that boy minstrel; Magee and Kerry offering in a Department Store, and Eileen Sweeny in Irish Songs.

### The Majestic

The management is using its usual care in selecting material to please its patrons and for the first half is showing: The Lone Star Newsboys' Trio; Harmony Singers; The Fosters in a comedy sketch; Charbino Bros., equilibrists and balancers; and the Columbia Five, who have the daintiest and most beautiful act in vaudeville. For the second half: Hazel Kitching, toe dancer; Marseilles, acrobatic act; Estelle Rodewick, soprano; Noble and Brooks, a comedy duo, and Biff and De Arno, comedy acrobats.

### Bookings

At the Sullivan & Considine, San Francisco office, through Wm. P. Reese, their sole booking agent, for week of June 22, 1913.

EMPRESS, San Francisco.—Alvin and Kemy, Julia Rooney, Del Adelpia, Archer and Belford, Bowman Bros. Fun in a Boarding House. EMPRESS Los Angeles.—Van Cleve, Denton and Pete, Fred H. Elliott, Vincent and Lorne, Four Melody Monarchs, Hal Stephens & Co., Nathal Trip. EMPRESS, Salt Lake (June 25).—Jere Sanford, Hayden-Stephenson & Co., Marguerite, Waterbury Bros. and Tenny, Joe Fantom's Athletes. EMPRESS, Pueblo-Colo. Springs.—Black and White, The Tauberts, Lovell and Lovell, Mayor and Manicure, Three Creighton Sisters, Ida Fuller & Co. EMPRESS, Sacramento.—The Wheelers, Barnes and Robinson, Charlotte, Agnes Lee & Co., Jimmie Britt, Piano Bugs. EMPRESS, San Diego.—W. C. Hoefler, Lillian Holmes, Broughton and Turner, Al Herman, Frank Stafford & Co., Moffatt-La Reine & Co. EMPRESS, Denver.—Hall and Clark, Marie Lavarre, Ernest Rackett, Mr.

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### Bert Levey Adds to His Bookings

Bert Levey, the young Napoleon of the Western vaudeville game, is home again after a trip through Southern California, Arizona and New Mexico, very well satisfied with his outing and with much good territory tied up for the Levey brand of vaudeville. In Arizona, Bert tied up the Empress and Colosseum theatres of Phoenix. In Tucson, the Peoples will pay him tribute. In Bisbee, the Orpheum comes under his banner. The Elk theatres in Prescott and Globe will use his acts. The Iris in Miami and The Auditorium in Mesa will look to him. The Dime in Douglas goes to him and in San Diego he switches his acts to The Mirror. In Los Angeles Bert Levey has The Republic; in Fresno, the Empire; in San Jose, the Jose; in this city, the Princess, Portola and Wigwam all take his bookings exclusively. Up and down the State he has a number of other houses of lesser importance that he supplies with acts. Altogether his circuit is in a flourishing business. Personally Bert is a keen judge of acts, a good business man and one who makes friends. For so young a man his success has been remarkable and will continue to grow to great proportions.

### Mission Merchants Will Open Wigwam Theatre

Mission Street Merchants and business men generally in the Mission district will assist in the opening of the Wigwam Theatre Thursday evening, July 3.

Wait & Durekel, managers of the Princess Theatre in Fresno, were in town this week, and concluded arrangements whereby Western States acts will play their house, opening in August. Sam Harris has promised to give them a succession of great shows. In the meantime the house is being completely remodeled and cleaned up.



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## Correspondence

OAKLAND, June 17. — Lew Fields' all-star company have been presenting Hanky Panky to good sized audiences at The Macdonough and in the words of the author the play has been constructed for laughing purposes only. Every member of the company is an artist and a ripple of merriment goes with every line. The show is class A in every respect and a hearty ovation is nightly tendered Christine Nielsen, an Oakland girl who, in the prima dona role, is one of the big hits of the performance. Manager Bishop of Ye Liberty made a happy selection this week when he offered his patrons two delightful comedies, All the Comforts of Home and Seven Sisters. Both were given an excellent interpretation and both were thoroughly enjoyed. The cast contains a number of capable artists and the staging as is customary with all of Bishop's attractions is above reproach. All the Comforts of Home is exceptionally well cast with the leading characters sustained by Broderick O'Farrell, George Webster, Robert Lawlor, Charles Yule, Jane Urban and Maribel Seymour. Mr. O'Farrell and Charley Yule were especially good and played their parts with distinction and impressiveness. In Seven Sisters, the best work was done by Franklyn Underwood, Mrs. Mina Gleason and Frances Slosson. The attendance throughout the week has been fully up to Ye Liberty average and the staging and scenic effects at all times appropriate and in keeping with the play. Charley's Aunt and Pomander Walk will be the offerings for next week. The current program at The Orpheum contains no really big vaudeville star, yet it is proving to be one of the most enjoyable bills in many weeks. Mme. Olga Petrova and Detective Keen receive the major share of applause and good ovations are tendered Harry De Coe, Bogert and Nelson, Irene Bereseny, Five Hursleys, Chief Canpolican, Kramer and Morton. At Pantages, Bothwell Browne and a bevy of twenty pretty girls head the bill and made a big hit. The Mother Goose Girls also have a novel act that is refreshing and other good specialties are contributed by McPhee and Hill, Kitty Kline, Emil Hock and Company, Browning and Lewis. The Wrong Mr. Wright is the Dillon and King attraction at The Columbia and is meeting with more than ordinary success. Some new catchy songs are well rendered and as usual The Ginger Girls come in for a good share of applause. Idora Park continues to be our chief out-of-door attraction and Manager York is certainly entitled to a great deal of credit, as this season's attractions are by far the best ever offered by the management. This week we have The Time, the Place and the Girl, which with Ferris Hartman and Mindell Kingston in the leading roles is pleasing from start to finish. Ferris Hartman is wearing a broad smile today and is kept quite busy accepting the congratulations of his legion of friends. It happened just as the curtain was about to rise at Idora last night and is nothing more or less than a big healthy bouncing boy. Edward

Fielding, a former member of Bishop's players, is a prominent member of the Nazimova Company and is around town renewing old acquaintances. Sybil Page, a former Oakland operatic favorite, has announced her engagement to Wm. A. Wagner, a prominent New York attorney. Broadway Theatre: This popular house is showing a varied program this week. The first half: Calvin and Clark, black and tan joy producers; Billy Mullen, singing comedian, Caesar and Caesar, Italian novelty; Mendel, Gordon and Harrington, the harmony trio; The Great Bazarous, Russian singers and dancers. The second half: The Dots, in singing and acrobatic dancing; Lorraine, ventriloquist, Signa, the girl from Norway; Johnson and Booth, in a neat, natty singing duet, and the S. and C. comedy triumph, Fun in a Boarding House.

## LOUIS SCHEELINE

CALGARY, Can., June 17.—The Eddie Foy company closed abruptly here last night, and the manager of the show announced there was no money to pay salaries.

## McGreer Let Out

Bob McGreer, who has been handling the affairs of the Associated Honolulu Amusement Company in the islands for the past two years, has been retired, this event taking place June 4. It is a step in the right direction, for Honolulu has experienced about the worst state of theatrical mismanagement ever known in the history of the game on this Coast. Richard Kipling, San Francisco manager, will make a run over to the islands next week. J. Henry Magoon, son of the leading stock holder and a young man very popular in the islands, is McGreer's successor.

The Manion-Clamon company of eight people left Thursday for Eureka, where they will put in two weeks or more at the Margarita Theatre.

THE KING OF ENGLAND has made James M. Barrie Sir James and Forbes-Robertson is titled too. He is now called Sir Johnston. Gertrude Elliott, once of Oakland, is Lady Robertson. Well, Well!

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## Mindell Kingston-World

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# The San Francisco DRAMATIC REVIEW

Music and Drama

Published Continuously Since 1854. The Only Theatrical Publication in the Great West

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San Francisco, Saturday, June 28, 1913

No. 19—Vol. XXVIII—New Series



Hartsook, Foto.

Pauline Hillenbrand

DRAMATIC

VAUDEVILLE





*The first act scene of *The Witness for the Defense*, in which play Blanche Bates is scoring successfully at the Columbia Theatre.*

### *A "Critic" Criticised—Walter J. Kingsley Pens a Defense of the Press Agent That is Worthy of Its Subject*

By Walter J. Kingsley

One Clayton Hamilton spoke on "Dramatic Criticism" before the Columbia School of Journalism recently, and his address, published in a periodical devoted to the stage and moving pictures, causes one to wonder if Dr. Talcott Williams used the very best judgment in inviting Mr. Hamilton to appear before the students. It seems that Mr. Hamilton is a "critic," and takes the cheerful view that his dictum in matters appertaining to the theatre is final. "There is no appeal beyond Caesar." For instance, in berating the efforts of managers to let the public know what they have to offer, he has the impertinence to stamp *The Garden of Allah* as "of no value as a work of art," and to condemn Mr. George Tyler, one of the most thoughtful and artistic producers in the country, for permitting his agents to mention the fact that camels and Arabs would appear in the desert scene. Of course, in common with some other space writers for the current periodicals who do not take the trouble to inform themselves about the various ramifications of the theatrical business or profession, he holds up his hands in pious horror of the dreadful creature whom he styles "press agent." This amusing phase of Mr. Hamilton's prattle would not signify save that it was in the form of an address to young men in a representative American institution, who are taking a course in journalism under the very able direction of Dr. Williams, and who some day, when they

have had the long and arduous training in practical newspaper work that is necessary, may be called upon to show their mettle as press agents.

Mr. Hamilton takes it upon himself to sneer at Charles Frohman's *News Bulletin*, established by Mr. John D. Williams, a graduate of Harvard University, and at present conducted by Mr. Francis E. Reid, a graduate of Princeton University, a member of the bar of New York State and an experienced newspaper man. He takes particular exception to Mr. Reid's material in the *Bulletin* about Billie Burke appearing in trousers in the revival of *The Amazons*. It should be borne in mind that the *Frohman News Bulletin* is sent to fifteen hundred newspaper editors throughout the United States and Canada and intended to contain material about the Frohman interests that can be seissored and reprinted for the entertainment or edification of a very wide variety of readers. As Miss Burke is easily one of the most popular of the younger stars on the American stage, it is not unreasonable to assume that newspaper readers are interested in her advent in a role quite new to her and one in which, for the first time in her life, she is required to wear masculine attire. The writer ventures to think that Mr. Reid's judgment in this instance would stand comparison with Mr. Hamilton's. In point of fact, Mr. Hamilton, with great advantage to himself, could sit at the feet of Mr. Reid and learn much of journalism, and perhaps through con-

tact with this gentleman and scholar might, in time, cultivate a courtly and considerate style in his "addresses," "essays" or whatever he happens to call such emanations as his recent effort before the Columbia College boys.

This Clayton Hamilton sneered at press agents in his address on "Dramatic Criticism" at the Columbia University School of Journalism. In an excellent magazine of small circulation, Mr. Hamilton sets forth his views of things dramatic once a month. He is a critic of the sterile, feminine type and would dearly love to be creative. What play has Mr. Hamilton written? What notable thing has he ever done in the theatre? He should stop to consider before making light of his intellectual superiors, that press agents are writing many of our most successful dramas. A good press agent is a masculine individual who does things. Instead of lecturing before neurotic women at scented gatherings in smart hotels, they produce.

Hearken, Mr. Hamilton!

Eugene Walter was for years a press agent. He was a press agent when he wrote *Paid in Full*. His ink-stained little finger has more importance to the theatre than the brains of fifty Clayton Hamiltons. *The Easiest Way* and *The Trail of the Lonesome Pine* and *The Wolf* came from a press agent's pen.

Channing Pollock, the American Chesterton, forceful, brilliant and famous, was a press agent—one of the best who ever made Broadway brighter. He wrote *The Pit*, *The Little Grey Lady*, *Such a Little Queen*, *The Inner Shrine* and many other sterling dramas. Pollock, like Eugene Walter, began writing as a dramatic critic. He rose from criticism to press agency and from that to play writing. With Rennold Wolf, who for years was a press agent Pollock wrote *The Red*

Widow, and is now collaborating with him on three light operas. Wolf has one of the keenest critical and creative minds in America. He was a crack press agent when he followed the calling. He is that rare being who can call names and then turn around and do the thing as it should be done. Was Clayton Hamilton ever constructive?

Bayard Veiller was a famous press agent of years' standing when he wrote *Within the Law*. He toured the country for years ahead of big attractions. He has scored his name deeply in dramatic history with his tremendous successful play and he is going to write more big ones. Veiller is a phenomenon of industry and insight. His dramatic technique makes the theories of Clayton Hamilton seem puerile.

James Forbes of *The Travelling Salesman*, *The Chorus Lady* and other hits, was a press agent and a good one.

Paul Armstrong, author of a dozen smashing big hits, was a press agent Augustus Thomas had done press work. I can name a score of press agents who have won fame and fortune as writers for the stage. How many critics or dramatic editors have done so? In almost every case the dramatic editor has stepped up to press agency and thence risen to the creative work of the theatre.

Clayton Hamilton is merely weak. He knows not of what he speaks. He would give the good God ten years of his life if he might breathe the breath of life into a drama that was his own. He never will—poor, impotent, old boy! I am sorry for him and so are all the vigorous, masculine minded men of press agency, who in their idle moments turn to their typewriters and create plays that make millions laugh and cry and thrill with the emotions. Get close to life, Clayton. You are only playing at it now on the side lines.

As to the Columbia University School of Journalism, I can only say that its model dramatic criticism contain much damnably bad writing as was proven by excerpts held up to ridicule in the public prints last winter.

### *Bought and Paid For Play Worth Seeing*

Sound reasoning, genuine human comedy and most acceptable acting made *Bought and Paid For* one of the season's greatest successes at the Academy of Music Wednesday evening. The audience was large, as was appreciative. Helen MacKellar, Virginia Blaine, the bought-and-paid-for wife, showed perfectly the horror of being possessed legally without being understood morally. She is a very earnest, lovely young woman, is Miss MacKellar. When she inveighed against the beast in her husband she shed real tears; when she expressed her love for him, she did it with the rare quality of naturalness, which always carries conviction. It is to be hoped Miss MacKellar will often interpret important questions for Reading theatregoers. Mr. MacQuarrie the millionaire, who finally gave a drink for his wife's sake, was excellent. In fact, the seven members of the company making up the cast were selected by William A. Brady with the idea of representing the typical man and woman of the larger city of today.—*Reading Eagle*, April 3.





Mildred Elaine, who appears in Klaw and Erlanger's production of the musical play *The Count of Luxembourg*, by Glen Mac Donough and Franz Lehar, in San Francisco this coming season.

Mildred Elaine

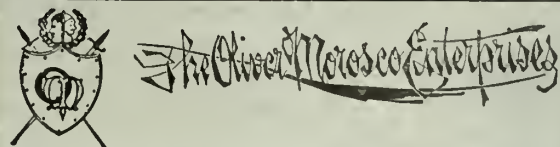
Mildred Elaine will sing the leading role in Klaw and Erlanger's production of *The Count of Luxembourg* next season. She scored a hit in it in New York, Chicago and other cities last year. The role is Angele and it may be remembered that Angele is very much in evidence all through the performance and participates in the famous staircase waltz. Miss Elaine is a Chicago high school girl, or rather, she was a few years ago. She made her first appearance on the stage in *The Wizard of Oz* and subsequently played leading parts with

Marie Cahill in *The Opera Ball*, George Cohan in *The Yankee Prince*, Victor Moore in *The Talk of New York* and Raymond Hitchcock in *The Man Who Owns Broadway*. Neither Broadway nor New York has especial fascination for Miss Elaine. She says she's happier away from New York and the father away the better. For that reason she prefers the Pacific Coast where they speak of "back East." You see she's an outdoor girl who likes horses, long walks, fishing, sailing and golf. She will have her fondest wish gratified next year, for *The Count of Luxembourg* is to make a transcontinental trip.

Dates Ahead

ARE YOU A CROOK? (H. H. Frazee, Mgr.)—New York, April 28, indefinite.  
BISHOP'S PLAYERS.—In stock, Ye Liberty Playhouse, Oakland.  
CLAMAN PLAYERS.—Lemoore, June 23-29; Merced, 30-July 5.  
ED. REDMOND STOCK.—Sacramento, indefinite.  
EDDIE FOY (Werba & Luescher; J. Louis White, mgr.; A. W. Bachelder, bus. mgr.)—Brandon, June 28; Winnipeg, 30-July 5.  
JOHN MASON (Mgt. Shubert Theatre Co.)—Vancouver, B. C., June 30-July 2; Everett, 3; Aberdeen, 4; Tacoma, 5; Seattle, 6.  
PER 7  
FOLEY & BURKE'S CARNIVAL Co.—Stockton, July 2-5.

HANKY PANKY—Seattle, June 29 and week.  
LAURETTE TAYLOR in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.  
MOROSCO STOCK CO.—Los Angeles.  
SOUTHERN STOCK CO. (Martin & Spaulding).—Sacramento, indefinite.  
THE PASSING SHOW (The Shuberts)—Los Angeles, June 22-July 5; San Francisco, 6-26; Oakland, 27-August 1; Portland, 3-9; Seattle, 10-16; Calgary, 18-20; Edmonton, 21-23; Winnipeg, 25-30; Minneapolis, 31-Sept. 5; Milwaukee, 7-13.  
WESTERN AMUSEMENT CO.—Schna, June 16 and week; Lemoore, 22 and week.



BIRD OF PARADISE  
By Richard Walton Tully  
THE MONEY MOON  
By Hartley Manners  
THE FOX  
By Lee Arthur  
In Preparation  
Nat C. Goodwin in  
GAUNTLET'S PRIDE  
and others  
Laurette Taylor in  
PEG O' MY HEART  
By Hartley Manners  
THE TRUTH WAGON  
By Hayden Talbot  
THE ESCAPE  
By Paul Armstrong

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New Use for Moving  
Pictures

Kansas City's new union passenger station is to have a motion picture show to entertain persons waiting for trains.

Manager Bert York Intro-  
duces Bear Feast

OAKLAND, June 14.—A small group of friends of Bert York, manager of Idora Park, were guests at a "bear" dinner given at the park grill one night recently. The menu for the feast included caviar sandwiches, big game soup, scrambled ostrich eggs on toast and bear porterhouse steaks. The guests were: Ferris Hartman, E. D. Coblentz,

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Harry Mosher, Archie Kerr, H. T. Hall, George Davis, L. Langstroth, Eddie O'Day, B. S. Saunders, Leo Dungan, Hugh Webster, A. H. Shirk, K. C. Adams, W. Childs, E. D. Moore, Max Horwinski and Dr. J. E. Coblitz.

JIMMY GLEASON is taking a vacation from hard work at Ye Liberty stock in Oakland and rumor has it he may not return.



## Correspondence

SACRAMENTO, June 26.—Grand: This week's offering of The House Next Door, has won popular approval, not alone from the merits of the well-known playwright, but from the able manner in which it was played by the Ed Redmond Company. Paul Harvey gives the best bit of character acting since he joined the Redmond forces in the portrayal of Sir John Cotswold. His ability to bring out the fine qualities of this remarkable character is displayed in its highest scope. Chauncey Southern, a new member of the company, made an emphatic hit with his artistic interpretation of Cecil. Beth Taylor added another leaf to her crown of glory in the role of Ulica. Jack Frazer plays the part of Sir Isaac in an admirable manner. Special credit is due to Hugh Metcalf for his wonderful bit of character work. Bert Chapman handles a difficult role with a dash of true art. Leslie Virden plays a touchy role exceedingly well. Ed Redmond did himself a great deal of credit, in a small part. Harry J. Leland and James Newman deserve a favorable mention for their good work. Clunie: In Bella Donna, Madame Nazimova, the Russian actress, gave an impersonation of an erotic heroine that was remarkable. The supporting company is as strong as the play demands, which is more than usual, because Bella Donna is a wonderfully strong drama. The three leading male roles, handled by Charles Bryant, Herbert Percy and Robert Whitworth, were works of art. Empress: The bill here this week is filled with novelties and drawing crowds as a result. Jimmie Britt, former pugilist, is telling funny stories on himself. The Nine Piano Bugs ramble along the lane of harmony in a tuneful fashion. Charlotte, a charming young lady, plays the violin very nicely. Agness Lee and a capable company are ably presenting a sketch, The Test. Edward Barnes and Mable Robinson make a big hit in ragtime melodies and quaint dances. Oak Park is offering a number of novelties, the Kentuck Colored Minstrels are still playing at the theatre. Dr. Carvers diving horse is an attraction. Le Fortine's band continues to please the crowds. The one-ring circus featuring Dan Hart, the seventy-six-year old clown, and King Pharaoh, the thinking horse are added novelties. The Diepenbrock Theatre, which is considered the most beautiful and fully equipped show house in Sacramento, is about to pass from histrionic history. Its career as a harbor for the mummers, will close forever as soon as the owner can have it turned into an apartment house. As a theatre, the Diepenbrock has been a failure, by reason of the fact that it is out of the way by a few fatal blocks. With the passing of this house it will be a long time before Sacramento gets another show house that will compare with this in architectural beauty and comfort. On the evening of July 1, at the Tuesday Clubhouse, Mr. and Mrs. W. M. Ramus of the California Academy of Elocution, Oratory and Dramatic Art, will present twenty advanced pupils in a historic dramatic playlet entitled, As the Clock Strikes. It is laid in the period of King Louis XVI of France.

## Nat Magner in the Game Again

Nat Magner, after a couple of years sojourn on his farm at Haywards, will open with his show at the American, Sunday, presenting musical comedy, a clever bill produced by Alf Goulding, who will be the leading comedian. Others in the company are Lucille Palmer, Elsie Schuyler, Jack Conway, Walter Percival and Gladys Goulding. The opening bill will be: "In Cuba."

## Frint George and Some Booking Claims

Friends of Frint George have been claiming all week that the Denver man has secured the exclusive booking of the Portola and Wigwam Theatres in this city from Bert Levey, but the theatre managers, Roth and Pincus of the Portola and Bauer and Pincus of the Wigwam say it is not so. Bert Levey, also, says that somebody is dreaming. The Levey acts will still continue to go to the two houses.

Bert Levey is in Los Angeles so is Frint George. The citrus city ought to be a lively place with these two live wires pulling strings.

## Vaudeville Notes

Ella Weston will open the Los Angeles office of the Western States Vaudeville Association, Sept. 1, and will be on hand for a few weeks to help on the start of the big Hippodrome.

It is being rumored that Ted Geisea will put a musical comedy stock in the Victory in San Jose. Another rumor says that he will play vaudeville there instead. At any rate his representative in San Jose is telegraphing around Frisco for girls to join the show.

The Golden Troupe of Russian Singers and Dancers leave July first for Australia where they will play the Rickard circuit.

Zoe Bates, Armine Lamb and Lloyd Clarke are working north playing independent vaudeville time. They played Willows Monday and Tuesday.

Archie Levy was sitting in the reception room of the executive offices of Pantages Theatre the other day spinning yarns by the dozen. He had a talking streak on and was as eloquent as the silvery tongued orator from Nebraska. Billy Van in his palmist days could not have made that office laugh any louder and oftener than Archie did. Finally he ran out of material and beat it out of the office leaving the angry mob laughing. A woman who had been taking this all in spoke up when Archie had gone. "That fellow has a swell act, is he playing the Pan time?"

No more is New York to be entertained, amazed, shocked or amused by weird Oriental nights of dancing and strange costuming set in Eastern scenes, which marked the entertainment of Mrs. Jackson Gouraud, for she has sold her home here, and will reside permanently in Paris, where her artistic revels were properly appreciated. A dressmaker has bought Mrs. Gouraud's house, 46 West Fifty-sixth street. Although the price was not revealed, it is known that the town house property

was held for \$150,000. When Mrs. Gouraud, who was Miss Aimee Crocker of California, bought the property in 1908 she paid \$135,000. Mrs. Crocker recently refused \$850,000 for her country place at Larchmont, and the property is on the market. Mrs. Gouraud was an intimate friend of many well known professionals.

Al Jolson has so much money these days, a little item like a few weeks' unpaid salary due him for services rendered as a member of Puerl Wilkerson's minstrels at the American Theatre, San Francisco, several years ago, before the minstrel king made his fame at the Winter Garden, probably does not matter, but he can collect what is coming to him now if he wants. Puerl Wilkerson, who took Jolson and a lot of black face artists out to Frisco in 1908, and left them all stranded after a disastrous season recently secured a judgment against his backer, A. Ottinger, formerly known to fame as the cut-rate ticket prince of the Pacific Coast. Jolson was the star of the aggregation and he was left flat on the town, his resources being a safety razor, a suit of clothes and a ferry ticket to Oakland. He used the ferry ticket and to good purpose, for in Oakland he met the present Mrs. Jolson, became engaged and wedding bells soon chimed for the merry minstrel man and his bride. Will Oakland was another of the minstrel troupe that Wilkerson stranded, but he did not fare so well, although he had a ferry ticket too. He traded it for a ham sandwich and stayed in Frisco for nearly ten weeks.

## New Members for Lyceum Stock, San Diego

Last Monday several new players made their appearance with San Diego's only stock company. Verne Layton succeeded Raymond Whittaker as leading man; Henrietta Holle, became the new ingenue and Ray

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Van Fossen was seen in the juvenile character of Girls, the week's bill. Ed Clisbee is still very skillful handling the stage.

## Margaret Illington Will Tour in Within the Law

The American Play Co. has signed a contract with Margaret Illington whereby she will be starred for two years in Within the Law which will open its western tour in Chicago in August.

## Spaulding Goes to Santa Cruz

Ralph Martin will open the Spaulding company at the Unique Theatre in Santa Cruz, next Monday, for an indefinite stay.

ISABELLE FLETCHER  
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## The Passing Show is a Wonder and a Dazzler, and Los Angeles Finds The Yellow Jacket a Particularly Sumptuous Production, Thanks to the Skilled Direction of James Neill

LOS ANGELES, June 25.—Word comes from Mr. Morosco that he is in his way with over thirty plays for the coming season, also promises that "Peg o' My Heart" will visit the West, the company including Henry Standford, who appeared in the original production at the Burbank, Frank Burbeck, Percy Standing, Maude Allen, and Fanny Addison Pitt. He also states that he has formed three road companies for the production of the attractive Peg. \* \* \* Julian Johnson, the time dramatic editor of the Los Angeles times, has been placed in charge of the Morosco office in New York. \* \* \* J. Rex James, who has served as dramatic editor of the Tribune for some time, died on Monday, after a long illness. \* \* \* Paul Armstrong has returned to Los Angeles to occupy the house purchased by him last spring and incidentally to stage a couple of new plays, The Pirate and Whom the Gods Love. \* \* \* Robert Ober, late of the Morosco company, will appear in Geo. M. Cohan's new play Five Hundred and Twenty Per Cent, in the fall. \* \* \* The second Orpheum anniversary rolled around Monday of last week, and the famous "pillow party" was celebrated as a matter of course. \* \* \* Olive Skinner has withdrawn from the Universal Film Company and will go into musical comedy the coming season. \* \* \* Frances Ring was a very happy lady last week as the fates were more than kind. Her sister, Julie appeared at Pantages and her husband, Thomas Meighan has arrived and is rehearsing with the Burbank company. They have purchased a home, moved in and swung into real home life. \* \* \* C. William Kolb and James J. Jefferies are fishing together at Catalina Island with their respective families. \* \* \* Romance again stalked about the Goodwin sea-side home and culminated in the marriage of Hayden Talbot, playwright, and Norma Mitchell, actress. Miss Mitchell has recently appeared with the Goodwin presentation of Oliver Twist, and it is said, met Mr. Talbot while playing in an early production of Mr. Talbot's play, The Truth Wagon. The wedding took place on June 14th at the Goodwin home at Ocean Park. The attendants were Mrs. Goodwin and Mr. Herbert Standing with Grace and June Standing and little Mary Elizabeth Scher carrying the ring. A joyous wedding supper was given the couple by the Goodwins at the Roof Garden of the Goodwin Cafe, where Marjorie Moreland Goodwin broke a bottle of champagne over a tiny model of the future home of the newly-weds. Another feature of this novel wedding was the moving picture camera, which will tell the story of the wedding to the parents of Mr. and Mrs. Talbot, who were unable to be there. \* \* \* The Lyceum returns to the pictures, and the first will be the pretentious Battle of Gettysburg film.

BURBANK: C. O. D. has entered its fourth week, jogging merrily on, creating laughter and drawing ca-

capacity houses.

CENTURY: The Battle of Pickle Hill is abundantly supplied with the sort of comedy that enables Jules Mendel, as General Pickle Heinz, to stir things up into a long, loud laugh. Al Franks, Earl Hall, Frank Loyd, Gale Henry, Frances White and Alma Haller, follow along with their particular brand of humor. Gale Henry sings I'm Looking for a Nice Young Fellow, making this one of the biggest hits of the performance.

EMPRESS: Hal Stephens, known for his impersonations, is the headliner. Van Cleve, Denton and Pete, a man and a woman, to say nothing of the donkey, create amusement in abundance. Vincent and Lorne offer the songs of their respective nations in a bright and happy manner. The Melody Monarchs and George Reed are a boisterous quartette, three of these irrepressible four play pianos and, the last but not the least, is a live wire and keeps things moving at a brisk pace. Broomstick Elliot returns to show how the melody may be drawn from almost nothing. The Nathal Trio are acrobats who are funny.

MAJESTIC: The Passing Show of 1912 burst upon the view with a blare of trumpets, a lack of raiment, a blaze of color and a quickly passing file of clever principals amidst sumptuous surroundings. The firmament is so filled with stars, that one almost loses track of individuals and their personal importance. A succession of travesties upon things theatrical and political of recent date. Texas Guinan receives a royal welcome. Trixie Friganza turns her weight and many curves to good advantage and puts over a monologue that is rich. Howard and Howard are at their best in many good songs and dances, while Moon and Morris are not far behind them. Johnny Hughes and petite Adelaide are appreciated because of their very clever dancing. Louise Bunnell has some clever rag songs. There is the bathing tank and its attendant beauties to make the eyes bulge to be followed by the close touch of the spritely maidens when they come down into the audience, a stunt that may please some, but makes the man of the bald head a bit nervous when the kiss is there implanted. As a production, the Passing Show is a wonder and a dazzler.

MASON: Jacob P. Adler is offering four dramas in the Yiddish, which are thoroughly appreciated by the Jewish people. The opening piece is the Abnormal Man. The Stranger, The Broken Hearts and King Lear will be given during the balance of the engagement.

MOROSCO: The Yellow Jacket proves to be the one real treat of the season and this quaint and charming Oriental play, presented in the Chinese way, convinces the seeker for novelty that such a thing does really exist. Charles Buck, the property man in real life, is given the role to enact, which, without uttering a word, he makes one of the long to be re-

membered performances of Yellow Jacket. Harrison Hunter brings dignity and grim humor to the part of the "chorus." James A. Applebee and Willis Marks, looking like veritable Japanese prints, have the leading male roles. Grace Valentine is a dainty, fascinating Plum Blossom. Frances Ring lends sympathy to the part of the Chinese first wife. Howard Scott plays well the part of the poetic son of the second wife. William Desmond is a handsome and dashing Woo Hoo Git. Lillian Tucker and Chas. Ruggles cleverly play their peasant roles. The performance as a whole is a tribute to the art of Mr. Neill, and will live long in stage memories, a difficult, novel and remarkable entertainment.

ORPHEUM: Olga Petrova is a lithe and sinuous Russian, clothed in most amazing creations, who is nothing loathe to give Daudet's Sappho, followed close by O You Beautiful Doll, but whose peculiar charm seems to cover any deficiencies. Arthur Hoops and Company offer a good sketch entitled Detective Keen. Harry de Coe balances on tables and chairs piled up so high that he is almost lost in the scenery. Irene Bereseny's playing on a musical instrument beggars description, but she calls it a cymbal. She is ably assisted by Yoska, a violinist. The Cromwells vigorously juggle pans, mops and pails in skillful fashion. The Hursheys are excellent acrobats. Georgia Nelson and Jay Bogart do a minstrel turn in which Bogart is a black-face property boy and Miss Nelson a very blonde lady of the stage. Gus Edwards is the only hold-over. Talking motion pictures conclude an excellent bill.

PANTAGES: Bothwell Browne, female impersonator, presents The Serpent of the Nile in a gorgeously pretentious manner. Menlo Moore's Mother Goose Girls is a pretty musical fantasy. An amusing little comedy is Love's Young Dream, well played by Emil Hock and his company. Ruth Chandler gives some eccentric impersonations. Browning and Lewis add a touch of comedy with their skit, the New Recruit. McPhee and Hill are acrobats who create laughter.

N. B. WARNER

### Howard's Vancouver Company

George D. Howard, of Vancouver, has arranged to open his new company at the Avenue Theatre June 29. The leading people are: Clara Byers, leading woman; Edward D. Lynch, leading man; William Bernard, stage director; Rhea Mitchell, ingenue; Roscoe Karns, juvenile and light comedian; William Lloyd, heavies; John Sumner, characters; Elizabeth Ross, characters; Allen Lewis, character comedian; Melvin Mayo, general business. G. G. Garrette will be a member of the business staff.

### Personal Mention

JIM BROPHY is in town on a visit to relatives.

HENRY HALL will be seen in leads at Ye Liberty Playhouse, Oakland, following the closing of Franklyn Underwood, next week.

CLIFF THOMPSON, whose good work has made him many Seattle friends will be in San Francisco about July 10th the Seattle stock closing July 6th.

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### JAMES R. LIDDY

Juvenile  
Ye Liberty Playhouse—Oakland

CLYDE CRAWFORD, who has been playing the Jap in one of the Bought and Paid For companies in the East, is visiting his folks in San Rafael.

MAUD PLUNKETT, who has been identified with J. C. Williamson's Blue Bird company in Australia, got here last week with Josephine Cohan from Sydney and will remain a month in San Francisco as she is very much taken with our city and climate.

FRANCES SLOSSON will conclude her engagement at Ye Liberty Playhouse in Oakland this week, and will enter a hospital for a serious operation she has been deferring for a long time. Franklyn Underwood will close the following week and will, after Miss Slosson's restoration, go to New York.

ROSCOE KARNS was in town Tuesday of last week on his way to Vancouver, where he will play juveniles for George Howard. Roscoe held a great reception in Sacramento just before he left and there was a flutter of many feminine hearts when he departed. The Ed Redmond Company, of which he has been the juvenile man for two years, presented him with a beautiful gold knife, suitably engraved.

EDWARD FIELDING will celebrate the closing of his present season with Mme. Nazimova by his marriage to a charming concert prima donna whose name has been carefully concealed. The nuptials will be performed late in July, when the present tour closes in California, after which the honeymoon will be spent in Europe. It will be brief, however, as he is to return in August to join the Russian actress for her next season.

OLIVER MOROSCO denies the story telegraphed from Los Angeles that he has secured a site for a theatre in the Loop district of Chicago. He says that he has been offered a site by some real estate people, who are willing to build for him if he will take a lease, at the same time he has received an offer of a theatre in Chicago, to use as a producing house, but he has not yet decided which offer he will accept. It seems certain that Mr. Morosco will have a Chicago theatre next season.

HENRY S. WOODHULL, for many years prominent in Eastern theatrical circles is in San Francisco with the idea that he may stay here. He has just completed a two years' tour of the world and finds San Francisco exactly to his liking. For a number of years past, Mr. Woodhull was a big man in the Eastern burlesque wheel and two years ago succumbed to a big offer to sell out. He is here now with a varied knowledge of the show game, plenty of money and a desire to be active once more. Can't somebody assist him?



## Correspondence

NEW YORK, June 22.—Full of pulsating movement, color and startling in its recklessness, The Ziegfeld Follies of 1913 swept everything before it in triumphant progress in the New Amsterdam Theatre last Monday. The achievements of earlier years are completely eclipsed by the new "Follies." Never before has this annual summer show revealed such artistic beauty or reached such a high level of satirical effectiveness. In fact, there are moments when the Follies this year seems in danger of becoming too serious. It is, above all things else, a smart show. Mr. Ziegfeld, probably inspired by the fact that his Follies was to be housed in the New Amsterdam Theatre, has undoubtedly raised the artistic quality of his review to meet the standards set at that theatre. A new note was introduced in the first scene, which showed the city in all its myriad night lights as seen from the heights of the McAlpin Hotel, where the spirit of an Indian chief revisits the place he once knew as Mana-hatta and scourges the frivolity of the palefaces of today. The speech, full of pompos rhetoric, was ably delivered by Ian MacLaren and fairly startled the audience by its serious tone. Then followed the accustomed frivolous note as the scenes changed in quick succession. Bryant Park at midnight showed the usual beauty chorus of the Follies arrayed in costumes that were particularly daring in their brevity and seem adapted for a climate even more tropical than our own at present. The thirteen scenes that comprised the two acts carried the audience from the heights to the depths, from the top of a skyscraper to the lowest depths of the subway, and from a Broadway cabaret to the Panama Canal. Gems of the dialogue will be quoted throughout the summer. For instance, one show girl explains naively that "the Public Library is the place where Ella Wheeler Wilcox's Poems of Passion are to be found." Another character sings gayly that:—"A lot of folks that we know Would pack their trunks for Reno If a table at Rector's could talk!" Some old friends of former years carried off the principal honors, notably Leon Errol and Frank Tinney in an amusing subway scene. Later, Mr. Errol displayed unwonted skill as a dancer and swept everything before him by his reckless exhibition of Turkish trottness. There are real singers in the Follies this year. Jose Collins has several good opportunities, and the most effective is the Hungarian Czardas from Die Fledermaus. Elizabeth Brice is an old favorite, and Florence Nugent Jerome is a new one, and both helped the musical side of the performance. As it is, the Follies is the smartest and the naughtiest of all summer shows. \* \* \* Now that "movies" seem to be a favorite substitute for camphor balls in theatres this summer, the Criterion joined the rank and file last week and Jack London's adventures in the South Sea Islands were shown to a large gathering. The pictures were taken in the course of the long cruise of Mr. London's yacht, the Shark. Mr. Martin Johnson, who took them, delivered a lecture. The moving pictures were interspersed with stereopticon views of the first stages of the cruise and the spectators soon forgot the high temperature, so greatly did Mr. John

son's narrative and the pictures interest them. All manners of life in the islands were shown and there were scenes of cannibals as grewsome and terrifying as Mr. London's word pictures. \* \* \* West Point, N. Y., Monday.—An open air performance of The Romancers, by Mr. Edmond Rostand, was given last Monday under the trees near Trophy Point at West Point by Mr. Frank Lee Short's company of players. The large audience included army officers and cadets. The proceeds went to the Army Relief Society. The company includes Sidney Greenstreet, Joseph Schildkrant, Harry Lewellyn, T. Wigney Percyval and Katherine Vincent. Pomander Walk will be presented by the same company. \* \* \* In the Apollo Theatre, Atlantic City last week, Messrs. Cohan & Harris produced Mr. Edgar Selwyn's play, Nearly Married, a farce. A young wife is awaiting her final decree of divorce. She meets her husband unexpectedly in a hotel and a reconciliation takes place. Without informing the friends with whom she is to dine she accepts his suggestion that they steal away for a second honeymoon. Her lawyer arrives with the decree. Bedlam breaks loose and the friends pursue the couple to an inn on the Hudson. The cast includes Bruce McKee, Virginia Pearson, Jane Grey, Lucille Watson, Elsie Glynn, Eileen Foster, John Westley, Sheldon Lewis and William McBrice. \* \* \* After ten weeks at the Liberty Theatre, The Purple Road was moved last Monday to the Casino Theatre, where its summer engagement will be continued indefinitely. There are reductions in the prices of balcony and gallery seats which the management asserts are in inverse proportion to the summer temperature. A throng saw the operetta in the new surroundings and the company gave a good performance. The principals are Valli Valli, Eva Fallon, Harriet Burt, Harrison Brokbank, Hal Forde, Edward Martindale and W. J. Ferguson. \* \* \* Since the O'Hara committee in Chicago and other cities has sought to find what is a living wage for girl workers the question of money and virtue has found its way into vaudeville, and in the Fifth Avenue Theatre last week One of Them, a sketch based on the problem, was presented by Fernanda Eliscu and her company. One of Them was written for Miss Eliscu by her brother. It is chiefly a denunciation of the owners of department stores, with the relations of policemen, their lawyer partners and social outcasts as side issues. Miss Eliscu, as Leah, awaits her trial, and while she awaits she denounces the policeman who arrested her and the lawyer who wants the ten dollars which she would not pay to the policeman for protection, and then in a thrilling speech she appeals to the wife of a department store owner who is the president of a society for lifting Leahs. Miss Eliscu was a convincing Leah and the audience caught the appeal of the sketch and applauded it with genuine feeling. The bill was clean and fast throughout. Among those whom the audience liked

# Dick Wilbur Co.

FOURTH SEASON OF SUCCESS

## THE BIGGEST REPERTOIRE COMPANY ON THE COAST

Tracy, Monday; Livermore, Tuesday; Lodi, Wednesday; Modesto, Thursday; Turlock, Friday; Oakdale, Saturday; Merced, Sunday.

were Warren and Conley, who danced, sang and made merry with a piano; Flanagan and Edwards, in their skit, On and Off, and Doris Wilson and her company in a delightful and clever act, Through the Looking Glass. Hussey and Lee, singers and dancers, also were called back many times in no half-hearted manner.

SAN JOSE, June 17.—The Affiliated Amusement Company presented their tabloid musical comedy, The Time, the Place and the Girl, at the Victory last night to a packed house. John L. Kearney made a distinct impression in his part and quickly won his audience. The singing of Myrtle Dingwell was much appreciated and so was Billy Butler's comedy. O. H. Bundy's character work was clever. Del Estes, Carita and Clarence Lydston were all well received. The chorus was a little slow in some of its ensemble work but on the whole the production was very delightful. The offering for the first half of next week will be The Mayor of Tokio. Theatre Jose: Starting Sunday afternoon Hamley and Murray, presenting the Baron and the Heiress; LeRoy and Hall, Sis Hopkins and the Circus Kinker; Jewel and Farham, comedy acrobats; Alsy Sexton, the boy minstrel. Business last Sunday was the best in the vaudeville history of the house.

TACOMA, June 21.—Frances Starr is closing her engagement at the Tacoma Theatre tonight in The Case of Becky. The play was of absorbing interest and made a deep impression on our playgoers. Though this was Miss Starr's first visit to Tacoma, she has friends and admirers here as evidenced by the handsome floral offerings. Raymond Hitchcock comes 22-23 and the Howe Travel Pictures return 25 for a four days engagement. Hanky Panky is announced for July 6.

The performances of Wildfire at the Princess Theatre this week have been well patronized and Warda Howard, the new leading woman, has already established herself as a favorite. At the Monday evening performance, besides being given a complimentary degree in the Affili Patrol of the Shriners, Miss Howard was presented with a handsome silver loving cup. John Loveing will make his bow to the Tacoma public tomorrow in The Country Boy. Robert McKim is cast for the part of the newspaperman. Pantages Theatre: Adair and Hickey were a big hit in their musical act. Ed Vinson and dog, Buster, were a show by themselves and Estrella a first-class dancer. Harry Fisher and company in a cycling act, the four kids, Wood, Brown, Barry and Dore in songs and dances and the Cora Youngblood Corson Sextette were fair. Coming June 23: Alisky's Hawaiians; Sydney Scott and company; Belle Oliver, the Tetrastini of ragtime; Coogan and Cox, dancers, and Florenz Trio. Manager Donellan of the Empress has announced that in future there must be no geying from the stage of the patrons in boxes, and that coarse and ribald jokes will not be tolerated in any way. Failure to observe this will be followed by cancellation of the acts.

Empress Theatre: The Models de Luxe art studies were artistic. The Son of Solomon was an unusually good sketch, well played by Hugh Hubert, Thomas Francis and Margot Williams and company. Some good musical specialties were furnished by Dolly and Mack; Elliott and West proved to be good dancers. Wilton and Merrick, acrobats, and Gilmour and La Tour were ordinary. Starting June 23: Porter J. White and Company; Emma Francis and her Arabian Whirlwinds; The Booth Trio of cyclists; Morris and Beasley Duo; Fred Besano and Katherine Bingham, and Gus Hippert and Harold Kennedy in black-face. A. H.

SACRAMENTO, June 19.—Clunie, June 19, Hanky Panky. Grand, June 17, Redmond players in Checkers. This fascinating racetrack story is put on with the care that characterizes all the Redmond productions. Paul Harvey is seen to advantage in the title role. Beth Taylor is mighty sweet in her part of the banker's daughter. Hugh Metcalfe as the rube banker is excellent. Ed. Redmond as Push Miller, a racetrack tout, seems perfectly at home in the role. A better impersonation of a drunken man than the one given by Bert Chapman would be hard to find. Jack Frazer is clever as Judge Martin. Rose Merrill as Cynthia is a scream. The rest of the characters are supplied by Wilfred Penfold, Len Hannings, Merle Stanton, E. Cole, Harry Lealand, Henry Russell, Ivan Carbine, R. Cochran, Leslie Virden, Cecil Potter, A. Nurse, A. Morgan, James Newman and Marie Connelly, and are well played and fill up a most attractive bill. Empress: Hal Stephens in some of his famous characterizations; Nathaniel Trio in clever and daring acrobatic feats; Broomstick Elliott and his cigar box fiddle; Sid Vincent and Irene Larue in music and stories; The Four Melody Monarchs, with George E. Reed; Van Cleve and Denton with their partner, Pete, the mule. \* \* \* Plans for the new Turner & Dahmken Theatre, which will be built on K Street, between Eleventh and Twelfth, at a cost of \$80,000, are almost completed and it is expected that work on the building will be commenced in sixty days. The theatre building is to occupy a full lot between Eleventh and Twelfth, facing K, recently purchased by the theatrical firm from the Native Sons' Hall Association for \$60,000. The building will have the largest seating capacity of any show house in town, providing accommodations for 2000 people. The building will be three stories in height, with stores on the street floor and a loft on either side of the ample archway entrance on either side on the second and third floors. Turner & Dahmken intend to devote their attention to the presentation of high-class plays in motion pictures. The new playhouse in Sacramento will be known as the Sacramento Theatre.

FLORENCE ROCKWELL'S season at the Colonial Theatre, Salt Lake City, will extend until the latter part of July.



## Correspondence

CHICAGO, June 22.—When torrid waves strike the town, as they occasionally do even in such a far famed summer resort as Chicago, the imagination of the inveterate amusement seeker, as well as the occasional attendant at the theatre or resort, is often concerned in those relaxations which suggest the wild and primitive things of life, for stifling heat gives a sense of confinement and oppression, hence it is the drama which is to do with primal conditions or fantastic and frivolous incidents, such, for instance, as *The Tik Tok Man of Oz*, which arouses enthusiasm, be- comes coin of the realm, and fills theatres nightly with people who know what they want and when they want it. There is a fine breeziness about the Morosco show, with some of the lightest and prettiest music in the world, besides a variety of fanciful material which leads one back, so to speak, to the land of fables and fairyland. Herein it serves a splendid purpose, for men and women delighted with cares as many are, after all are merely mature children who will always welcome the play or entertainment which is understandable to minds which are unsophisticated, who enjoy with the keenest zest and wide eyed enthusiasm. From the first moment of the risen curtain when there is disclosed the pictorial prologue of the storm at sea with the ship rocking on the wild waves, and Betty Bobbin and her pet mule, Hank, being rescued, to the last act when Tik Tok has once more been put together and restored to life there is something vividly entertaining about it all. Three new principals will make their bow this week in *The Tik Tok show*: Frank F. Moore, who plays the shaggy man being replaced by Harry Kelly, Adele Rowland taking the place of Beatrice Michelena, who returns to California, and Winifred Bryson who will enact the role of Flash. \* \* \* Col. Wm. F. Cody and Major Gordon Lilie, familiarly known to fame, their country and the show world as Buffalo Bill and Pawnee Bill, arrive in Chicago next Saturday with their colossal wild west and far east show, exhibiting on each of the three sides of the city; the first stand will be at 37th Street and Wentworth Avenue, where they will be seen for four days, proceeding to the north side for a stay, concluding the engagement at Chicago and Western avenues on the west side. All the well-known features of a wild west show, besides new business supplemented by scenes in the Orient, showing some of the games and habits of life of the inhabitants who live on the other side of the world, will be seen this year. There are several very pronounced circus features with the Bill show; some excellently trained animals whose entire nature and environment in their native haunts would, one would think, preclude any satisfactory training; these conditions have been overcome, however, and one may see the fiercest lions, tigers and leopards obeying the commands of their trainers, going through their stunts with almost human intelligence. \* \* \* Fritz Scheff in *Mlle. Modiste* at the Studebaker, is doing well, and is singing and dancing with all the verve and fascination that belongs by nature to this clever little prima donna. Miss Scheff

will probably play an all summer engagement at the lake front theatre. \* \* \* *How Much is a Million?* a new comedy, is to be given a production Monday, June 30th, at the Fine Arts Theatre. The play was written by C. R. Hopkins. \* \* \* Phillip Bartholomae, the author of *When Dreams Come True*, proposes to write a spectacular revue which will deal exclusively with Chicago affairs, and thus be the initiator of a new departure in American theatricals. Heretofore, this medley of the theatre has rather looked to New York for its material; but the talented Mr. Bartholomae believes that there are just as good fish in the sea as was ever caught, hence his obsession to place this burg in the spotlight of an up-to-the-minute revue. The attraction is expected to be ready for the Garrick Theatre stage next summer. \* \* \* Quo Vadis, the Cines-Kleine photo drama, will conclude its engagement at the end of the present week. It has been eight weeks in this city and business has been uniformly good. McVickers' Theatre will then pass into the hands of its new owners, Messrs. Jones, Linick and Schaefer. \* \* \* Frank Keenan will be the headliner at the Majestic this week. His offering will be *Vindication*. The play is a story of the old South, and Mr. Keenan is seen to fine advantage. The part he plays is not that of Gen. Buck Warren of the Warrens of Virginia, which Mr. Keenan acted with such consummate finish and grace a season or so ago. He is supported by Mac Barnes and Corroll Barrymore. Others are *The Top of the World Dancers*; Vivian Ford, in *The Doll Princess*; Williams, Thompson and Copeland, in *The Burglars Union*; the Three Dufur Boys, dancers; Robbins, the musical instrument imitator; Illie Woods in an aerial sketch, entitled *An Elopement by Wire*; Hoev and Lee, comedians, and Weber and Wilson, dancers. \* \* \* Stella Mayhew, the effervescent singer and dancer, assisted by Billee Taylor, will offer a new travesty on prominent vaudeville stars, punctuated by some lively songs written by Mr. Taylor, at the Palace Music Hall this week. W. L. Abingdon will present *Honor is Satisfied*; George Rolland and company will appear in a sketch, entitled *Fixing the Furnace*; the Curzon Sisters, original flying butterflies; Nonette, the violinist who sings; the Vaniers, operatic duettists; Norris' Baboons, etc. \* \* \* Gleason players with Frank Sheridan and Edith Lyle will appear at the Victoria this week in *The Masters of the House*. \* \* \* Henry B. Warner and Katherine Emmett are still holding the fort at the Cort in the *Ghost Breaker*. \* \* \* Lyman G. Glover, general manager of the Kohl-Castle interests in Chicago, has been appointed Chicago representative of the Actors' Fund of America. \* \* \* It is proposed to add a wing to the American Hospital for members of the theatrical profession, and to help defray the expense of building such an addition a benefit will be given at the Auditorium Theatre, next Sunday. The wing will cost \$50,000 and will provide room for 100 patients. The leading players in the city will contribute their services to the entertainment. \* \* \* Colonial offers Nat Carr in *Tobolsky* this week, other excellent vaudevillians will appear. \* \* \* Ravinia Park, the de luxe resort of the North Shore district, be-

gins its ten weeks' season next Saturday night with the Chicago Symphony Orchestra, Frederick Stark, conductor. Baroness von Rosenthal, the widely heralded titled dancer from the country of the blue Danube, will also appear and will offer three dances from her repertoire of thirty nine. \* \* \* White City: Forest Park; Bismarck Garden; Sans Souci, and Riverview are reaping a harvest of money these summer days with modern entertainment. \* \* \* The Crown Theatre, beginning tomorrow, offers the sacred film drama, *From the Manger to the Cross*.

OWEN B. MILLER

## Success of Tug-of-War Tournament

The tug-of-war tournament, held four days of last week at Pavilion Rink under the management of H. C. Wall, a well-known theatrical man, was a brilliant success. Mr. Wall, in his first San Francisco effort, scored heavily and will probably be heard from again with some other big affair.

## Pope Sees Moving Pictures in Vatican

ROME, June 11.—A moving picture machine was set up in the Consistorial Hall at the Vatican today, and Pope Pius X, surrounded by his sisters, the Papal Secretary of State and other Vatican dignitaries, enjoyed a view of many interesting scenes. He watched the passing show with animation, and at the end called attention to the progress of science which permitted the unfolding of the wonders of the world before even a prisoner like himself.

## Harry Lancaster Writes

Selma, Cal., Monday.

Things look pretty good down here and I think we (Jessie Miller and I myself) will stick awhile. Hope so, as we are beginning to enjoy ourselves, playing the airdomes in the hottest part of California for the Western Amusement Company.

## Belasco Goes to Sea to Secure Quiet

NEW YORK, June 18.—Although his name did not appear on the advance passenger list and no one in the theatrical world seemed to know that he was sailing, David Belasco is out on the Atlantic today on the Cunarder *Campania*, bound for Liverpool. He arrived at the dock accompanied by two secretaries and hurried aboard a few minutes before sailing time. His object in making the trip is that he may be able to obtain the necessary seclusion to concentrate on a lot of work which he must finish quickly. "My arrangements are in shape for the coming season," he said, "and I shall make four, perhaps five, new productions, the casts for which, with a few minor exceptions, have all been engaged. But, since it's necessary to put some finishing touches on several plays, I have concluded that the steamer, far from telephones, is the proper place to work. I only made up my mind to go Sunday. I will stay ten days in London and return ready for the season."

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## Cyril Maude Coming

Cyril Maude, English actor-manager, is coming to America under the direction of the Liebler Company. He will arrive late in October. Maude will bring with him his own company of English players, and will spend 20 weeks in this country and Canada, presenting a series of his English successes in repertoire. These probably include *The Second in Command*, *The Beauty and the Barge*, *Toodles*, *The Headmaster* and *The Flag Lieutenant*. Cyril Maude is married to Winifred Emery, long his leading lady. His daughter, Marjorie Maude, is also a London favorite. It is not certain whether they will accompany him to this country.

## Stella Mayhew is Fire Chief

NEW ROCHELLE, N. Y., June 25.—Stella Mayhew, the actress, wife of Billee Taylor, is probably the only woman fire chief in the world. She was presented a solid gold chief's badge with the inscription, "Miss Stella Mayhew, third assistant chief, Fire Department, New Rochelle, N. Y." by Fire Commissioner George W. Floyd of New Rochelle at a garden party at her home in this city last week. The gift was in recognition of her arranging and making a benefit performance for a paid firemen's pension fund of New Rochelle, which was given in New Rochelle Theatre tonight. The firemen gave her a silver loving cup. Well-known actresses, actors and writers attended the garden party and supper. Colonel Gale, commanding Fort Slocum, sent the post band to play at the garden party and at the performance.

## Camille D'Arville's Son Engaged

Friends of Miss Helen Neil, a social favorite of San Mateo and Belmont, were surprised to hear of her engagement to Earl A. Crellin of Pleasanton. Young Crellin is the son of Mr. and Mrs. C. L. Crellin, his mother being Camille d'Arville. Both Crellin and Miss Neil were Stanford students.

ARTHUR LOTH will arrive in town today ahead of the Kinemacolor pictures of the Panama Canal which will be seen for two weeks at the Columbia Theatre. Arthur has only recently recovered from a serious appendicitis operation.



# THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Editor

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## Pauline Hillenbrand

This charming young woman is a typical California girl. She is tall and nicely proportioned, has a most expressive face with regular features, a wealth of light brown hair, splendid eyes and a charming personality. Her natural ability is in the heavy emotional roles such as Magda, The Second Mrs. Tanqueray and Hedda Gabler, which roles she has played with marked success. But that she is also clever in the lighter comedy roles is evidenced by her success as Evangeline Bender, in All the Comforts of Home, and Kitty Virden, in Charlie's Aunt, which parts she has played during the past two weeks in the double bills at Ye Liberty Playhouse in Oakland. Much can be expected from her in the near future.

## Correspondence

OAKLAND, June 23.—Nazimova, with her capable company of New York players, presented Bella Donna at the Macdonough this week and had the satisfaction of playing to capacity houses at every performance. Nazimova's charming personality in conjunction with her exceptional talent, found immediate favor and the audience was at all times responsive. Charles Bryant as Dr. Isaacson was also very clever and a most pleasing reception was accorded Edward Fielding, a former Oakland favorite, who has a prominent part and showed to good advantage. Two plays of an entirely different nature are the Bishop offerings at Ye Liberty, and serve to show the great versatility of the Liberty Stock Company. Pomander Walk, a quaint philosophical sort of play and Charley's Aunt, one of the breeziest comedies ever written, these were the two. The acting is all that could be desired and the plays were executed with a smoothness and dispatch that betokened careful and conscientious rehearsing on the part of the company. In Charley's Aunt, the leading role was sustained by Gordon Davis, a recent addition to Bishop's ranks, who proved the surprise of the performance. The role suited him to a dot and his antics and comic mannerisms occasioned a laugh at every turn. Broderick O'Farrell and James Liddy were seen to good advantage as a couple of typical college students. Good work was also done by Walter Whipple and Robert Lawlor. Jane Urban, as the ward, was pretty and winsome. In Pomander Walk, the most prominent characters were allotted to Franklyn Underwood, George Webster, Charles Yule, Frances Slosson, Bertha Creighton and Mrs. Mina Gleason. Their work was beyond criticism with the honors divided between Franklyn Underwood and Miss Creighton. This will be the last week of Manager

Bishop's experiment of two different performances each night and he has decided that the time is hardly ripe just yet for a policy of this kind. Next week he will offer Arizona, with all the prominent members of his company in the cast. The Orpheum has a genuine stellar attraction in Cissy Loftus, who is unquestionably one of the greatest impersonators on the present stage. Her portrayals are so artistic, in the way of appearance, mannerisms and voice, that one can hardly believe that the original is not before them. The balance of the program is in thorough keeping with the Orpheum standard and includes Matthews and Shayne, Bond and Benton, Burnham and Irwin, Albertus 1st and Jessie Miller, Louis London, Montambo and Wells. Pantages also has a program that is well worth witnessing and comprises such talent as Armstrong's Baby Dolls, Beaumonte and Arnold, and Christine Hill and Company. Four other acts complete the bill. The great fairyland story, Jack and the Beanstalk, which always proves a delight to the children, is the attraction at Idora and is proving the best yet offered. The play sparkles with tuneful music and catchy songs, while the elaborate scenery and costumes form one of the most interesting features. Some fine talent is displayed by Ferris Hartman, Mindel Kinston, Harry Pollard, George Ebner, Fay Poston and Fred Snook. Great crowds are in daily attendance. At the Columbia Dillon and King are introducing a brand new comic opera, Society Fads. The comedy flies thick and fast and the audience is kept in a constant state of laughter from start to finish. A new soubrette, Blanche Trelan makes her first appearance with the company and in the parlance of the gallery gods, makes good. She possesses a fine clear voice and a pleasing personality and from all appearances will prove a valuable acquisition. Others who performed in a worthy manner are Charlie Reilly, Ernest Van Pelt, Al West and Maude Beatie. This is the last week at Ye Liberty for Robert McKenzie, Claude Archer and Laura Adams.

## LOUIS SCHEELINE

PORTLAND, June 23.—Heilig Theatre (Calvin Heilig, mgr., William Pangle, res. mgr.): Portland's own contribution to the theatrical firmament paid us a visit the latter part of last week in her latest vehicle. I refer to Blanche Bates, who, as is well known, is a native Webfoot, and you can just rest assured we are not slow to proclaim it to the public. On her present tour she is offering The Witness for the Defense, and it is a pity that is well suited to portray the well-known talents of Miss Bates. Charles Frohman has surrounded the star with a perfect supporting company, and taken as a whole, the star, the company, play and production left one feeling he had received full value for his money. Last night Lew Field's star company offered Hanky Panky. A big house enjoyed the opening, and everything points to a big week's business. A comedienne par excellence, by the name of Florence Moore, previously seen in vaudeville, makes the ten strike of the performance as far as a hit is concerned. Of course such fun makers as Max Rogers, Bobby North, Harry Cooper, Clay Smith and William Montgomery keep things humming. A big group of girly girls are in evidence, and the pro-

duction must be credited with a hit. Baker Theatre (George L. Baker, mgr., Milton Seaman, bus. mgr.): The Ne'er Do Well is this week's offering and it is the first presentation of Rex Beach's story in this city. Big houses witnessed the opening performances, and hits were registered by Henry Hall and Alice Fleming, who played the leads. It is quite a while since Manager Baker has given us a play that is entirely new to Portland playgoers and they appreciate the fact that he is always on the lookout to offer an innovation. The play is well cast and the production is up to the usual Baker standard. Next week: The Girl in the Taxi. Orpheum Theatre (Frank Coffinberry mgr.): The musical tabloid entitled The Trained Nurses, 17 in number, a lasky offering, is the feature act this week, and it is supplemented by Mack and Ram-

beau in the playlet Kick In; Professor Ota Gygi; De Leon and Davies; The McGrohs; Lew Hoffman, and Cecile Beresford. Pantages has a good week ahead of it with the following acts to appear: Ed Vinton and dog La Estrellita; Cora Corson's Sextette; Harry Fisher and Company; The Four Kids, and Adair and Hickey. The feature act for this week at the Empress will be Hugh Herbert and Company, The Son of Solomon. The added act will be The Models of Luxe. At the Lyric, presided over by Keating and Flood, the American Opera Company will present Sinbad for the ensuing week. As a special added feature the barefoot dance will be offered. Portland's big outside amusement enterprise, The Oaks, is enjoying its usual good business, and John F. Cordray, the manager, wears the smile that will not come off.

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## Pantages

Unequaled Vaudeville

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Commencing Sunday, June 29

## Eight Pantages Star Features

Vaudeville debut of RUTH MCKENZIE, Calve's singing marvel; SIX PERISS WHEEL GIRLS, vaudeville's newest novelty; WILLIE ZIMMERMAN, world's greatest mimic actor and entertainer; DR. HENRY GEO. LORENZ, mesmeric marvel; MARKS and ROSA, comedy entertainers; HARRY HOLMAN and Co. in The Merchant Prince; KLIEN and ERLANGER, two funny clowns; Grace Nardini, the girl with the accordion.

## Empress Theatre

Sid Grauman, Mgr., Frank H. Donnellan Publicity Manager

Direction Sullivan & Considine

Market St., Bet. Fifth and Sixth

Week of June 29, 1912

## Ray Thompson's High School Horses

Vaudeville's Greatest Equestrian Novelty  
Roland West presents J. Herbert Frank & Co. in The Arm of the Law; Creighton Brothers, clever rural character comedians; Hugh Fay and Elsie Mynn, songs, dances and merriment; Ella Rachlin, wizard on the ivories; Ethel Brewster and Jeanie Stone, a pair of dancing girlies; Lohse and Sterling, feats in midair; Essencescope, showing the latest events.

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Columbia Theatre

The Witness for the Defense is an interesting play interpreted by Blanche Bates and a fine supporting company who fit their roles so perfectly that nothing is allowed to be lost. It deals with a delicate point of ethics turning on whether a woman with a past—however guiltlessly obtained—may honorably marry a man without first acquainting him with the whole truth, and furnishes Blanche Bates with a fine opportunity for displaying her emotional power. Even in the short time since her last visit she has gained in dramatic expression, her Stella Ballantine marking another milestone in her upward progress, though her regression has a tendency at times to over-repress particularly at the close of the prologue when a loss of control would not be out of place. However, the emotional intensity she displays in her confession fully redeems any deficiency that may go before. The first scene, really the prologue, is laid picturesquely in a tent in Kipling's India where a brutal English official goads his wife into the tragedy which supplies the real motif for the play. This scene where H. E. Herbert portrays the drunken husband with almost too vivid realism is so well done and tears so directly on what follows that its clearness as well as its strength are somewhat lessened, by the quick curtain which closes it; the audience hardly having time to grasp the situation before it is lotted out. In the scenes which follow, the excellence of the supporting company is further disclosed, Frank Kimble-Cooper, the leading man, and Ernest Stallard, standing out in bold relief all through. Frederick Powell is perfect as the imperturbable butler, Hubbard and W. S. Phillips as Baram Singh and Walter L. Stacey as the servant do their small share toward finishing the picture. As a matter of fact, Mr. Kimble-Cooper might almost be considered co-star with Miss Bates, his dominant personality and fine technique making his one of the notable roles, adapting itself as easily to the dry judicial manner of Arthur Lewis as to the passionate outburst of Blanche Bates. As the two old English gentlemen, simple and guileless until they think their family honor is threatened, Arthur Lewis and Ernest Stallard show a delicately artistic appreciation. Mr. Stallard being particularly fine as the lovable tottering old dreamer who is not always anxious to practice his theories—especially when they touch the happiness of his son, the heroine's second husband, played by Frank Elliott with a sympathetic manly conception which is somewhat handicapped by his extremely boyish appearance. Evelyn Carrington, the only other woman, is very charming as the aristocratic English matron whose placid happiness makes her incapable of excusing the storm-driven heroine until the proofs in her favor are overwhelmingly convincing. The play is beautifully set although in the fine old Sussex house with its modern electric lights, the bedroom candle is something of an anachronism.

Cort Theatre

The Walter Browne dramatic spectacle, Everywoman, is playing its second week with the usual tremendous audience in evidence. The appeal of Everywoman is general. It hits the favor of the regular theatre-goer in quite the same way as it interests the man or woman who seldom goes to the playhouse. Though Everywoman has been called a modern morality play, it is far from a preachment. There is a lesson in it for those that wish to take it—there is the best sort of theatrical entertainment in it for those that seek entertainment alone. The moral of Everywoman is not offensively in evidence. Adele Blood, who plays the title role, meets the physical requirements of the difficult part ideally and is a clever actress besides. H. Cooper Cliffe brings to the part of Nobody a dignified presence and decided ability. All through the cast is excellent.

Alcazar Theatre

CAST OF CHARACTERS

Stephen Blake.....	Leo Ditrichstein
Vernon Neil.....	Kernan Cripps
Babcock Roland.....	E. L. Bennison
Howard Locke.....	John Ellicott
Billie Shepherd.....	John A. Butler
Carrington MacLiss.....	Lee Millar
Dorval.....	A. Burt Wesner
Enrico Tamburri.....	Roy Clements
Servant.....	Charles Frederic
Boy.....	S. A. Burton
Roy Fanshaw.....	Edmund Lowe
Charles Emery.....	Cliff Stewart
Edna Gibson.....	Alice Patek
Eleanor Warren.....	Ethyl McFarland
Maud.....	Peggy Page
Lena.....	Leah Hatch
Delphine Blake.....	Isabel Irving
Maria Tamburri.....	Madge West
Fanny Lamont.....	Cora Witherspoon
Teresa.....	Anne Livingston

Such is Life, adapted by Leo Ditrichstein from the play by Lezay and Pivorolle, was produced for the first time in San Francisco, June 23. Leo Ditrichstein offered another of his adaptations of European material to American audiences on Monday night. The story was given at some length in these columns last week so we will confine ourselves to a review of the acting and the effect on the audience. To begin with, the first act is slow, altogether too slow and it will require a good deal of touching up. The second act, where the hero, played by the author, watches his own funeral, affords a succession of hearty laughs. The third act is also a lively humorous affair. Mr. Ditrichstein was Mr. Ditrichstein, light, expressive and whimsical. Kernan Cripps played the false friend, investing it with just the right degree of dignified character, even if his actions were a little tricky. John A. Butler, as the composer, gave the audience an idea of his cleverness and ran the author a close second for honors. This characterization was the best Butler has given us during his stay here. It will take New York by storm. Burt Wesner, Roy Clements, Louis Bennison, Edmund Lowe and Lee Millar gave their usual good support. As for the women, Miss Witherspoon showed up best. She is a vivid, positive quality and it is hard to believe she could play any part badly. Her Fanny Lamont was clever. Miss Irving was entirely miscast as the painter's wife. The embracing vulgarity of the character was entirely foreign to the style of work that Miss Irving can do. Miss West, as the art student who fell in love with the painter, furnished a neat bit of sympathetic acting. Ethyl McFarland, Alice Patek, Leah Hatch and

Peggy Page impersonated some of the studio models and art students, and they gave life and beauty to the first act. When Such is Life is worked over, it will be a successful play, but will not rank with The Concert.

Savoy Theatre

The Carnegie Museum Alaska-Siberian motion pictures entered upon the second and last week, Monday. The pictures are accompanied by an interesting explanatory lecture. Mr. and Mrs. E. H. Kemp's illustrated travel talks of Panama and the Canal Zone begin a week's engagement next Monday.

The Tivoli

The Tivoli Opera House is reviving Iolanthe, the Gilbert and Sullivan opera. Rena Vivienne is pleasing with her characterization of Phyllis, her solos and duets with Henry Santrey as Strephon being artistic gems, and Hon Bergere in the title role and Sarah Edwards as the Fairy Queen are among the favorites in this bill. Teddy Webb is an ideal Lord Chancellor, making every point with telling effect and singing the difficult and amusing "nightmare" song in a clever way. John R. Phillips and Charles E. Gallagher play the Earl of Tolloller and Earl of Mount Ararat, and Oliver LeNoir is seen in the small part of Private Willis.

Correspondence

SALT LAKE CITY, June 24.—With a record of turn-away business all along the line, the Winter Garden Company in The Passing Show of 1912 did Salt Lake the honor of giving eight performances and while the town is hardly big enough to support a two-dollar attraction to capacity each performance, especially during the hot weather, a goodly sum was safely tucked away in the coffers of the treasurer when the special pulled out of here for Los Angeles Friday night late. The attraction is a "round-up" of all the good things in the 1912 season, carrying, as it does in its two acts and seven scenes, bits from Kismet, Bought and Paid For, Bunty Pulls the Strings, The Return of Peter Grimm, etc. In the presenting cast are Moon and Morris, Eugene and Willie Howard, Texas Guinan, Charles J. Ross, Clarence Harvey, Louise Brunnell, Ernest Hare, Trixie Friganza, J. J. Hughes and Adelaide and others of lesser prominence. The production boasts talent not only in the principals but in the chorus ladies and the master hand of Ned Wayburn has rounded out a production that is of the first water. The settings are elaborate and the costuming in keeping though little costuming is required, for the lady contingent of the chorus, as nudity, especially so in their lower extremities, offers sensationalism instrumental in bringing out curious "don't believers." Two distinct novelties are offered, the first a huge tank in the Kismet scene in which eight shapely beauties dive, and second, the gangplank runway extending clear down center aisle to the front of the house, specially lighted from either side, on which the bare-legged chorus girls caper. An enlarged orchestra furnishes excellent music and

that effervescing Trixie is giving Salt Lakers the best performance they have ever seen her in, succeeding more than once in bringing down the house. Charles Ross is seen in some clever impersonations of "Teddy" Roosevelt and other national characters, Clarence Harney impersonating Carnegie in kilts. The Howards make their usual hit in original patter and sing in excellent voice, Hughes and Adelaide being seen in graceful dancing numbers. Texas Guinan sings well and leads bewitchingly in several distinct musical numbers, the spritely dancing chorus. Everything goes with a vim and there is not a dull moment during the lengthy performance. The offering of William J. Kelly and his stock company at the Colonial of A Man's World, closes a very successful stock season at that house of forty-five weeks, the longest continuous stock season ever played in this town. Mr. Kelly personally having the honor of thirty-one continuous weeks. The warm weather and competition of the open air attractions have warranted the closing for several months. Mr. Kelly left early for New York and his farm in Massachusetts, Manager Ben Ketcham and Treasurer Fitzgerald deciding to stay around, resting and making preparations for next season, when, if present tentative plans carry, another stock season will be opened. A Man's World was a most fitting vehicle for the adieu, giving Mr. Kelly some good opportunities and giving Salt Lakers their first real opportunity of seeing Florence Rockwell's ability in the heavier class of work. The closing of the Salt Lake and Colonial theatres and the cool spell coming with the recent rain is working into a harvest for the Utah Theatre and its stock company headed by Florence Stone and Brandon Tynan. Last week's offering of the Spendthrift did well, but this week's production of The Great Divide is taxing the old Orpheum's seating capacity heavily. The play is in three acts, two exteriors in the wonderfully beautiful Arizona deserts giving the scenic artist an opportunity of showing the rich colorings that exist, on his canvasses. The large company is agreeably cast, Mr. Tynan as Stephen Ghent giving a good account of himself and Florence Stone as the unforgiving Ruth Jordan, who sells herself for life, rises to extreme dramatic heights. Regina Connelli, Fanchon Everhardt, J. Frank Burke, Richard Vivian and Frank Jonassen are all seen in acceptable portrayals. Next week, Piney Ridge, The Empress is headlined by Bogany's Lunatic Bakers in an acrobatic exhibition, the Major and Phil Roy coming in for second honors in their crockery destruction "stunt." Holmes and Wells offer a singing and dancing bit, while Joe Kelsey and Belle Williams each offer some singing and monologue. Trapping Santa Claus being an interesting sketch. C. A. Porter, operator at the Empress, left yesterday for a month's vacation on the Coast. He goes direct to Los Angeles from where he will take in Frisco and Portland aiming to reach Seattle in time for the I. A. T. S. E. convention, being delegated to represent the Salt Lake body. The Majestic Theatre is again bidding for attention with its ten-cent musical offering. "Buddie" Knapp has taken over the house R. STELTER



## Columbia Theatre

Blanche Bates achieved a triumph last Wednesday in her new play *The Witness for the Defense*. Her engagement is limited to but one more week here. Miss Bates, with her sympathetic voice and her expressive face, gives a wonderful performance. Ernest Stallard gives a fine sketch of a fussy old man. Kemble-Cooper as Thresh carries conviction and force in his scenes. Frank Elliott, H. E. Herbert, Frederick Powell and Evelyn Carrington are notable in small roles.

## Cort Theatre

Everywoman, riding on the wave of popular success, is drawing large audiences. Already the possibility of the necessity of extra matinees to accommodate the seat applicants is being considered by the management. It is admitted by all who have witnessed the Walter Browne play, that the producer, Henry W. Savage, has done his work well. No considerations of expense have deterred him in the elaboration of the stage pictures which the manuscript suggested. The third act, which shows a banquet scene in a luxurious New York apartment, is one of the most exquisite representations of Belgravia the local stage has seen, while the street pictures of the midnight carnival on Broadway, New York on New Year's Eve, touches a new point in realism. On Sunday night, July 6, *The Passing Show of 1912* comes to the Cort for an engagement of two weeks.

## Alcazar Theatre

As a mirth producer there is no more successful play than *Before and After*, the farce comedy in which Leo Ditrichstein, his New York aides and the Alcazar company are to appear next Monday evening and throughout the week, with an extra matinee July 4th. It was written by Leo Ditrichstein. Mr. Ditrichstein as Dr. Page will be seen at his artistic best. He played the part an entire season on Broadway and another on tour of the Eastern cities. Prominent in his support will be Madge West as his wife, who takes a powdered cocktail, Alice Patek as his temporary spouse whom the powder afflicts with laughtitis, Cora Witherspoon as a shoddy adventuress, Kernan Cripps as the inventor of the family-disrupting drug, Burt Wesner as the conceited Frenchman and Louis Bennison as a gentleman who is frequently piqued by being mistaken for a champion pugilist who is his namesake, with Roy Clements, Lee Millar, Edmond Lowe and other favorite members of the stock company appropriately bestowed.

## The Orpheum

The original London Palace Girls will head the Orpheum bill next week. They bring with them new dances, costumes and effects. Miss Norton and Paul Nicholson will appear in a homely little comedy which Miss Norton, who wrote it, styles *A Dramatic Cartoon*. It shows a bit of the home life of a ribbon counter girl and a seven dollar a week department store clerk who are man and wife and are doing their best to make ends meet. Ofedo's Five Musical Gorman's, a family of instrumentalists, will be heard in a variety of popular numbers. C. S. Melvin, known as *The Versa-*

tile Scot, will demonstrate that he is an entertainer of many resources and much ability. He is also a genuine and thoroughly original comedian. There will be new Edison Talking Moving Pictures. Next week will be the last of Chief Caupolican, Frank Coombs and Ernest Aldwell, *The Four Rotters* and Zella Sears and her company in *The Wardrobe Woman*.

## The Empress

Ray Thompson's High School Horseces will be the headline attraction Sunday afternoon. Mr. Thompson is assisted by Mrs. Thompson and two assistants. A title, euphonious in the extreme, is *The Arm of the Law* and its stirring action corroborates its title for it fairly bristles with the various characters of life and the trickery of fate, love, ambition, hatred and revenge. Such a play, carrying five people in the cast, will be presented by J. Herbert Frank assisted by True S. James. Creighton Brothers will offer a bit of bucolic character painting. Two rubes are much funnier than one rube. Another duo that will prove popular is Hugh Fay and Elsie Mynn, who indulge in the latest ragtime songs, a bit of talking and some smart gowns. Lohse and Sterling, two gymnasts, have many thrills for the audience on the horizontal bars. Ella Rachlin, a pianiste, will provide an entertaining number. The Royal Hawaiian Dancers and Motion Pictures round out the bill.

## The Pantages

An appetizing vaudeville menu of eight numbers will be presented next Sunday. The new bill will mark the professional debut of Miss Ruth McKenzie. Miss McKenzie is gifted with beauty, an excellently trained voice and is an accomplished violinist and pianist. Of the regular bill there is Willie Zimmerman, mimic, actor and musical entertainer. Dr. Geo. H. Lorenz, an eminent scientist, gives one of the most baffling exhibitions of mesmerism before the public. His subjects are selected at random from the audience. A character study of the self-made merchant, one of those "show me" kind of millionaires, is the incentive of Harry Holman's commercial sketch, *A Merchant Prince*. The Six Ferris Wheel Girls do acrobatic stunts on a huge wheel which turns through space at a terrific clip. Marks and Rosa, society entertainers, Klein and Erlanger, a pair of funny circus clowns, and Grace Nardini, accordionist, plays genuine music, completes one of the best bills shown at the Pantages this year.

## Spotlights

The working company of the Tivoli consists of Robert G. Pitkin, Charles E. Gallagher, John R. Phillips, Henry Santrey, Teddy Webb, Oliver Le Noir, Robert C. Ryles, George Spelvin, Rena Vivienne, Sarah Edwards, Ilon Bergere, Stella De Mette, Millie Alexander, Fern Frye and Marie Sherwood.

The Western company playing *Within the Law*, will open in Chicago some time in August. Helen Ware will head the company, which is to journey to the Pacific Coast. Catharine Tower will head the special company that will be seen in all the principal cities of the Middle West. Miss Tower has already established

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herself by playing in the road company this season. The Eastern, Middle West and Southern companies will be headed by Jane Gordon, Aime McDermott and Clara Joel, and they will open on Labor Day in the respective territories.

The Kinemacolor pictures of the Balkan War and the Panama Canal will be seen at the Columbia Theatre next month. They are said to be even finer than the Durbar pictures turned out by the same people. The present program is playing to immense audiences in five of the largest Eastern cities.

*The Passing Show of 1912* will follow *Everywoman* at the Cort Theatre, marking the invasion of the Winter Garden shows on the Coast. *The Passing Show* is declared to be a kaleidoscopic almanac, in seven scenes, presenting the comic aspect of many important events, political, theatrical and otherwise. The burlesque on *Kismet* is said to be screamingly funny. The cast will divulge the following notables: Trixie Friganza, Chas. J. Ross, Adelaide and J. J. Hughes, Howard and Howard, Texas Guinan, Clarence Harvey, Louise Brunnell, Moon and Morris, Ernest Hare and Albert Hawson. The chorus represents pulchritude in its most alluring manifestations.

John Mason will appear at the Cort Theatre soon as the star of *As a Man Thinks*, in which he has won his greatest individual success and in which the author, Augustus Thomas, is said to be represented at his dramatic best. As a *Man Thinks* is said in every way to eclipse *The Witching Hour*, the Thomas play in which Mason was last seen here.

Maude Adams is playing *Peter Pan* in western Canada just now. Her tour takes in Calgary, Edmonton, Saskatoon, Prince Albert, Regina, Brandon and Winnipeg—all the towns of that region of any importance at all, and many of them are seeing Miss Adams for the first time. It goes without saying that the theatres are filled to overflowing at every performance she gives.

Robert Athon, who is operating a musical comedy show at the Grand Theatre, Vancouver, Wash., will replace that show with a dramatic stock on July 13.

SARATOGA (N. Y.), June 17.—On the ground of habitual drunkenness, Walter N. Hanson, the twenty-four-year-old son of Mrs. Aimee L. Hanson of Brooklyn, was today declared incompetent to manage his person and estate. The young man who, it was stated during the proceedings, will receive \$350,000 from the Leland Stanford estate of California at the death of his mother, did not oppose the proceedings, but his wife, who was Henrietta Reutti, an actress, was present, and her attorney unsuccessfully objected to the hearing.

It is rare indeed, that in one company there is seen such a fine quartette of male players as that found in the Blanche Bates production of *The Witness for the Defense* at the Columbia Theatre, headed by Frank Kemble-Cooper and including H. E. Herbert, Ernest Stallard and Frank Elliott. The work of Arthur Lewis in the role of the English barrister, Evelyn Carrington as Mrs. Pettifer and Frederick Powell as Hubbard is also deserving of the highest praise.

The management of the Columbia Theatre announces that they have arranged with the Kinemacolor Moving Picture Company of America, for a particularly attractive arrangement which will give San Francisco an opportunity to see a combination program fairly bristling with novelties. It was first intended to show one program, the Making of the Panama Canal and Actual Scenes of the Balkan War. These have been added to the program which will include *The Review of the United States battleship fleet*, the battleship fleet in action, and above all, the Japanese army maneuvers. With all the talk at present concerning this country and Japan, the latter pictures should prove particularly attractive.

The popularity of Jacob Adler has been something to marvel at. During the past week the Yiddish star gave four performances in Los Angeles, and fully three days before his arrival in that city almost the entire seating capacity of the Mason Opera House had been sold. Adler will make his last appearances at the Columbia Theatre this Sunday afternoon and night, when he will offer what has been considered his greatest successes, *The Yiddish King Lear* for the afternoon, and *Uriel Akosta* for the evening.

Cohan and Harris, the well-known theatrical managers, have undertaken to book the eight-reel production of *Quo Vadis* in all the leading theatres next season. From all accounts the picture is a marvelous one and will attract widespread attention here when offered at the Columbia Theatre during August. At present the picture is playing to big throngs in New York, Boston, Philadelphia and Chicago.

The Gilbert and Sullivan Comic Opera Company will be at the Cort soon and present a repertoire that includes *The Mikado*, *The Pirates of Penzance*, *Pinafore*, *Patience*, and *The Beggar Student*. The tremendous success achieved by this organization last season at the Cort is responsible for its return this summer.

The Kinemacolor Moving Picture people have just been able to secure through special permit from the Japanese Emperor, the maneuvers of the Japanese army and the pictures will be a part of the special program to be shown at the Columbia Theatre



## ing and Thornton, Americans Who Made Good in Australia

In many respects vaudeville artists seem ships that pass in the night. They are also like bad penes, for they turn up with unfailing persistence when they are not wanted. The Charles King-Virginia Thornton Dramatic Co., who have been a feature of the program at the King's Theatre during the past six weeks, do not belong to the latter category. Next Saturday night they conclude a most successful season on record for an imported dramatic company at this theatre, and, unlike the aforesaid coin of the realm, there is little likelihood of them being seen in Adelaide in the near future. The organization, which comprises in addition to Mr. King and Miss Thornton, Rupert, came out to Australia some ten weeks ago, opening their tour at the Sydney National Amphitheatre. They made good from the start, and their well-acted tabloid plays won out every time they were presented. In view of their enormous success, Mr. Ben Fuller, governing director of Brennan's Amphitheatres, Limited, offered them a two-years' contract before they had been in this country a week. Unfortunately for votaries of vaudeville, they were unable to accept this, owing to the fact that they were booked for a lengthy tour of the Plantaget Circuit (America), commencing early in July. As their Australian contract was only for 16 weeks and minus an option, Mr. Ben Fuller was unable to force their hand, consequently the capable company will conclude their tour next Saturday, and sail for America by the Marmora. Mr. King brought 15 plays to Australia with him, and the seven he presented in Adelaide have all been of the same high standard, it is to be regretted that the remaining scrips are not to be utilized, especially when one realizes that the trouble with most vaudeville sketch companies is the lack of a repertoire of plays. The majority of artists that have visited this city have had one or two good plays only. In consequence of the heavy transportation charges, which do not tend to shorten seasons, these organizations have either had to tire their audiences with the same play for two or three weeks or dish up poor material. In this respect the King & Thornton Co. were a refreshing surprise. Able to offer comedy with the same brilliancy of treatment as drama, they changed their program every week, and never once failed to score heavily. They became firm favorites here, too, and if they are induced to revisit Australia they can rest assured that a warm welcome awaits them in Adelaide. —*Adelaide Daily Mail*, May 25, 1913.

**Glass of Cold Milk Fatal to Della Fox**

NEW YORK, June 16.—Della Fox, who was the pet of musical comedy audiences twenty years ago, died on Saturday at a private hospital in this city. She was attacked by acute indigestion after drinking a glass of cold

milk in the afternoon when she was much heated. Her husband, "Jack" Levy, from whom the actress had been separated for several years, did not know of her illness until after her death. Born in St. Louis in 1871, Miss Fox began her stage career at 9 years of age, supporting James O'Neill in *A Celebrated Case*. She worked with the Bennett-Moulton and Concord light opera organizations before she joined De Wolf Hopper. Wang, Panjandrum, The Little Trooper, Fleur de Lis, The Wedding Day and The Little Host were shows which added to her fame and popularity. A severe illness in 1900 kept her from the stage except at short intervals until 1905, when she returned by way of the vaudeville theatres. She undertook a role in the melodramatic production of Charles Frohman's *Hearts are Trumps*, and was successful. Her last appearance here was in the revival of *Rosedale* last spring at the Lyric Theatre. She was married to Mr. Levy in 1900.

## Objects to Being the Thirteenth Wife

NEW YORK, June 25.—Action for the annulment of her marriage was begun today by Mrs. Ernestine May Doychert Lawrence against Lionel Lawrence, the actor and theatrical manager, of whom she says she is the thirteenth wife. In her complaint she says she married Lawrence August 13, 1912, and separated from him in January upon her discovery that she was his thirteenth matrimonial venture. She also says Lawrence is a habitual drunkard. He termed the drunkenness charge "nonsense" and asserted that he had been married only three times before he married Miss Doychert. Lawrence was graduated with honors from the Naval Academy in 1878 to become an ensign on the gunboat *Alert*. An injury to an eye compelled him to retire from the Navy.

It is said that Monte Carter will lead the bills at the Columbia Theatre in Oakland, during the vacation of Dillon & King.

## Can You Beat It?

An actor had a dream one night, he dreamed he was dead, of course there are a great many dead ones, and some that ought to be dead, but in this dream, the actor was strolling through a cemetery studying the dead language, when he came to monuments on which the following epitaphs were written:

Here lies the body of Will Cross, in his wind pipe a bone not crossed.

Here lies the body of Harry Barnard, from working for Goewey he died hard.

Here lies the body of Jack Curtis, for playing dates he curseth.

Here lies the body of Al Hallett, a baseball fan hit him on the head with a mallet.

Here lies the body of Mary Lane, from eating spaghetti she became insane.

Here lies the body of Eddie Murray, from chewing tobacco he died in a hurry.

Lillian Shattuck, formerly of the Harry Bernard Co., is playing the Bert Levey time. She is at the Portola this week.

## Live News of Live Wires in Vaudeville

Juliette Dika, well known to vaudeville, will assume the prima donna role in *The Honeymoon Express* when that piece takes to the road in September.

Jack Symonds, one of the good old-timers, a regular fellow and a clever performer, is a big attraction at Pantages this week.

Bert Pittman, S. & C. representative at Denver, is making a Coast trip. He was in San Francisco last week.

Theodore Roberts, president of the Alimony Club, who has been having the time of his life in Ludlow Street Jail, New York, brought suit last week through his attorney against Martin Beck and the Orpheum Circuit to recover the sum of \$9,500 which he alleges is due him for ten weeks' unpaid salary for his act, *The Sheriff of Shasta*. Mr. Roberts took a plunge into vaudeville last year and he was rewarded with a contract over the Orpheum Circuit for his sketch. He says in his complaint that he at all times and occasions was ready to go on the stage and perform according to his contract, but that he was prevented from doing so by Martin Beck and employees and that he suffered the loss of his salary of \$950 for ten weeks by reason of Beck's refusal to let him fulfill his agreement, therefore, he asks the court to give him judgment against Beck and the Orpheum Circuit for the amount stated. It is understood that the Orpheum management contends that Mr. Roberts' time was cancelled, according to the provisions for cancellation in his contract.

The Exposition Four, composed of Alexander Brothers, Willing and Cooper, are scheduled for an early appearance at the Empress.

The Trainer, a comedy dramatic playlet, with Paul Dullzell, George Pierce and Jack Harrington, will shortly be seen at the Empress.

Raymond Teal, the minstrel, will make his re-appearance at the Empress in a few weeks.

Johnny Delmore has a new act for this season. He will polish up at Santa Rosa, Saturday and Sunday, for Bert Levey, then for the big time again. He will be assisted by Euna and Mollie Mack and two stage hands.

Eddie Badger is here among us from the East and is resting at his old home in Alameda. He will shortly tour around among our local vaudeville until time to journey to Broadway, N. Y.

Jeannette and Gene Ormsby came up from Los Angeles the first part of this week. Miss Ormsby's father, Joe Green, one of the best known musicians on the Coast, died at Long Beach a few weeks ago. The Ormsbys will resume their professional work opening at the Heidleberg, in Oakland, next Sunday.

Emile Clark of the Coast Costume Co. will furnish the costumes for the Fourth of July circus to be given by the prisoners at the State penitentiary at Folsom. Miles Bros. will furnish the films for moving pictures. Emile Clark will be the operator.

Gene Gorman, former juvenile with Harry Barnard, is singing in the Grotto Cafe, Oakland.

Lord and Meek play Napa Saturday and Sunday for Bert Levey.

The office of the Coast Defenders on Market Street in front of Pantages Theatre is crowded daily from 12 to 2, so if you wish to find an act call one day this week; we saw the following in one bunch. Phil Mack, Jim Rowe, Harry Hallen, Jim Post, Frank Rice, Lew Wheeler, John Lord, Jack Symonds, Chas. Oro, Geo. Kelton, Jim Swor, Eddie Badger, Johnny Delmore, Lee Barth, Chas. Byrne, Will Armstrong, Will Cross, Jack Golden, Gene Gorman. Some bunch, this, to pick an act from, and they can all make good in anybody's house or company.

Lillian Blanchard has eight girls in a singing and dancing act, at the Thalia. Bert Vincent, the eminent baritone, is the soloist for the numbers. Mgr. Eddie Englehardt will displace the shell with scenery and put on burlesque and an olio in the near future, and the Thalia will become a full fledged burlesque house. Wise move.

The Hippodrome, Frank Shriver, Mgr., has Mazie Cooper and dancing girls in a scenic number of *Old Germany* very well produced and acted. The costumes were furnished by the Coast Costume Co.

Frank Rice of the Jas. Post Co. is awaiting the arrival of some of his baggage from Honolulu, the fear of being seasick, Post says, made Frank forget it. Esco Ives says not, but he won't tell, but Frank has cabled to forward if found. Hula-Hula-Yea-ho—

A seat in the second row on the aisle on the right side of the house is causing the ushers of Pantages Theatre no end of trouble this week. The seat is supposed to be reserved for one of the members of an act and in order to save it from being taken the ushers generally tie it and somebody in the audience invariably unties the seat and takes it. As a rule there is a fight before the person relinquishes his hold upon it.

She who arrived in New York on board the *Carmania* last Tuesday as Saharet took out a marriage license the next morning as Clarissa "Saharet" Rose, and late in the evening she left the Plaza as Mrs. Friedrich W. von Frantzius to go to Atlantic City on a short honeymoon trip with her husband, who is a stock broker of Chicago.

San Francisco cafes have taken Bessie Hill and Dot Daniels away from Ed Armstrong's show. Both of these girls have been with Armstrong so long that they were known as the barnacles of the show. They will be among the entertainers before long, where they have dreamed that they would eventually land. Bessie and Dot are clever girls and good lookers, you bet!

Since Charlie Cole, manager of Pantages Theatre, has purchased his automobile he has learned that he could have been the owner of a Cole automobile. In other words instead of getting an Oakland machine he could have bought a car with his own name on the radiator.

Goewey & Castor's dream of a musical show rotating out of San Jose lasted one week.



## Vaudeville

### The Orpheum

The Orpheum show is hard to beat as a rule and this week's attractions are no exception to that rule. It is all interesting and there are some riots on the bill. Mr. and Mrs. Gordon Wilde, in odd and original animated shadow creations, are delightful. The ease and dexterity with which Mr. Wilde uses his most expressive hands is wonderful. Famous faces appear as by magic on his screen. Washington, Wellington, King Edward, King George V, dancing girls, eccentric characters all accompanied with a lively little talk pass rapidly before his enthusiastic beholders. Chief Caupolican of the Araucano Indians of South America, is a treat. In his native costume he sings us some good music, in a sweet, expressive voice. He has a clear articulation and such a perfect pronunciation that one hates to have his act come to an end. He is called back again and again, and is as simple and artless as a child in his gracious encores. He sings in English, French and his native tongue. Louis A. Simon and Kathryn Osterman assisted by a capable company have a vehicle, a Persian garden, that is teeming with fun and pleasure. Helen May is a dainty Rose for the garden and is mighty pleasing with her sweet personality. John Reinhard as Paul Morgan is very good and he and Rose have a pretty duet. Louis Simon is a scream, with his comedy. He has a naive way of getting his lines over and is more than clever with facial expression. Kathryn Osterman is delightfully entertaining. She is pretty, a beautiful dresser, and brim full of magnetism, which keeps her audience hers to the end of the act. The support is capable and their ensemble work good. Frank Coombs and Ernest Aldwell, two men who sing, certainly do it and their numbers are well received. The new songs they sing are always good to hear but Silver Threads still holds its own. Zelda Sears & Company, in The Wardrobe Woman, have an act that is funny for the average theatre goer, but it is funny and true as the initiated, those who have played one night stands, can testify. Miss Sears is excellent herself and so is her support. Percy Bronson and Winnie Baldwin in Pickings From Song and Dance Land are a small sized riot. They are a clever, delightful pair, each good in his line, but Winnie Baldwin is a winner with her dainty, spritely dancing. Joe Jackson, the European Vagabond is probably the funniest tramp on the stage. His act is all pantomime and he and his audience never lose a trick between them.

### The Empress

This deservedly popular house under its capable management is pleasing its patrons with a lively program. Alvin and Kenney open in a good aerial act and start the ball rolling properly. Earl Flynn and Nettie McLaughlin are a clever pair and do some interesting steps. Del Adelphia and his five assistants in mysterious magic keep their audience constantly guessing as to where

and how he produces his chickens and various objects. Julia Rooney is a chip of the old block and does some nice little songs and steps of her own, but she brings down the house with her clogging in imitation of her brother Pat. Archer and Belford, presenting A Janitor's Troubles, are certainly mirth producers. Bowman Brothers, The Blue Grass Boys, are clever blackface comedians and with their clean comedy are mighty amusing. It is left for Fun in a Boarding House to cap the climax of entertainment. This act is true to life in many respects and full of funny situations which follow one another so fast that it is almost impossible to see and hear it all. It is really a great laughing hit.

### The Republic

Manager Leboritz is showing such fine programs that the Western Addition people can certainly find enjoyment in their own neighborhood. This week the first half there are the Hall Sisters singing and dancing team; Esco Ives, a fine baritone singer with pleasing manner; Brooks and Lorella, songs and patter; Sebastian Morrell and his Yip Yaps in a novel cycling act and the popular Abram and Johns entitled The Players. This is the most ambitious act they have put on and is a real sensation. They are ably assisted by Loriman Percival and Ethel Martelle. The second half Miss O'Rourke, dancing duo; Noble and Brooks, in songs and patter, Abrams and Johns in a strong western act and Joe Callahan who with his clever characterization makes the faces and incidents of history stand clearly before us, comprise a splendid bill.

### The Victoria

For the first half of the week the management is showing: Rose Holmes, old time balladist; Frank Rice, monologist; Losh and Lyons, blackface comedians and Golden's Russian singers and dancers. Second half Collier and De Walde, skating act; Hickok and Otis, singers and comedians; Hendricks and Lewis, singing duo; Punch Jones, blackface comedian.

### The Lincoln

First half, Marseilles, novel contortionist, Elizabeth Meyers, singing comedienne; Markee Bros., comedy musical act; Hazel Kitching, character singing and dancing.

### The Princess

Col. Sam Loverich has a splendid bill, first half consisting of Powers' Wrestling Ponies; Walter Le Mar, mimic; Mr. and Mrs. John Chick, in Matrimonial Mix-ups; Tinker & Tollene, banjo fiends; Jessie Overman, singer. Second half, Powers' Wrestling Ponies; Little Olga, gymnast; Barnes & Asher, eccentric comedy dancing; Hany Ding, Chinese baritone; Josephine Barda & Co., harpists.

### The Portola

Manager Roth is showing some very good acts this week. Afternoons first half and evenings second half, Shattuck, singing comedienne;

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The Three Armentos, tumblers; DeVoe and Dayton, in comedy, singing, talking and eccentric dancing; Stanley, novelty acrobatic dancer. Afternoons second half and evenings, first half, Hazel Edwards singing soubrette; Harris and Harris, comedy acrobatic act; Lorraine, ventriloquist; and the Doughertys in songs, talks and steps.

### The Majestic

As usual this house has an excellent bill. The first half there are Hannon, in songs and dances; La-Petite Ruth, singing and dancing soubrette; Golden's Russian Dancers; O'Rourke and O'Rourke, dancing duo and Joe C. Callahan in his wonderful characterizations of men past and present. Second half, Sebastian Merrill and his Yip Yaps, novel cycling act; Oscar Ives, vocalist; Markee Bros., comedy musical act; Donita, character comedienne; Carl and Lillian Muller, novelty juggling act.

### Pantages

There is an exceptionally good bill here this week. It is a show that can be thoroughly enjoyed. From top to bottom there isn't a really bad act on the bill. The best, however, of the assortment is Ford and his dancing girls. This is really one of the best dancing acts that has been over the circuit in weeks. The scenery, the costumes and everything about the act has an air of grace and proves conclusively that it was produced by a man who understands the producing game. La Bergere, in a novelty posing act, has two very pretty and clever dogs that are half of her act. They pose and draw bursts of applause from the audience for the excellent way that they do it. The Heras Family do some sensational tumbling. There is one member of the troupe who performs one feat that has never been seen in that theatre before, and is not likely to be seen again very soon. He performs a double somersault in the air by getting a running start on the stage. Jourdan Three, operatic singers, scored with their well selected vocal selections. Allen, Davis and Allen presented a very pleasing, though not new act, and proved to be a good introduction on the bill. Jack Symonds is funny and he shows himself to be a clever and seasoned performer. The second appearance of Lasky's Hoboes within a short time was a signal of a great deal of laughter. The act is a very clever innovation into the ranks of vaudeville and well liked.

### Bookings

At the Sullivan & Considine, San Francisco office, through Wm. P. Reese, their sole booking agent, for week of June 29, 1913.

EMPRESS, San Francisco.—Lohse and Sterling, Albert Leonard, Fay and Mynn, Herbert Frank & Company, Creighton Bros., Ray Thompson's Horses. EMPRESS, Los Angeles.—The Wheelers, Barnes and Robinson, Charlotte, Agnes Lee and Company, Jimmie Britt, Piano Bugs. EMPRESS, Salt Lake (July 2nd).—

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### Vaudeville Notes

Manager Pfefferle, of the Empire Theatre, Baker, Ore., announces the transfer of his interests in the house to his operator, Constant Koehler. William Stoddard retains his interest in the house.

On reliable authority we are informed the Orpheum and Princess theatres of Butte have been sold to the Orpheum Theatre Company of that city. Consideration is announced as \$1.

Frank Rice, who has been with the Jim Post Company in Honolulu and who returned with them recently to San Francisco is on his way to Spokane, Wash., where he will operate the Unique Theatre with musical comedy the second week in July. The company is now forming.

Lou Jacobs and Monte Carter are having some close skirmishing in Stockton. Both Jacobs and Carter have the money of the company tied up in such a way that it is impossible for one to draw any money without the other giving his full consent. Lou Jacobs is now looking for a girl for a show that he intends to take out in the near future, when he and Carter settle their difficulty and part



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**She'd Seen Pittsburg**

Tom Lewis, who plays a native of Pittsburg stranded in England in The Sunshine Girl at the Knickerbocker Theatre, New York, almost forgot his lines the other night. At one place in the piece a young woman who has never seen Pittsburg goes into raptures over it. "Oh, it must be a beautiful city," she says, or words to that effect. Lewis is astonished. He always looks straight ahead out into the house and asks: "Shall I tell her?" On this particular night he chanced to look directly at a woman in the front row when he asked the question. To his surprise and consternation she shook her head. "She'd evidently been to Pittsburg," said Lewis in telling the incident. "Anyway, it struck me as being so funny that I almost forgot what I was to say."

**Has Her Father's Quickness**

The little daughter of the George M. Cohan's certainly will be heard from one of these days if she keeps on. Yesterday little Miss Cohan heard her parents discussing the recent effort of a citizen named Roosevelt to establish his habitual temperance. The discussion was closed by a fervent wish on the part of Mrs. Cohan that after the case was triumphantly concluded Mr. Roosevelt and the Republican party might have a love feast and get together. "I don't think Tedly would make up with the party," observed the tot who had been apparently absorbed in her dolls. "Oh, I guess he would come back like the prodigal son if they went after him with a gold ring and a welcome," said Papa Cohan. "Not unless they killed the fatted Taft," was Miss Cohan's serious and dignified rejoinder.—Helen Ten Broeck in N. Y. Review.

**Belasco Gets His Check for Acting**

The Famous Player's Film Company has played a little jest on David Belasco which posterity may profit by. Recently while Mr. Belasco was conducting a rehearsal for the camera at the studio of the company of one of his plays another camera was trained on him and moving pictures of David Belasco On the Job were taken, which show that producer in action, giving instructions to actors in all his characteristic poses. Daniel Frohman sent Mr. Belasco a check for \$5 in payment for his services as a motion picture actor.

JESSIE SHIRLEY passed through San Francisco last week on her way to the Yosemite and Los Angeles.



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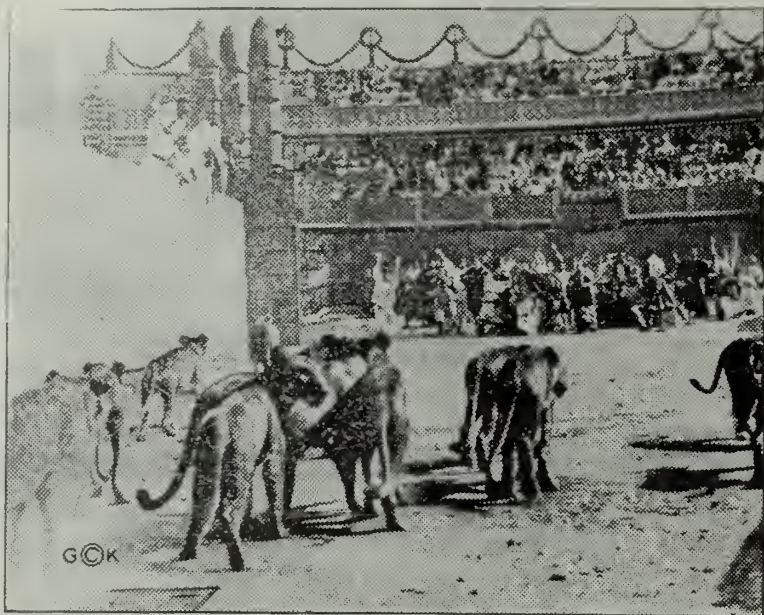
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## Boise's New Theatre Almost Finished

The Auditorium theatre, in Boise, which will cost the owners when completed about \$40,000, is expected to be finished and ready for occupancy by August 1. The house is to be under the management of James Bacon. Moving pictures will be exploited.

## Correspondence

SAN BERNARDINO, June 24.—At the Opera House (Mrs. M. L. Kiplinger, mgr.): The Frank Cooley Stock Company are presenting Bonnie Annie Laurie; 28 and for balance of week, The Squaw Man. They are doing good work and have large audiences nightly. At the Auditorium: The Four Prevosts, acrobats; Bar-

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Jane Lambé

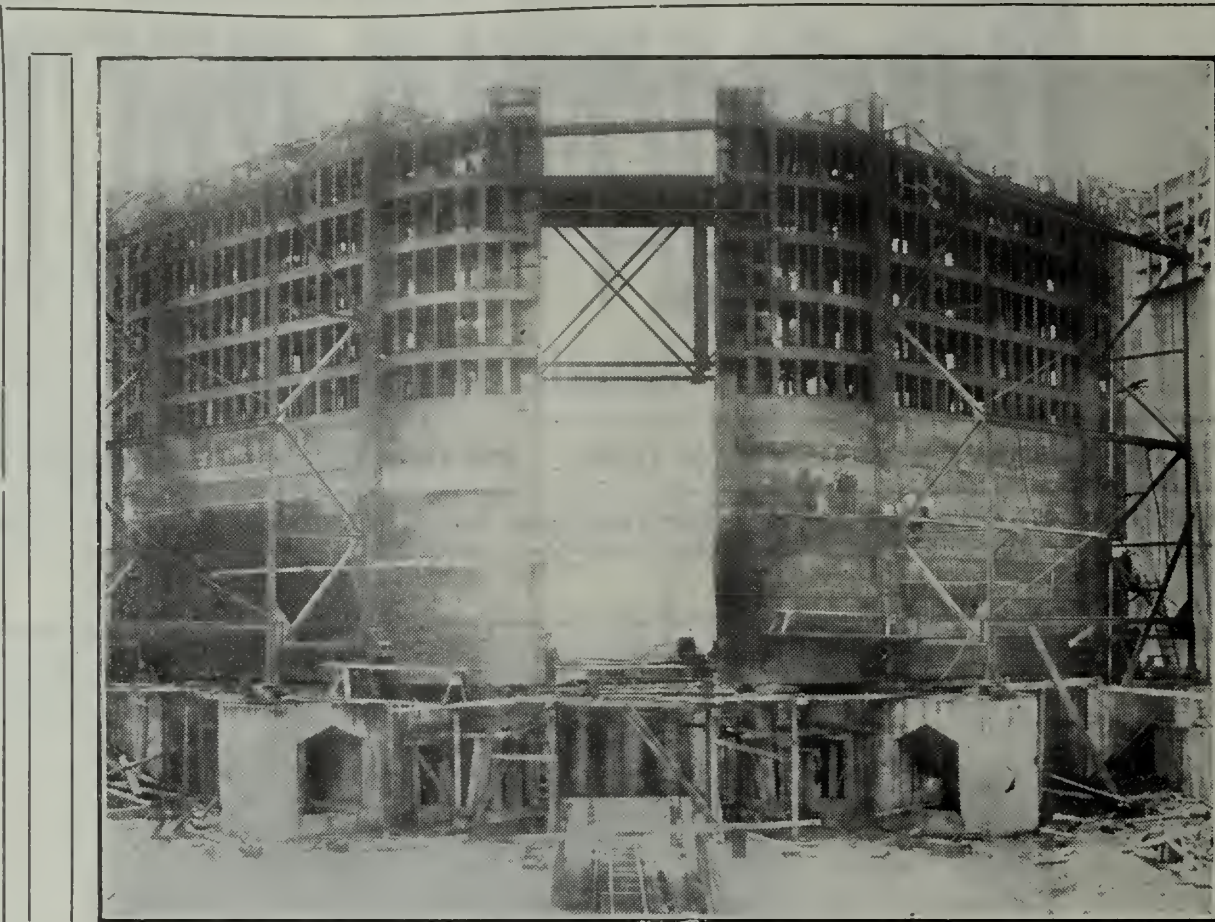
DRAMATIC

VAUDEVILLE



## J. W. Sayre in Seattle Gets the All Stars Talking for The Dramatic Review

"Next spring," said Robert Edison, "I expect to become a moving picture star. I have already made tentative arrangements for going to Los Angeles under the auspices of an entirely new film organization and there, at the head of a dramatic organization of the highest class, posing a series of my old play successes, like Strongheart, Where the Trail Divides, Ransom's Folly, Classmates and The Call of the North. We hope to do things a little better than they have been done. The people demand those things nowadays. I have found that to prove true in the instance of my own play, Where the Trail Divides. It is a drama of the better class and it has done so well this year on the Stair-Haylin time that I shall next season have out two companies instead of one. My posing does not necessarily mean that I shall leave the dramatic stage. It may mean that I shall rest for a season. I should like nothing better." "I have under consideration for my own use when I complete my Fine Feathers engagement," said Wilton Lackaye, "two new plays. One is the four-act piece by Henry Arthur Jones, the English dramatist, with all its scenes laid in England. The other is a play by Cecil Raleigh, author of The Whip, but, of course, not melodramatic, like that great success of the present New York season. Under Mr. Frazee's management I shall try out one or both ere the closing of next season. It is very unlikely that I shall ever revive any of my older successes, like Trilby or The Pit; not that they are not good plays even to this day, but I have found that the public wants new things. It would rather see a bad new play than a good old play. Why? Because of the restlessness of the American people—a national characteristic." "I have not lost confidence in The Truth Wagon, the Hayden Talbot play I was doing before I went with Fine Feathers," said Max Figman, "and I shall probably revive that as soon as I leave Fine Feathers. Considering that I was in Daly's Theatre, an obsolete playhouse now condemned I consider that the comedy met with much success in New York, and that it will prove a winner on tour. You remember the plot of the piece. I play a young fellow who is a practical joker, one who is never known to tell the truth. The play gets its name from the fact that this young fellow acquires a newspaper and climbs on the truth wagon and thereafter deals strictly in facts, for which every one is genuinely sorry when the truth begins to hurt." "Look for me, a season or two hence, in a big revival of Peg Woffington, or Masks and Faces, in celebration of my fiftieth year on the stage," said Rose Coghlan. "I have played first in England and then in America for nearly half a century. I went on when I was 12 years old in the role of Cupid in Ixion. I love the old classic comedies in which I won early success. My daughter Rosalind was named for the role I was playing in, As You Like It, as Wallack's Theatre at the



*Great Gatun Locks of the Panama Canal in Kinemacolor Animated Pictures, in natural colors, at the Columbia Theatre next week.*

time of her birth. You had a note Sunday of my visit here eighteen years ago with L. R. Stockwell in Masks and Faces. I'll tell you how that trip came about. Maurice Barrymore, Henry E. Dixey, L. R. Stockwell and myself made up one of the first all-star casts ever sent on tour in this country, much like the Fine Feathers cast of today. We all crossed the continent and played Twelfth Night, with myself as Viola, at the Columbia Theatre in San Francisco. Barrymore and Dixey would not remain in the cast after the San Francisco engagement, and returned to

REX SNELGROVE and wife are running a stock company in Phoenix.

### Theodore Roberts Gets His Teeth Fixed

NEW YORK, June 24.—A new way of getting out of jail has been invented by Theodore Roberts, the actor. He got a Supreme Court order from Justice Gerard yesterday authorizing the Sheriff to accompany Roberts to the office of his dentist, Dr. Frank E. Seely of 220 West Forty-second street, as often as the dentist considered it necessary. Roberts has been in Ludlow Street Jail since December 31st last for failure to pay Lucy C. Roberts alimony. She obtained a separation decree. His application for leave to visit his dentist was supported by the affidavit of Dr. Seely. The dentist said Roberts is suffering from Riggs disease, and unless he has his teeth attended to at once he may lose his front incisors. This will destroy his power to enunciate clearly and lower his earning power as an actor. Roberts will be released, "alimony proof," on June 30th.

### Mary Mannering Arrested

DETROIT, June 24.—Mrs. Frederick E. Wadsworth, formerly Mary Mannering, will answer to a charge of violating the motor ordinance in the Recorder's Court next Monday. Mrs. Wadsworth is alleged to have driven her electric coupe within six feet of a street car for which John Flannery, local agent of the Cudahy Packing Company, and his eight-year-old grandson were waiting. The complaint was made by Flannery. Mrs. Wadsworth said she was greatly surprised at Flannery's action. "I have been driving a motor car for four years, and I would never think of going close to a street car," she said. When she was told that she would have to appear in court personally Mrs. Wadsworth said that "she would see what her husband could do about it." Flannery declared he would be satisfied with an apology, but Mrs. Wadsworth refused to give it.

### Los Angeles Greek Theatre

LOS ANGELES, June 26.—A Greek theatre of concrete, with stage of classic lines, with concentric rings of concrete for tiers of seats rising higher and higher, that will accommodate 30,000 persons, will be built by Colonel Griffith J. Griffith in Vermont canyon, Griffith Park, Hollywood, and will be presented to the city of Los Angeles. "I hope to have the stage and enough of the theatre completed by Christmas to seat 10,000 or 15,000 people," said Colonel Griffith tonight, "so that a celebration may be held there Christmas day. My first step will be to have engineers and landscape architects make a new topographical map of

the natural amphitheater. Then I will employ a thoroughly competent architect to draw the plans. Re-enforced concrete will be used, and I want the theater to be as near architecturally perfect as possible, and to be built so that it will stand for centuries. I will meet the entire cost, estimated at \$100,000, myself."

### Schumann-Heink Retires to San Diego Farm

LOS ANGELES, June 13.—Mme. Schumann-Heink, the prima donna, is on the verge of giving up song for California soil, and is now on her recently acquired 1500 acres in El Cajon Valley, near San Diego. Several of her nine children are with her. Included in Mme. Schumann-Heink's ranch are many acres of oranges and lemons, while one patch of ground is turning out seven cuttings of alfalfa every season. Negotiations are now in progress, which, in a few days, will see the singer owning several hundred more acres adjoining her present holdings. Friends of Mme. Schumann-Heink have known for some time that it was the intention of the great singer to retire to her ranch when she considered her singing days over, as far as the public was concerned, and believe that she is now arranging her affairs to that end.

Margaret Anglin is to make her production of Antony and Cleopatra the piece de resistance of her repertoire for next season. Already she has a big corps of artists and costumers at work on the production.

During the season of special moving pictures at the Columbia Theatre this summer, the prices are to be 25 and 50 cents.





has. J. Ross and Trixie Friganza, principals in *The Passing Show* at the Cort Theatre, next week

### Dates Ahead

**ARE YOU A CROOK?** (H. H. Hazee, Mgr.)—New York, April 28, indefinite.

**BISHOP'S PLAYERS.**—In stock, Liberty Playhouse, Oakland.

**ED. REDMOND STOCK.**—Sacramento, indefinite.

**EVERYWOMAN** (Henry W. Savat)—San Jose, July 7-8; Stockton, 9-10; Sacramento, 11-12; Oakland, 19; Santa Barbara, 21-22; San Diego, 23-26.

**JOHN MASON** (Mgt. Shubert Theatre Co.)—Tacoma, 5; Seattle, 6.

**LAURETTE TAYLOR** in **PEG O' MY HEART** (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

**MOROSCO STOCK CO.**—Los Angeles.

**THE PASSING SHOW** (The Shuberts)—San Francisco, July 6-26; Oakland, 27-August 1; Portland, 3-9; Seattle, 10-16; Calgary, 18-20; Edmonton, 21-23; Winnipeg, 25-30; Minneapolis, 31-Sept. 5; Milwaukee, 7-13.

### Charley Yule Worries Over the Family

The next time that Charles Yule talks of his family he is going to be certain that he uses a plain distinct tone of voice. One that will be audible to all concerned. Yule is a patient man, but he abhors mistakes about his family and the nearness of his relatives. Arleigh Yule is on the program at Ye Liberty Theatre recently to appear in Mrs. Eggs of the Cabbage Patch. The similarity of the names aroused the interest of the players.

Is this Arleigh Yule a relative of Mrs. Eggs? one of them asked the new-comer.

"My kid brother," was the reply, but hereby hangs the tale. Yule said "my kid" loud and distinct, and then walked away as he said "brother." No one heard the brother, but the first two words were understood by all.

Several days afterwards Yule came on the stage.

"I think your son is too dear for anything," said Eleanor Blevins.

"My what?" said Yule in surprise. "Why, your son," continued Miss Blevins. "He sure is a dear boy."

Yule stood still for a moment and looked at his fellow player.

"Say, what are you talking about?" he demanded.

"Why Arleigh, your little son."

Then Yule explained carefully that Arleigh was his brother and not his son. His statements were greeted with a measure of doubt and he was told that he had admitted being married and having a family. Then the full circumstances were brought out.

Now when questioned about Arleigh, Yule says: "He is my younger brother. Brother; you understand me? Brother?"

### What-Nots From Here and There

With the Portland, Ore., Chatauqua shows against him Dick Wilbur galloped over his circuit week of June 26 with Old Heidelberg and made money where he stood to lose it. The Chatauqua was sent out from Portland by Ellis and White, the former having been in the same business in the East. It is something new in the way of the show business for the Coast. This new enterprise has picked out forty-two towns in California, Utah, Wyoming, Oregon,



*The Oliver Morosco Enterprises*

**BIRD OF PARADISE** Laurette Taylor in  
By Richard Walton Tully  
**THE MONEY MOON** **PEG O' MY HEART**  
By Hartley Manners By Hartley Manners  
**THE FOX** By Lee Arthur **THE TRUTH WAGON**  
By Nat C. Goodwin in By Hayden Talbot  
**GAUNTLET'S PRIDE** and others By Paul Armstrong

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Los Angeles, Cal., Broadway, near Eighth. This theatre will be devoted to first productions, with an especially selected cast. It will be the only theatre of its kind in the west.

**The Majestic Theatre**  
Los Angeles, Cal., Broadway, near Ninth. The leading theatre of Los Angeles, playing only the best attractions touring from New York and Chicago.

**Morosco's Burbank Theatre**  
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**Lyceum Theatre**  
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Nevada and Montana for their vaudeville show with band. They enlisted the interest of the business men and the clergy in the different towns and gave the church a small percentage of the seat sale. The people of such towns as Lodi, Modesto, Turlock and the vicinity where the Chatauqua opened did not understand the show, and through the influence of the clergy and the business men patronized it rather extensively. The expenses of the Chatauqua are so heavy that they have to do a record business to make it stick. If the firm of Ellis and White make a go of their show this year they will make it a yearly affair. The Wilbur Company is the only company out in California that could have made money last week with the opposition. \* \* \* \* \*

### The Butler-Nelke Academy of Dramatic Arts

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Turlock is going to have a brand new theatre within six months. The building will cost \$35,000 and have a seating capacity of 800. The theatre will have all of the improvements that are found in a modern theatre, and will probably book some good shows in the near future. The building is being constructed by the real estate men for the purpose of booming the property south of the railroad station.





### Caught!

Our camera artist is responsible for the above snapshot. It was his first attempt in months, but it is fairly successful and shows Charley Newman, assistant manager of the Cort Theatre, and Willie Rupert, the treasurer of Lew Fields' Hanky Panky, when that show played its recent engagement here.

### Correspondence

VANCOUVER, B. C., July 2.—The week's theatrical record is as follows: Imperial—John Mason opened here, 1, for two nights, in *As a Man Thinks*. Powerful play. Star exceedingly strong. Good company. Wildfire served to introduce the new stock company, The Avenue Players, to Vancouver theatre-goers, at the Avenue Theatre on Monday evening, June 30. Miss Clara Beyers, well and favorably known to local play-goers, appeared in the Lillian Russell part and achieved a triumph, and Edward Dale Lynch and William Bernard played the rival lovers. Others in the cast are Florence Spencer, Nan Patterson, Elizabeth Ross, William Lloyd, Mlyn Lewis, Sydney Isaacs, Roscoe Karns and John Sumner. Orpheum—Evans and Harris present *The Cavaliers*, musical offering with eleven soloists; Sampson and Douglas, mirth-makers; *The Savoy*, and their acrobatic bull terriers; Walter Daniels and company in *It Happened at Rehearsal*; Golden and West, dancing dandies; the standard comedy triumph, *Easy Money*, with George Richards and supporting company. Pantages—In the bit of farm life called *Hiram*, which is played by the Fred Ardath company of some fourteen persons, we have a clever comedy. The Olga Samaroff Trio of musicians consist of Eugenie Argiewicz, a wonderful violinist; E. A. Leon, pianist, and Stanislaus Bem, cellist. Roy La Pearl, the Singing Blacksmith, is a good entertainer. Howard and Dolores, a clever boy and girl, are singers and dancers who meet with hearty applause. The Lester Brothers are capable comedy acrobats. Columbia—Week of June 30, Mon., Tues. and Wed.: Tilly Armstrong and Dan Dunbar, Arthur Stone and Marian Hayes, George Watson, and Charles Hasty. Thurs., Fri. and Sat.: Three Musical Millers, Zomara Brothers; Billy and Ada White; Keilhark and Holland.

PORTLAND, Or., June 30.—Heilig Theatre, Calvin Heilig, mgr.; W. T. Pangle, res. mgr.—Lyman H. Howe's travel festival, which opened its week's engagement last

night is a series of films which are most absorbing, instructive and entertaining. The pictures present plenty of thrills but there is also an abundance of comedy. The two most thrilling pictures are the race between the motor boat and hydroplane at Monte Carlo and a ride down the mountain side on a run-away train. Another feature is a study of animals, including the chameleon, the lion in his lair, the honey bee and the whaling industry. Water and winter sports, views of famous European cities, a ride in a balloon and a gale at sea are among the wonders of the camera man. With the films are human sound-producing geniuses, who imitate sounds familiar to the various scenes in a most realistic manner. Baker Theatre, Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.—*The Girl in the Taxi*, a rollicking mirth-producing farce, is the current offering. Alice Fleming is Mignon, wife of a perfume manufacturer, the girl, who is the impelling force behind the almost endless chain of ludicrous situations, in which three men, father, who is a rich banker and poses as an angel without wings, is revealed in his wickedness; his son and nephew are the other two. Miss Fleming is a roughish and charming girl, and wears some beautiful costumes. Henry Hall is Percy Peters, who paves the way for his uncle and cousin. Mr. Hall is in his element as a polished fun-maker. Huron Blyden is the rich father and gives a perfect rendition. Frank Darien is the son and completes the trio. Mary Edgett is the wife of Percy Peters, and a beautiful and charming one at that. Earl Dwire, Walter Gilbert and Horace Carpenter all add fun to the performance and the play is staged in the usual excellent way. This is the closing performance of the Baker Players for this season. Lyric Theatre, Keating & Flood, mgrs.—*The Jolly Robber*, a musical comedy offering, containing an abundance of furiously funny situations and plenty of fine musical specialties, is this week's offering. The principals are all greatly in evidence and the chorus is not far behind. Tuesday night the athletic contest will be a feature of the program and the chorus girls' contest will be the added attraction for Friday night. Orpheum Theatre, Frank Coffinberry, mgr.—Miss Irene Franklin with Burt Green; Theodore Bendix; Hal Davis, Inex McCauley and company; Watson and Santon, Moran and Wiser, McIntyre and Harty, and Carson Brothers. Empress Theatre, John Johnson, mgr.—Porter J. White and company in *Scandal*; Booth Trio, Pisano and Bingham, Morris and Beasley, Hibbert and Kennedy, and Emma Francis and her whirlwind Arabs. Pantages Theatre—Misky's Hawaiian Serenaders; Belle Oliver, Florenz Trio, Coogan and Cox, Scott Sidney and company, and Zafredo. A. W. W.

### The Princess

Manager Loverich holds his share of patrons these warm days and is offering a generally attractive grade of vaudeville.

### Vaudeville Notes

Sol Pincus has not decided as to whether or not he will be seen in his old position at the Wigwam when that handsome theatre reopens.

Sid Grauman is busy planning some big things he will pull off during the World's Fair. Sid is a born showman and there is more than an even chance that he will make a mint of money. It will be remembered that Sid is the original money-making manager in San Jose. Other bright minds have tried it in that town and have invariably failed. Then his connection with the Lyceum, the Unique, the National and now the Empress—all successes—speak volumes for his ability.

Myrtle Vane has felt the call of the wild and will open soon in a vaudeville sketch. What is the matter with El Paso, Myrtle?

Percy Bronson and Winnie Baldwin have signed for thirty-six weeks over the U. B. O. time next season, at a substantial money advance over what they are receiving this season.

There is some talk of Jim Post making the Australian trip next season with his company. There is no doubt but that the Australians would be immensely pleased with Post brand of comedy.

Lou Jacobs was up from Stockton last Monday looking for people for his company which he will take to Bisbee, opening on July 10 at the Orpheum. His partnership arrangement with Monte Carter will expire tonight. Carter will continue for a time at the Garrick in Stockton, after which he will probably come to Oakland to put in a few weeks at the Columbia Theatre. In the Jacobs company will be: Fritz Fields, Roy Duncan, Hazel Wainwright, Claire Simpson, Rosie Cohn, and the following chorus girls: Dot Wilson, Addie Beer, Hazel Lake, and Louise Walker.

When Harry Holman finishes his tour of the Pantages time in San Diego in *The Merchant Prince*, the act will be played over the W. V. M. A. time with William M. Smith in Holman's part. Mr. Holman plans to go over the Pantages time in a series of sketches, namely: Christmas Day in Old New England, The Town Constable and Two Kentucky Blackbirds.

Roy Staniford, a local commercial artist, stopped the show at Pantages Theatre Tuesday night. In getting into a seat in the center of the house, he passed in back of a woman with a wealth of hair. One of the buttons on his coat got tangled up with this fortune and it took three people five minutes exactly by an Ingersoll to extricate him. In the mean time the audience was watching the operation and laughing uproariously, while the talent on the stage was playing to the gallery.

Alex Pantages, manager and owner of the Pantages circuit, arrived in town Thursday and immediately rounded up a fight ticket. He got busy with Zeke Abrams on the telegraph before leaving the north to make sure that he would get his bit of paste board.

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The only time that Livermore gets a thrill of excitement after p. m. or any other time in fact, when the cow punchers from the Essennay studio at Niles gallop and get mixed up with the thir emporiums along the main drag.

Dr. Henry Lorenz, booked on the Pantages circuit as a world-note mesmeric scientist, failed to interest the fickle vaudeville loving public with his profound erudition. His act is good from a scientific point of view, but belongs over a Chatauqua circuit and not on the vaudeville stage. The audience Sunday afternoon and evening disapproved of his act to such an extent as to hiss him. The same thing occurred Monday afternoon and the first evening show. He was closed the and Tuesday night a black face comedian filled in the vacant space.

Booking agent, Jules Simpson, set quite a number of troopers to Australia by the Ventura Thursday. There were the Golden Troupe of twelve Russian dancers; Bonnie Leonard, singer; Lasky's Hoboes of six people; The Muellers, hoop rollers; Flynn and McLaughlin, singers and dancers; The Great Matynne, female impersonator; Primrose Four, singers; Ling and Long, comedians. The boat will pick up Diamond and Beatrice and the Lillian Nordica Concert Company at Honolulu.

Some of our musical comedy people are listening to Bob McGreer, who wants to take a show to the Orient and Manila. Better not go, folks, the United States is pretty good. The Orient sounds all right until you get there. Then—you will wish you were home.

Loriman Percival and his acting talents are showing to advantage with the Abram and Johns Company over the Western States time.

Al Hallett and Company will be seen Sunday at the Majestic in a new sketch with the striking title of Just a Bum.



## The Success of the Yellow Jacket may make the Morosco in Los Angeles a House of Runs

LOS ANGELES, July 2.—No doubt the patriotism of many a play has a dash of bitterness with it when the Fourth brings an extra matinee on Friday \* \* \* It is not known whether the fact that the Drama League placed their stamp of approval upon the Yellow Jacket, that the theatre goer of ordinary appreciation a good thing, is responsible for the second week of its delightful performance, which is the departure of the one-week rule at the Morosco. \* \* \* Very handsome as Helene Sullivan Treen, as Poey in the living picture portion of the entertainment given on the 22nd anniversary of the Friday Morning Club. Mrs. Treen will be remembered as a former member of the Masco company. \* \* \* Charley Murray, somewhat the worse for moving-picture wear, together with his wife, left for New York with a company of "movies." \* \* \* Gus Edwards and Kiddies will vacation at Catalina this week, chaperoned by Fred Mace. \* \* \* A regular picnic as the order of day when Mr. and Mrs. James Neill, Morgan Wallace, Mr. and Mrs. John Burton, Mrs. Schriell, Miss Charlotte Holmes, Mr. R. Loomis and Gilbert Gardner took themselves to Griffith Park and looked upon the good things supplied to the ladies. June 28 was ladies' night at the Photo Players' Club, when the guests included Trixie Franza, Louise Brunelle, Howard Brothers, Charles Ross, Clarence Carvey, Ernest Clare, Hal Stephens, the Melody Monarchs, and George Reed, together with Gus Edwards and his Kiddies. \* \* \* The Gettysburg film was privately viewed Saturday night by Mr. and Mrs. Morosco, Paul Armstrong, Elmer Harris and Charles Eyton. \* \* \* Mrs. William Salroy, who claims her husband is playing with a stock company in Salt Lake, would like very much to hear from him. Mrs. Salroy came to Los Angeles in February with a sick child and says she has not heard from her husband since. \* \* \* Harry James is busy sorting the fruit for the chorus end of the Madam Sherry production at the Burbank. \* \* \* It surely did sound very much like one of his jokes, when Gus Edwards' announced that "owing to the authorities" little Georgie and Cuddles could not appear during the local engagement at the Orpheum. Why this digression in the case of the Kiddies?

BURBANK: The Fox, after travels abroad, returns to the Burbank stage once more with A. Byron Beasley in what is discovered in the first act, to be the title role, a part that Mr. Beasley created. Mr. Beasley is warmly welcomed and gives a delightfully truthful and painstaking portrayal of the unprincipled oldascal, Delaney Sr., David Hartford, putting on his coldest, toughest and most overbearing manner, creates the impression called for, as Roger Delaney. Miss

Travers, so blessed with the ability to make small things big and interesting, does excellent work in the part of Mrs. Delaney. Beatrice Nichols displays her cleverness in a most attractively girlish Kate. Mr. McLarnie is a most impressive butler. Donald Bowles contributes a very telling bit of character drawing. James Corrigan most effectively plays the unscrupulous secretary. Morgan Wallace, as tough Leary, and Richard Sterling as Spars, of the same ilk, are well cast. Forrest Stanley plays John Lisle in a breezy manner. The performance as a whole is a worthy one.

CENTURY: Miss Liberty of the U. S. A. heralds the holiday at the week's end. Pickle Heinze, or Jules Mandel—whichever way you choose to know him, unveils the statute of liberty and from that on, joy is unconfined. Gale Henry and Alma Haller have splendid song numbers, while the song hit is put over by Jules Mendel, Al Franks and Earl Hall. Della LeRoy is a new member and receives a hearty welcome.

EMPRESS: Jimmie Britt is a hit with the fight fans. The Piano Bugs in careless, happy abandonment, play pianos, sing songs, and dance dances equally and cheerfully well. Agnes Lee and a small company give a large dose of drama in a very small cup, entitled The Test. Edward Barnes and Mabel Robinson have a surprise in store for those who laugh and sniff at the musical efforts (?) of Barnes, fearing that this off-tone effect is real, for he suddenly bursts into song and develops a masterly touch upon the piano. Fun on the Boulevard means that the Wheelers are jugglers. Clare and Merryilan Miller are good to look upon and they play the piano and sing effectively.

LYCEUM: The five-reel film, The Battle of Gettysburg, opens this house under the new policy, viz., a high-class picture house. Just at present the film should be thrice interesting owing to the anniversary of the battle and the great re-union on the battle grounds.

MAJESTIC: The Passing Show of 1912 did not pass, but lingered and those who were unable to secure a seeing chance last week are taking advantage of the second week and reveling in the wit of Trixie Franza, the rapid-fire jokes of the Howards, the pink and whiteness of Texas Guinan, and the many other attractions.

MASON: An artist, surrounded by artists, is Nazimova and her very excellent company in Bella Donna. Mr. Hichens' brilliant and intense novel of this title has been drained of all the tragic unpleasantness, the biggest scenes to make this interesting drama, which is so well suited to the lithe, sinuous charms of Nazimova. Mme. Nazimova, possessed of rare skill, with marvelous attention to detail, draws a Lady Chepstow, who stands out vividly as one

possessed of a sensuous, sexual beauty, entirely lacking in any charm of mind or soul. In a succession of scenes, this great artist displays the many, many sides of such a creature, with a genius that is almost uncanny in its compelling power. Charles Bryant most agreeably impersonates Dr. Isaacson, handling a rather difficult role with the good sense of an intelligent actor. Robert Whitworth plays the young Egyptian with splendid interpretative power. Herbert Percy as the Hon. Nigel Armine, is all that could be desired. Edward Fielding plays the American doctor in a satisfactory way. Bella Donna, scenically is also perfection.

MOROSCO: The Yellow Jacket, through sheer merit of play and players, is continued another week. The wisdom of the lines, the understanding of the players and the novelty of a Chinese play are a combination that result in an artistic success.

ORPHEUM: Cecelia Loftus returns with her irresistible mimicry and her own very charming and subtle personality that pervades each and every imitation whether it be Frank Tinny, a lovely bit of Maud Allan's talent, Elsie Janis, Jane Cowl, Rose Stahl or her own very clever "lady on a tram car," which is each time so very funny. Frederick Bond and Miss Fremont Benton, in a sketch entitled, Handkerchief No. 15, tell of the unpleasant consequences of flirting with a blonde lady when you happen to be fat, forty and married. The Five Melody Maids are each able to play the piano in rousing style. Eunice Burnham and Charles Irwin amuse with their entertaining lot of nonsense, put forth in inimitable fashion. Irene Beresney remains with her "cymbal," as do also the Cromwells, Bogert and Nelson, together with the puzzling Olga Petrova.

PANTAGES: Bertee Beaumonte and Jack Arnold are refreshingly original and they meet with instant response and approval. Armstrong's Baby Dolls with Will Armstrong and Ethel Davis, are once again in evidence, with no lack of their former Lyceum laugh-producing material. The Makraranko Duo of Russian singers and dancers gorgeously costumed, display a novel and interesting dancing ability. Lee Barth tells stories, good, bad and indifferent. Jewell and Jordan whistle, and are appreciated. Friscary, the hatter, is an artistic juggler.

W. B. WARNER.

OAKLAND, July 2.—Orpheum—Manager Ebey has what he considers a fine bill. The big lights are Joe Jackson, European vagabond; Kathryn Osterman and Louis Simons, in A Persian Garden, and Percy Bronson and Winnie Baldwin. Others are Jones and Sylvester, singers; Miss Mike Bekin, violinist; Goyt Trio, man and dogs; Gordon Wildes, shadowgraphers; Matthews and Shayne. Pantages—Edwin Ford and his dancing girls is featured, as is the Heras family of acrobats. The rest of the bill is good. Ye Liberty Playhouse—Manager Harry Bishop has returned to the old plan, and Arizona is attract-

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ing big audiences. Broderick O'Farrell as the villain, is the hit of the show. Frank Underwood as Denton is clever, as usual. Mina Gleason, Bertha Creighton and George Webster are more than pleasing. Next week: The Rejuvenation of Aunt Mary. Columbia—Dillon and King are offering Razzle Dazzle. Idora Park—Girofle-Girofla gives Mindel Kingston a great chance to vocalize. George Ebner, Lawrence Barnes, Fred Snook and Bobby Fitzsimmons do nobly.

SAN BERNARDINO, July 1.—At the Opera House, Mrs. M. L. Kiplinger, mgr.—The Frank Cooley Stock Company in The Light That Failed is doing good business. On Thursday, 3, the bill will be changed to The Bachelor's Honeymoon. Auditorium features this week are the Colored Quartet and Wright Fessenbek, singers and dancers. The Temple continues to draw good crowds nightly with four reels of films.

J. E. RICH.

## Butler-Nelke Entertainment

The entertainment given by the pupils of the Butler-Nelke Dramatic School at Golden Gate Hall on the evening of June 25 was well attended by an enthusiastic audience. The opening number on the program was a clever little farce, Our Career, written by Edna Riese and in which she played the lead, assisted by her friends from a local society. Phyllis Dix was charming in a dance, The Spanish Waltz. She was followed by Hortense White, Mabel Airey, Margaret Goetting, Katherine Johnson, Hazel Larkin and Nellie Wachter in a dainty dance called The Blue Danube. Joseph McCauley, Anne Harn, Irene Cislow, Charles Bredlins, Joseph Neppert and Verna Airey did some good work in a comical sketch called, The Dressing Gown. Eugenie Guessford, assisted by Josephine Condon at the piano, gave a delightful monologue in a most interesting manner in which she showed marked ability. She can give cards and spades to many professionals. Then came the pretty dance, The Rainbow, by Phyllis Dix, Verna Airey, Vivian V. Edwards, Margaret Goetting, Ramona Zander, Eugenie Guessford with an interpolated song, I have lost my Bow, sung by Mabel Airey. The two-act play, Untangling Tony, in which Gladys Morgan, Earle Caldwell, Mabel Airey, Hilda Carvel, Virginia Scott, George W. Ryder, Margaret Goetting, Hortense White and Joseph McCauley took part, closed a most delightful evening.

Alfred Latell, the greatest of animal impersonators, is coming over the Pantages time and is a tremendous hit.



## Correspondence

NEW YORK, June 29.—The Academy of Music does not drop into stock performances as a summer diversion. Its industrious players are at work all the year. It was the third revival of *Alias Jimmy Valentine* which the company presented last week. Such vitality could belong only to a good play, and that is certainly the well earned reputation of this play of crook life. The actors appeared to advantage. They always do in such pieces. But it is the masterly use Paul Armstrong has made of the idea in O. Henry's story that makes *Alias Jimmy Valentine* so much superior to other plays of the same kind. \* \* \* *Evangeline*, Longfellow's poem in dramatic form will open the Park Theatre on September 29. Edna Goodrich will play the title role and there will be a supporting company of about twenty-five. Arthur Hopkins will make the production. \* \* \* *The Girl in the Taxi* delighted the road long and profitably. This play, which aroused discussion as to whether or not an unknown farce was better as a vehicle for music than one with which the public is familiar, was played last week by the members of the stock company at the Manhattan Opera House. The audience enjoyed every line of the farce. \* \* \* *Lady Constance* Stewart Richardson is dancing so gracefully and displaying such a lovely medium through which her art is made manifest that nobody in the audiences at the Victoria Roof Garden cares who her grandfather, or for that matter her grandmother, was. This was the last week of her appearance here. \* \* \* Two actors who were reminders of the days of *Buntz*—are they forgotten because just in ratio to the frenzy of its success does a play seem to drop out of the memory of the public?—descended to give vaudeville a lift last week. Sander-son Moffat, who was the first silent and undemonstrative Willum of the Scotch comedy, and Miss Nybloc, who played Teenie in the same piece, appeared in a sketch called *A Wee Bit of Married Life*. This may be one of the short sketches that the Moffats have been acting for so many years through England before *Buntz* Pulls the Strings suddenly made them famous. It was at the Union Square Theatre last year that *The Concealed Bed*, another of these Moffat plays, was revealed to the public. The little play need not have been Scotch, although without that character there would have been no chance to enjoy Miss Nybloc's delightful accent. She was a youthful and jealous wife who was peevish when her husband came home late for dinner on his birthday. When he refused to eat his oatmeal she did not know it was because the mischievous messenger had given her sawdust instead of the cereal. No more did she know that he stopped on the road to talk to the milliner's assistant because he was buying his wife a hat for his birthday present to her. So she raged and stormed at him, all without waking the least desire on the part of Willum to answer her back. She was sorry in the end, however. Miss Nybloc was vivacious and Mr. Moffat as wooden and phlegmatic as he alone can be. The wife, constantly complaining and yet declaring that she says never a word, is an

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FOURTH SEASON OF SUCCESS

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Tracy, Monday; Livermore, Tuesday; Lodi, Wednesday; Modesto, Thursday; Turlock, Friday; Oakdale, Saturday; Merced, Sunday.

effective character always in farce.

GAVIN D. HIGH

SAN DIEGO, June 26.—There is everything in San Diego this week but a dramatic show. At the Pantages Theatre Julie Ring is the headliner with an act. The Three Flying Fishers present a sensational aerial act. The Temple Quartette sings their way into the hearts of the lovers of music. Lollitt Bros., musical comedians, were forced to take several encores. Joe Carroll told a number of funny stories. Martine and Troise sang and danced in a neat, fascinating manner. Empress Theatre: Frank Stafford, and Company in a sketch, *The Hunter's Game*, won instant favor. Al Herman, study in black, kept the audience laughing. W. C. Hoffler, cycling clown, lived up to his reputation. Broughton and Turner, in music and comedy, went big. Moffat and LaReine Company in an electrical act were an interesting spectacle. Lillian Holms, contralto, was an added feature. Lyceum Theatre: Clyde Fitch's *Girls* was played to a big house. The company, while not containing any bright or featured stars, was an excellent one and presented this comedy in a truly able manner. Princess Theatre is being made an attraction in San Diego by the Alphin Fargo Musical Comedy Company. This week they are playing a musical melange, called *The Belle of Boston*.

FRESNO, June 24.—Madame Nazimova is seen as *Bella Donna*. Madame Nazimova gives to a complex woman a fascinating character. Plaza Airdome: *The Dancing Demons* is what Terry and Frank style themselves. They dance nicely. The Two Stuart Girls, wire walkers, perform daintily as well as skillfully. Mae Walsh, singer of popular songs, gets a great deal of applause. Colton and Darrow and Company in a comedy act called, *The Wise Guy* are very funny. Ross and Winslow in dancing and comedy had no trouble in getting along. Photo Theatre: James K. Hackett featured in *The Prisoner of Zenda*. The Empire Theatre building on J Street will be remodeled so as to permit the installation of 400 more seats. The work will start on July 1. The front of the house will be finished in marble and tiling. The work will cost about \$10,000.

SEATTLE, June 23.—Metropolitan: Tonight Frances Starr opened for the week in *The Case of Becky*. Fine audience and much enthusiasm. Seattle Theatre: This week Madame X is being given and Nana Bryant astounds people with her tragic power. Orpheum: Heading the new bill is Irene Franklin, assisted by Burt Green. Miss Franklin has a number of clever songs. Theodore Bendix Players are heard in solos, duets and other numbers. Other acts are Hal Davis and Inez Macauley, offering the sketch, *The Girl from Childs*; Fred Watson and Rena Santos, in songs and dances; Moran and Wiser, boomerang and hat throwing; Bob Harty and Miss McIntyre, the sugar plum girlie and the marshmallow boy; and the Carson Brothers, athletes. The Pantages: Eugenie Argiewicz, Polish

violinist is the headline attraction. With Miss Argiewicz is Stanislaus Bem, the cellist and F. A. Leon, pianist. They are known as the Olga Samaroff Trio. The extra added attraction brings Fred Ardath and a company of fourteen songbirds and dancers in a musical comedy tableau called *Hiram*. Other numbers on the program are Howard and Dolores, the fine entertainers; Roy Pearl, the singing blacksmith, and Lester Brothers, comedy acrobats. The Empress: The Cavaliers, with a company of eleven, headline the new bill. A variety of instruments, solos, duets and vocal numbers are introduced. Other acts are George E. Richards, supported by Edna Thoma and Roy Philips who present the sketch *Easy Money*; Mabel Douglass and Lacey Sampson in patter, songs and dances; The Savoy's have a dozen trick bull terriers; Lewis Golden and Harry West, dancers, and Walter Daniels offer *It Happened at Rehearsal*, a bit of stage life. Lulu Glaser will be seen soon over the Orpheum time.

VANCOUVER, June 23.—The Woman, the offering of the Lawrence Players at the Avenue Theatre this week bears the ear marks of a David Belasco production. Maude Leone does a wonderful bit of acting in the role of the telephone girl, Wanda Kelly. She is the main stem of the plot and carries the burden of the show on her shoulders with the ability of a star and a Broadway star at that. In the role the woman, Ethel Corey acquitted herself with honors. The role of Mark Robertson was ably taken by Del Lawrence. Edward Lawrence, Howard Russell and Erman Seavey in prominent parts did a great deal toward making the production a complete success. Imperial Theatre: Walter Cluxton playing the role of Peter Waverton in the Chambers comedy, is a very clever actor with a fund of magnetism. Pantages: One of the liveliest shows of the season is on the boards of the Pantages Theatre this week. The Bulgarian Princess, with Julia Gifford, better known as Mrs. Robert Fitzsimmons. Miss Gifford sings several favorite songs. The Newly Married Man, a comedy sketch, with Joseph E. Bernard and Miss Harrington, is a laughing hit. The Mars Duo, on slack wire, display a flash of cleverness and daring. Song and patter are the specialties offered by Sylvester and Vance. Madie de Long, the singing and dancing soubrette, stopped the show. The Burns and Kohl, comedy animal circus, is the headline act at the Columbia Theatre. The refined singing and talking act presented by Cuthbert and Dalberg was filled with good material. V. M. Frank, billed as Dare-devil Frank, in a roller skating act, proved to be a sensation. The Roth Rosso Company presented high-class singing, warbling and violin playing, all of which they did nicely. The Carmen Trio headed the show beginning Thursday afternoon, in a singing and instrumental act. The Souris, contortionists, filled in a gap on the bill with an unusual act. Cleverness was signified in the

act of Dave Wellington, burlesque singing and hat manipulator. La Chite, the singing violin girl, was one of the big hits. Globe: Motion picture of the work in the Panama Canal being shown. Raymond Hitchcock always been a favorite in Vancouver and he was greeted with a crowd house when he opened *The Red Widow*, at the Imperial.

SPOKANE, June 26.—The Spokane Circus captivated the city. Orpheum: Pat Rooney and Marion Be presenting a musical diversion called *At the News Stand*, top the bill. M. Orford has a large act. Her trained elephants are educated as well as wing. The remainder of the program consisted of Lambert; Harris Bola and Holtz; Ida O'Day; Thomas Jackson and Company; Carl and Lot Auditorium: The Lyman H. Hoy travel festival, consists of a series of motion pictures.

CARSON CITY, Nev., July 1.—New Grand, W. S. Ballard, and Arthur Loveland this week. Hoy always well patronized for pictures. A. H. M.

SAN DIEGO, July 1.—Spreckels Theatre—July 3, 4 and 5, the Mexican Dramatic Company and orchestra. Empress—Hal Stephens, presenting famous characters from famous plays; "Broomstick" Elliot character musical comedian; 4 Mody Monarchs and George E. Ree The Natal Trio; Vincent and Lori singing and talking entertainers Van Cleve-Denton and "Pete," couple of "funsters" and an unruly mule. Savoy—June 30, Moor-Mother Goose Girls, in a music fantasy; Leon de Walde, female impersonator; Browning and Lew in the New Recruit; Emil Hoch a Company, in *Love's Young Dream*; Griffith, the Trickster, and McPh and Hill, comedy bar expert Princess—July 1, Alphin Fargo Musical Comedy Company, in *Doin' Dooley*, Jimmie Kelly plays A Dooley, Ed. Allen is the partner. Lou Davis is the valet, and George Ford is seen as Mr. Trinkler; Hazel Marrien's song, Miss Libert assisted by the beauty chorus, is feature. Mirror—June 30, Swan La Platte, Swaine, musical ac Kane and Langley, comedy singing and dancing duo; Ruth Chandler character comedienne; Caesar and Caesar, in *The Bootblack*, and Hamilton and Dene, in *Down at the Farm*. Lyceum—July 1, Lyceum Stock in *The Crisis*. Julie Gray has an excellent role in which her work is seen to advantage. Ali Meyer, Ed. Clisbee, E. H. Dowe Frank Kelly, Verne Layton, Hetta Holle and Roy Von Fossen have good parts, and this production is up to the usual excellence of the Lyceum bills. Ottola Nesmit who has been playing with Easton companies the last season, is here on a short visit.

LARAMIE, Wyo., June 27.—Opera House—H. E. Root, and Freckles tonight to fair business very creditable performance.



## Correspondence

CHICAGO, June 28.—How Much is a Million? an American comedy in four acts, will receive its premier at the Fine Arts Theatre, Monday, June 30. It is the work of C. R. Hopkins, who has had considerable experience as an actor. The setting of the play is in Washington Square, New York, and chronicles the vicissitudes of an eccentric writer of fairy stories. He becomes acquainted with an heiress to a large fortune, and wins her hand in marriage. Before the nuptials have been celebrated, the bridegroom to be stipulates that each is to be financially independent of the other. However, as up to this time none of his books have been published, the stipulation is rather impractical. Unknown to him his wife has one of his books brought out at her own expense, and pretends to him it is bringing in large royalties. It transpires later that the husband suddenly becomes acquainted with the truth regarding the publication of his book, and the fictitious royalties. It dawns on him then that he is living entirely at his better half's expense, which so perturbs him that he leaves his home. Dame Fortune subsequently smiles upon him, and he acquires a comfortable fortune. In the meantime the wife loses her money, and the husband hurries home to his moneyless spouse. As he has the money now he effects another understanding, and henceforth peace and happiness reign among them. In the company besides the author are Mrs. Hopkins, Grace Griswold, Lionel Belmore, Robert Brandon and others. \* \* \* Blindness of Virtue, with Gleason's players, will occupy the stage of McVicker's Theatre for a limited engagement. Frank Sheridan and Edith Lyle will enact the leading roles. \* \* \* The following professionals have volunteered to present their specialties at the Auditorium tomorrow (Sunday) afternoon for the benefit of the actors' hospital, which will be erected soon at 2058 West Monroe street: Stella Mayhew, Billie Taylor, Gene Greene, Belle Baker, Saranoff, Silvio Hein, Christina Zabelle, Robert Hall, Hager and Sullivan; Joseph Santley, assisted by Ruth Randall and Ann Mooney; Grace Wilson, Le Petite Duo, Three Navaros, Burns and Fulton, Six Abdallahs, Bessie Kaplan and Six Hawaiians. \* \* \* Fritz Scheff is so well pleased with the revival of Mlle. Modiste at the Studebaker Theatre that she plans to continue playing the opera throughout next season. Notwithstanding the torridity of the atmosphere, which keeps pretty close to the nineties these days, business has been more than satisfactory. \* \* \* July 8 will mark the 125th performance of When Dreams Come True at the Garrick Theatre. Joe Santley's great popularity is increasing tremendously with the feminine portion of the population, a fact which constitutes quite an important asset to any theatrical enterprise. \* \* \* Henry B. Warner's The Ghost Breaker, is drawing capacity houses at the Cort, which augurs well for that interesting

comedy when it goes on tour next season. \* \* \* Oliver Morosco's Tik Tok Man of Oz, enters upon the sixth week of its summer season at the Cohan Grand Opera House tomorrow night. Joe Whitehead and Harry Kelly are now to be seen in the roles of Tik Tok and the Shaggy Man respectively, having succeeded James Morton and Frank Moore in the roles. \* \* \* Lincoln Beachey, who has retired from aviation because he wants to extend his stay upon earth to the latest practicable day, is one of the headliners at the Palace Music Hall this week. Mr. Beachey in an interesting account of some of his hair-breadth escapes from death while in the flying game, expects to enlighten his hearers regarding this dangerous business, sport, or whatever it may be called. Joseph Sheehan, assisted by Antoinette Le Brun and company, will appear in scenes from Il Trovatore and Cavalleria Rusticana. Bob Dailey and company will also present a comedy sketch. Others on the bill are Grace Edmond, prima donna soprano; Myckoff and Vanity, novelty dancers; Smith, Cook and Brandon, in comic dialogue; Kramer and Morton, in black face comedy; Meehan's novelties and LeRoy Wilson and Tom, acrobats. \* \* \* Great Northern Hippodrome will increase their offerings to their public, beginning this week. Hereafter there will be fourteen acts presented to patrons. Some of the best to be seen this week are: Reed's acrobatic bulldogs; Dr. Nixon's spirit paintings, Virginia Grant; My Lady Dainty, a lady singer; Fields and Allen, comedians; Guerro and Carmen, instrumentalists; Jack Winkler trio of sensational acrobats; Harry Bestry, comedian; the Castallions, acrobats, and the Patterson troupe of five young women who do a sensational aerial act. \* \* \* Colonial Theatre will offer this week Marriott Twins and company; Bandy Twist Duo; Joseph Remington and company in comedy sketch, The Millinery Salesman; Russian Balalaika (ten people) musical sketch; Hamanda Japs, comedy novelty; Melbourne McDowell comes Thursday and presents The Sheriff; Carl Randall, comedian; Robinson, Brown and Carbonette, the three cavaliers; Joe Mole and Brother, cycling comiques; Mack Dugal and company, scenic production. \* \* \* At the Imperial this week T. C. Gleason will present The Master of the House. \* \* \* The Havoc, with Rodney Ranous and Marie Nelson, will be seen at the Victoria Theatre. \* \* \* Lulu Glaser will be the luminary at the Majestic this week; others billed to appear are Laddie Cliff, the boy comedian from old Albion, will be heard in a repertoire of songs; Tudor Cameron and Johnny O'Connor will appear in their original setch, Hired and Fired; The Six Brown Brothers, comedy musicians, play on a dozen different instruments; General Pisano, said to be the most famous sharpshooter of Italy, will give exhibitions of his skill at target practice. \* \* \* The Great Raymond has been engaged by the White City to amuse summer audiences by his clever legerdemain. He will occupy

one of the stages in the theatre building. \* \* \* July 4 will usher in grand and gala fireworks at all the outdoor resorts; set pieces of extraordinary splendor will be shown in Forest Park, Comiskey Park and Riverview. \* \* \* Eddie Foy, accompanied by Mrs. Foy and their retinue of little Foy's, is in our midst reminiscing of the old days in the heyday of the Chicago Opera House, where Pere Eddie cavorted with youthful abandon and blithesome gayety. Few actors have had the following in this big virile town that Eddie Foy had in those years when he in his genius for clowning and hoarse singing was the reigning favorite among the acting tribe in this Middle Western section. Foy, who was born on the West Side, and therefore, a Chicago product, has traveled much and far since the old days, but we daresay that in all his wanderings he has seldom, if ever, received the testimonials of appreciation and approval which were tendered him night after night, week after week, and month after month in the theatrical landmark, which will soon pass from the ken of the actor and the playgoing public. \* \* \* Buffalo Bill and Pawnee Bill opened their big Wild West and Far East exhibition at Thirty-seventh and Wentworth avenue this afternoon. The show will remain at this location for four days, and will then move over to the West Side, later going to the North Side.

OWEN B. MILLER.

FRESNO, July 1.—Barton Opera House—Nazimova in Bella Donna, June 29, to good house. July 12, Blanche Bates, in The Witness for the Defense. Plaza—Gilbert and Brannish, comedy musical act; Three Acrobats, tumblers; Brooks and Lorello, acrobatic comedy; Walter LeMar, America's nightingale; Foster and Foster, piano singing and comedy. Barton—Coming, Everywoman.

SACRAMENTO, July 1.—Clunie—July 7, Blanche Bates, The Witness for the Defense. Grand—July 1, Redmond Players and the Honey Girls in Forty-five Minutes from Broadway are scoring a success. Paul Harvey is a great Kid Burns and Beth Taylor a delightful Mary. Chauncey Southern plays Tom Bennett; Hugh Metcalf, the butler; Jack Frazer, Cronin; Bert Chapman, Blake; Leslie Virden plays Mrs. Dean, and Marie Connolly her daughter. They all give an excellent performance and with the singing and dancing girls make an enjoyable evening. Empress—July 1, Fun in a Boarding House; Adelpia, magician; Bowman Bros., The Blue Grass Boys, blackface comedians; Alvin and Kenney, comedy aerialists; Julia Rooney, singing and dancing comedienne, and Archer and Belford, in A Janitor's Troubles. Oak Park Amusement Grounds—July 1, Royal Hawaiian Singers and Le Fort's Band in concert. JOHN WATT.

SAN JOSE, July 1.—Victory—June 29, Sebastian Merrill and His Yip Yaps, sensational comedy act; Joseph Callahan, Pages from Life's History; Billy Boyd, character comedienne; Carter, Taylor and Company, in the comedy sketch, At

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Camp Rest. Coming, July 7 and 8, Everywoman. Theatre Jose—June 29, Huntress and Company, character impersonator and classic dancer; De Voe and Dayton, comedy singers, eccentric dancers and talkers; Bainty and Charlotte, high class violinists; Lorraine, ventriloquist.

## Wilbur Still Drawing Business

In Lodi recently, Dick Wilbur was playing Old Heidelberg with the Chatauqua against him. Thinking that he was going to get hit hard, Dick plastered his auto with big signs announcing his arrival in town and paraded through the streets with a noise. It was a new form of ballyhoing, and as a result there were about half a house full of Germans at the evening performance that had not been in a theatre in years. They didn't even know what the seat check was for. In Oakdale Saturday night a lot of people left town to attend a celebration in Stockton and Modesto, and yet Dick had to borrow chairs from an undertaking establishment across from the theatre to accommodate the people who flocked to his show. The Napoleon of the foothills is certainly popular in the valley.

## Actress Warning Of Coming Evils

NEW YORK, June 28.—Arriving on the Cunarder Mauretania, yesterday, was Gail Kane, the actress, who returned from a tour abroad to warn Anthony Comstock of the moral destroying creation of Paris sartorial art which is due to arrive here in about a month, according to fashion forecasters. This "mauvais garment," as she called it, is known to the wicked who affect it as the "chemise expose," and, compared with it, the peek-aboo skirt-waist is a thing of modesty and refinement. Miss Kane also brings us a warning of a dance that has set Paris crazy, which is expected to reach these shores about the time the chemise strikes quarantine. Unfortunately she couldn't pronounce the French for it, so New York must remain temporarily unlightened.

Mr. Hoogs will soon strike the Coast, ahead of the wonderful Quo Vadis pictures which come to the Columbia Theatre for three weeks.



## THE SAN FRANCISCO Dramatic Review

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### Jane Lambé

The very attractive picture on our front page today is a splendid likeness of the handsome character woman of the Dick Wilbur Company, who is one of the decided favorites of the organization. Miss Lambé takes naturally to character roles, especially those that have a vein of comedy in them.

### Anglo-American Players Hit Hard Times

The dream of the conquest of the Orient by the Anglo-American Players, under the management of Arthur Fox, and featuring Victor Gillard and May Roberts, is having its finish these days. Up to the time the company played through China, they did a fairly good business, but as soon as they struck Manila the frost began. Their business there was an absolute fizzle. Two of the company, Gene Yarborough and Charles Stokes, got home on the Nile last Monday, and the others are coming by another boat, the Montague, to Seattle, and should get in by next week. There was a good chance of doing business had the company been properly organized, but the company was in no way representative of our American talent, or youth, or beauty. As it is, the actors had a good long vacation, saw a fine lot of the earth they probably would never have seen otherwise, and all quit Manila minus any salary, or what is practically any salary, for the entire tour.

### Ziegfeld In A Mix Up

NEW YORK, June 29.—Despite the out-of-doors lure today, Florence Ziegfeld, manager and divorced husband of Anna Held, remained secluded in his apartments in the Hotel Ansonia. He was tenderly nursing certain painful injuries to his left eye and right jaw. According to Ziegfeld, he sustained these injuries late Saturday night at the hands of Frederick Gresheimer, husband of Lillian Lorraine. For several seasons Miss Lorraine was in Ziegfeld's company, and was known to stand high in his favor. "Yes, it is perfectly true that I have been assaulted by Freddy Gresheimer," said Ziegfeld to a reporter today. "I do not know why he attacked me. It happened this way: After the close of the evening performance at the New Amsterdam Theatre I went to Louis Martin's restaurant. I had a friend with me—a man—and as we were about to enter the restaurant I caught sight of Miss Lorraine. She was in a cab in front of Martin's. We are old friends, you know, and in a most natural and proper way she nodded

## Harry Bishop, After an Elaborate Trial, Has Decided That Dramatic Stock Will Have to go Along in the Good Old Way

Beginning last Monday, Manager Harry Bishop, of Ye Liberty Playhouse in Oakland, returned to the old fashioned custom of presenting in stock one bill a week, with the usual matinees. And with this restoration there passes a dream of establishing a new order of things that had the actors shivering in their boots, for had the new plan worked out it would have been in all probability nothing less than two shows a day for all our stock houses, whereas now the rule is only two matinees a week in addition to the night performances. Mr. Bishop, it will be recalled, conceived the idea of adopting the plan of utilizing two stock companies, and giving two shows at night with a regular matinee each afternoon. This was to be given for the prices of twenty-five and fifty cents, in order to compete with the vaudeville houses. But in order to do this it was necessary to start the first evening show at 7:00 o'clock, while at 9:45 the second show would go on. The first week the novelty of the scheme drew well, but after that the idea didn't draw worth a cent, and to stimulate trade Mr. Bishop offered two night shows for the one admission of twenty-five cents, but still the crowds did not come. They were offered two much for their money and could not appreciate it. So

and beckoned to me. Of course, I joined her at once and stood chatting with the lady through the open window of her cab. Then, 'biff, bim!' something struck me on the head and down I went. The thing that hit me was a cane in the hands of this man Gresheimer. He came up behind me and swung on me with all his strength. After he hit me, Gresheimer jumped into the cab and drove off. There was no chance for me to get at him." Eye wit-

nesses of the affair give a somewhat different version of it. They say that Ziegfeld and Miss Lorraine emerged together and rapidly from the rear door of Martin's, which opens on Seventh avenue. Close upon their heels came a wildly-excited man brandishing a heavy walking stick. Confronting Ziegfeld he shouted: "Say, you know that this woman is my wife!" Then, crash! Down came the walking stick on Ziegfeld's head.

after a four weeks trial, the old order of things has been restored, and as if to show their satisfaction and appreciation of the very wonderful shows and productions which Oakland has been enjoying, the former patrons of Ye Liberty turned out en masse all week. This experience of Mr. Bishop has called attention to a state of affairs which we have discussed for many years, viz., the theatregoers of this State are and have been for years getting too much for their money and have grown super-critical and have lost the enthusiasm that is necessary in a theatrical community for the best results. Our managers have lavished everything on productions, have imported stars to the detriment of the stock company's drawing powers, and have been content to be imposed upon in the way of royalty, paying in most cases fully twenty-five per cent more than New York or Eastern stocks are called upon to pay. The strength of a stock company is in the appearance and personal qualities of its members, the publicity methods used and, of course, in great degree, the selection of plays. After all is said and done, the acting ability of the actors is absolutely subordinate to these. Personal popularity will carry mediocrity a long way on the road to success.

### Waldron Divorce

A suit for a separation was started in the Supreme Court, in New York City, June 10, by Mrs. Alice M. Waldron against her actor husband Charles D. Waldron. It was learned that there is a statement in the complaint that the actor is in receipt of a salary of \$300 a week. The plaintiff asked for alimony. This suit is the aftermath of Waldron's infatuation for a young actress. During Waldron's recent engagement at the Alcazar, Mrs. Waldron confided to friends that she would probably be compelled to sue for a separation as things were rapidly going from bad to worse in the Waldron family. Mrs. Waldron is a tall, handsome Australian woman, whom Waldron married during an engagement in the Antipodes. They have a daughter about six years old.

## Alcazar Theatre

O'FARRELL ST., NEAR POWELL  
Phone Kearny 2

Monday evening, July 7, and throughout the week, the Alcazar Players in Leo Ditrichstein's Finniest Farce Comedy

## Are You A Mason?

Producing Sixty Laughs an Hour

Prices—Night, 25c. to \$1; Mat., 25c. to 50c.  
Matinees: Thursday, Saturday, Sunday

Week of July 14—Return of Bossie Barriscale, Forrest Stanley and Howard Hickman

## Pantages

Unequaled Vaudeville

MARKET STREET, OPPOSITE MASO

Week Commencing July 6

CORA YOUNGBLOOD CORSON SEXTETT

ADAIR and HICKEY

in Songs and Dances

MYRTLE VANE and COMPANY

in An Obliging Wife

HENRY FISHER and COMPANY

Two Bicycle Experts

THOSE FOUR KIDS

School Act

GRACIA NARDINI

Piano Accordionist

## Empress Theatre

Sid Gradman, Mgr., Frank H. Donnellan  
Publicity Manager

Direction Sullivan & Considine

Market St., Bet. Fifth and Sixth

Week of July 6

THE ACME OF VAUDEVILLE PERFECTION

HUGH HERBERT, supported by Margie Williams and Thomas Evert present The Son of Solomon; CRAIG and DAVIS, Models De Luxe, offer a series of beautiful studies; MAE DOLLY and CHARLIE MACK, skilled instrumentalists; GILMORE and LA TOUR, songs and impersonation; ELLICOTT and WEST, dancing boys; FRANK FARNUM, Coloratura Soprano assisted by Harry Simpson; BOB WILTON and TOM MERRICK, comedy horizontal bar gymnasts; ESSANCESCOPE, late Motion Pictures.

## Columbia THEATRE

THE LEADING PLAYHOUSE

GOTTLOB, MARX & CO., Managers  
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Commencing Sunday night, July 6, first time here, the Kinemacolor Company of America presents

### KINEMACOLOR PICTURES

Animated Photography in Natural Colors  
Secured by the Sun's Rays Only  
Program including:

THE MAKING OF THE PANAMA CANAL,  
ACTUAL SCENES OF THE BALKAN WAR,  
JAPANESE WAR MANEUVERS, THE  
UNITED STATES NAVY, U. S. BATTLE-  
SHIPS AT PRACTICE.

Two hours program. Interesting "Travel Talk"

Matinee Monday and Daily Thereafter  
Prices Evening, 25c, 35c, and 50c. Matinees 25 cents.

## Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in America

Week Beginning This Sunday Afternoon  
Matinee Every Day

ANOTHER WONDERFUL NEW BILL  
CLARK and BERGMAN in Jesse L. Lasky's  
new tabloid musical play, The Trained Nurses;  
PROFESSOR OTA GYGI, violinist to the King of Spain; THE LE GROHS; WALTER DE LEON and "MUGGINS" DAVIES;  
CECILE HERESFORD, English comedienne;  
THE LONDON PALACE GIRLS; MISS NORTON and PAUL NICHOLSON; ORPHEUM MOTION PICTURES, showing current events. Special added feature, WILFORD MACK, MARJORIE RAMBEAU and FELLOW PLAYERS offering Kick In.

Evening prices: 10c, 25c, 50c, 75c. Box Seats, \$1.00. Matinee prices (except Sundays and Holidays): 10c, 25c, 50c.

PHONES: DOUGLAS 70; HOME C1570

## CORT

LEADING THEATRE

Ellis and Market Sts.

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Last time tonight Everywoman  
Commencing Sunday Night, July 6, two weeks. Best seats \$1.50 at Wel., Fri., and Sat. Matinees. First New York Winter Garden Show to invade the West.

## The Passing Show of 1912

Original, Unaltered New York Cast  
Tixie Friganza, Charles J. Ross (of Ross and Fenton), Adelaide and J. J. Hughes, Howard and Howard, Texas Guinan, Clarence Harvey, Louise Brunell, Moon and Morris, Ernest Hare and Frederick Roland.

Nights, 50c to \$2.00. Wednesday and Saturday Matinees, 25c to \$1.50.

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## Columbia Theatre

The final week of Blanche Bates' engagement at the Columbia will conclude with tonight's performance. The Witness for the Defense is interesting and enthralling from the rise to the fall of the curtain. Miss Bates makes the character of Stella Ballantyne sympathetic and appealing and she has the support of a company of exceptional strength. Frank Kemble Cooper gives a most impressive performance of a hard and exacting role. The juvenile lead is entrusted to Frank Elliott. Mr. Elliott is handsome, magnetic and convincing. A word of praise is due Frederick Powell as the portly and dignified majordomo. The entire company is one of acting strength.

## Cort Theatre

This is the last week of Everywoman at the Cort Theatre. Everywoman has inspired sermons by many of the local ministers and has been the subject of numerous club discussions. There is no gainsaying the fact that Colonel Savage's wonderful show has attracted unusual attention and has greatly pleased all who have seen it. The Passing Show of 1912, which opens a two weeks' engagement next Sunday night, will be the first of the Winter Garden Shows to invade the West. The cast includes Trizie Friganza, Charles J. Ross, Adelaide and J. J. Hughes, Howard and Howard, Texas Guinan, Clarence Harvey, Louise Brunnell, Moon and Morris, Ernest Hare and Albert Howson.

## Alcazar Theatre

The opinion that Mr. Dittrichstein is the finest light comedian on the American stage today, which was expressed by this paper on the occasion of his first visit to San Francisco some months ago, has become a conviction after following his art through the successive plays of his present, all-too-short engagement. His command of humor, his quick delicacy of touch, his intellectual insight recall the elder Coquelin of French fame, but in his wholesome magnetism and his ability to shape foreign elements to suit American needs, he is like no one but himself. In this week's offering, Before and After, a French farce adapted and expurgated by himself, his fine technique is as conspicuous as ever, but the swift moving tangle of incidents that go to make up the farce leave no opportunity for those April changes of mood that distinguish his work in The Concert and test his finished power. Gay and spontaneous as is his Doctor Page, it is chiefly interesting in the emphasis it lays on the fact that he has completely outgrown farce with its exaggerations and can find adequate space for his growing skill only in the realms of pure comedy, comedy like that in The Concert which allows his artistic ability free play in interpreting the truth of life. Nevertheless, Before and After is a screaming farce, affecting the audience with the same uproarious mirth that is dispensed by its own funny powders which is as much a tribute

to the clever supporting company as to the play itself. Among the Alcazar players this week, Burt Wesner earns first place with his distinguished characterization of the fiery Colonel Lavivetti, though Bennison runs him a close second as Jim Jeffreys, the backwoodsman, whose lusty soul is in tune with the voice of nature. Kernan Cripps shines, too, playing Doctor Latham with a breezy straightforwardness that is refreshingly promising, and Lee Millar and Roy Clements do their usual good work; but though Edmond Lowe struggles hard, he is rather handicapped by his part. The between seasons for the regular stock company have brought forward Anne Livingston and Dora May Howe, who make good in small parts; Ethyl McFarland, whose intelligence is reinforced by an unusual supply of good looks, and Alice Patek, who gives a very creditable Odette de Vere. Madge West is the bright particular star among this week's women, her Mrs. Page showing splendid poise, her emphasis on the contrast between that lady and Odette being especially interesting. As the resourceful Cora May, Cora Witherspoon manages to get her points over but after seeing her comedy in the inimitable Miss Merk, nothing less is entirely satisfactory though she can't help being an artist in whatever she attempts. Taking it altogether, the whole production is so exceptionally well done in every way that anyone looking for a thoroughly enjoyable entertainment cannot fail to find it in Before and After.

## Savoy Theatre

Mr. and Mrs. E. H. Kemp, with their motion pictures and colored stereopticon slides of the Panama Canal, began a week's engagement Monday night. Mrs. Kemp makes the pictures additionally interesting by a charming talk explanatory of the entire scheme. The theatre will run pictures all summer.

## The Tivoli

Iolanthe is holding forth to pleased audiences. The whimsical humor of W. S. Gilbert is seen at its best in this story of fairies and mortals, and the charming music of Sir Arthur Sullivan makes an exceptional accompaniment to the conceit. Henry Santrey sings and acts the role of Strephon capitally. Sarah Edwards' contralto is heard to great advantage, and Hon Bergere gives a good performance of the title role of Iolanthe. Teddy Webb carries off the comedy honors of the piece with his highly legal Lord Chancellor. Next Monday evening Princess Chic, the Julian Edwards opera comique in three acts, will be presented on an elaborate scale.

JOHN A. BUTLER has been held over to play the part of the young fellow who masquerades as a girl in Are You a Mason? at the Alcazar next week.

MRS. SYDNEY DREW, the daughter of McKee Rankin, will arrive in San Francisco sometime within a couple of weeks and will spend the summer in California.

LEN BEHYMER, the impressario of Los Angeles, was in town for a few days last week.

## Personal Mention

JEAN MALLORY writes from Tacoma that she will be in San Francisco about August 1.

NELL STEWART, who has been playing leads with Dick Wilbur, will close on July 6.

MAUDE ADAMS will close her present tour in Peter Pan at Clinton, Ia., on July 12.

TOMMY LEARY will once more be a member of the Tivoli company, opening Monday.

THE REPORT of the death of Marjory Dalton in the East, turns out, we are happy to say, to have been untrue.

MILLARD MACK and Marjorie Rambeau will open in stock in Salt Lake City at the Utah Theatre on August 11 for 25 weeks.

CAROLINE LEONARD (Mrs. John L. Kearney) has succeeded Del Estes as soubrette with the Affiliated Amusement Company's tabloid company.

CHARLEY THELL, a clever son of a clever father who before his death was one of our most popular managers, is in town almost ready to spring a big thing.

BLANCHE DOUGLAS, who has been with Henry W. Savage the past two years in Excuse Me, arrived in town last Saturday and will visit her relatives here all summer.

MARTA GOLDEN and Mindell Kingston were hostesses at a delightful tea in Oakland last week at which some hundred well-known society and professional people were beautifully entertained.

ELEANOR BLEVENS, whose work with the Bishop Company in Oakland the past few weeks has been of a most promising nature, will open with the Essanay Film Company at Niles next Monday.

McKEE RANKIN spent the last part of last week in Los Angeles and while there took in The Yellow Jacket at the Morosco Theatre. The Chinese play in the estimation of Mr. Rankin is one of the most delightful plays unearthed by the Morosco acumen.

FORREST STANLEY, whom it will be remembered made a substantial success at the Alcazar last summer in leads, will be the leading man during the Bessie Barriscale season, commencing a week after next. In the opinion of many, Mr. Standly is the best leading man the Alcazar has had in years.

JOHN McKEE, stage manager of the Everywoman Company, played Nobody Sunday and Monday nights at the Cort Theatre, and his performance left nothing to be desired. Hardly anyone in the audience missed the presence of H. Cooper-Cliffe, who was out of the cast because of a sore throat.

LOUIS BENNISON will leave for the East in a couple of weeks to begin rehearsals for his part in Damaged Goods.

LOUIS VON WIETHOFF, after a successful three years' engagement with Walter Sanford at the Empress Theatre, Vancouver, has been engaged by Del Lawrence, opening again at the Empress with the Lawrence-Sandusky Company, July 14th. The house is being entirely remodeled and redecorated and refitted, and when finished will be one of the finest and best equipped theatres housing a stock company on the Coast.

JOHN HOGARTY, who has been managing the tour of Chauncey Olcott, will arrive in Oakland next week to resume the interrupted nooneymoon with his wife, Maribel Seymour.

BLANCHE BATES and her company gave a performance of The Witness for the Defense at Sault Ste. Marie, Mich., recently in their ordinary street clothes. The railroad company failed to get their baggage car placed for unpacking in time and the wardrobe trunks didn't reach the theatre until the performance was nearly over.

EDITH BRADFORD MEAKINS was granted an interlocutory decree of divorce from her husband, Charles J. Meakins, the Merry Widow star, by Judge Tompkins at Newbury, N. Y. Meakins was charged with misconduct and infidelity. There is one child, a daughter, living with Mrs. Meakins.

NAT GOODWIN filed a cross-complaint with the County Clerk last Saturday in the suit for \$439 brought against him by Moses Fischer. Some weeks ago Fischer complained that the sum named was due him because of money borrowed. Now Goodwin declares that he owes nothing, but that on the other hand, \$275 is owing him.

GEORGE MARION, the actor who four years ago shot and killed his common-law wife in Wilkesbarre, is dying in the Eastern Penitentiary in Philadelphia. At the time of the murder the case attracted attention because of the resemblance the case bore to that of James R. Gentry, who killed Madge Yorke, and every effort was made to save Marion from the gallows.

HARRY DUFFIELD, after an absence of nine years, has been in San Francisco the past week the recipient of many attentions from life-long friends. For the past thirteen years Mr. Duffield has been a member of the Oliver Morosco forces in Los Angeles, where he is tremendously popular. On September 10, he will celebrate the fifty-first anniversary of his appearance on the stage.

GENEVIEVE BLINN is spending the summer at Summer Home Park, Sonoma County. This clever and handsome young leading woman is being urged to return to the East, where she is a great favorite, by several leading managers, but she would prefer greatly to play next season on the Coast.

OLIVER J. ECKHARDT is attending the Elks' convention at Rochester, N. Y. this week.

## The Pantages

Next week's bill at the Pantages comprises a number of entertaining acts with The Girls From the Golden West, a staged musical offering, as the star attraction. Programmed as "the sweetest girls in vaudeville," the Misses Adair and Hickey are expected to score a big success with their "ragging" specialty. Myrtle Vane, one of the best known stock actresses in the West, will make her entry into vaudeville with a comedy playlet, An Obliging Wife. Other features will be the Cora Youngblood Carson Sextet, Henry Fisher and company, bicycle riders; Those Four Kids, a school act, and Gracia Nardini, piano accordionist.



## Columbia Theatre

Thanks to the remarkable invention of Kinemacolor, or motion photography in natural colors, it is now possible for one to sit in a cozy seat in a theatre in any part of the world and see vividly portrayed in motion and color, events that have happened thousands of miles away. It has been vouchsafed to only a few to see perhaps the mighty work of the building of the Panama Canal or scenes in the Balkan War or perhaps a glimpse of the army of Japan in maneuvers. But the Kinemacolor process has recorded all these remarkable events, not in the monotonous "black and white," but glowing with natural colors, actually photographed and recorded by the sun's rays only. A special and entirely exclusive presentation of Kinemacolor has been arranged for by the management of the Columbia Theatre and patrons will have the unique opportunity of seeing "The Building of the Panama Canal"; "Actual Scenes of the Balkan War"; "Japan's Army in Maneuvers," and "The United States Navy"; and also the "U. S. Battleships at Practice," which forms the Kinemacolor program to be presented exclusively for a limited season at the Columbia, commencing Sunday night, July 6, with daily matinees thereafter. During the engagement of the Kinemacolor pictures at the Columbia Theatre, the evening prices will be 25c, 35c and 50c. Matinees will be at 25c.

## Cort Theatre

From the Winter Garden, New York, comes "The Passing Show of 1912," the production which broke all records for attendance at this famous place of entertainment, and repeated the triumph in Chicago, Boston and Philadelphia. The local engagement begins Sunday night, July 6. "The Passing Show of 1912" is one of those spectacular affairs which challenge description. There are seven scenes and the musical numbers follow one another with remarkable dispatch. Ned Wayburn was the producer and it is agreed that he has never done more excellent work in the way of arranging novel numbers. Bits from nearly every important drama and musical play of the past season are joined together in the plot. The entire performance is remarkable for the great number of lively dancing numbers, spectacular dances, and what not. Charles J. Ross, Trixie Friganza; Adelaide, dancer; J. J. Hughes, dancer; Clarence Harvey, Texas Guinan, Howard and Howard, Moon and Morris, and a chorus of eighty are included in this organization.

## Alcazar Theatre

Hardly anything funnier was ever written for the stage than *Are You a Mason?* which is to be the Alcazar's offering next Monday night and throughout the week. This will be the Alcazar's eleventh revival of *Are You a Mason?* and its presentation has invariably been a profitable venture. It packed the first Alcazar to the doors the night before that memorable morning of April 18, 1906, and it did the

same thing twice in the Sutter Street house. To most folk who keep in touch with the theatre a recountal of the plot of *Are You a Mason?* might savor of superfluity, but it may not be amiss to refresh your memory by mentioning that all the action is evolved by Frank Perry, a young lawyer, and his father-in-law, Amos Bloodgood, from the country, endeavoring to explain their keeping of late hours by informing their respective helpmates that lodge work in the F. A. M. occupied them until midnight, while the truth is that they never were admitted to the ancient order and know nothing whatever of its secret doings and signals. To maintain their false pretense through three acts they are forced to employ expedients that are at once desperate and absurd, and how they manage to extricate themselves from the maze of complications without exposing their chicanery is one of the most ingenious climaxes ever conceived. All the Alcazar favorites and several specially engaged players will be in the cast.

## The Orpheum

The Orpheum announces six entirely new acts for next week. Quite the most charming of Jessie L. Lasky's productions is said to be his newest musical play *The Trained Nurses*, featuring Clark and Bergman. Willard Mack and Marjorie Rambeau supported by a clever little company will present a one-act play of sustained interest written by Mr. Willard and entitled *Kick In*. The act may be briefly summed up as one of the greatest successes of the present vaudeville season. Professor Ota Gygi, violin virtuoso. The Four Le Grohas, three men and one woman, will contribute a melange of contortion, acrobatic and risley feats. Walter De Leon and "Muggins" Davies will introduce a clever line of original songs, dances and dialogue. Their act is brimful of character, ability and comedy, and their "proposal song" is a miniature musical comedy in itself. Cecile Beresford, popular in London both in musical comedy and vaudeville who has recently come to this country, will make her first appearance here. She will sing character, eccentric and popular songs to her own piano accompaniment. Miss Beresford has been very successful in the theatres of the Orpheum Circuit in which she has already appeared and has been highly praised by the critics for her originality, humor, refinement and versatility. The only holdovers will be Miss Norton and Paul Nicholson and The London Palace Girls.

## The Empress

The son of Solomon, presented by Hugh Herbert and a capable company included in which are Margot Williams and Thomas Everet, is a delightful playlet from the pen of Aaron Hoffman and will be the headline attraction Sunday. The Models De Luxe will be the added feature. Several of the most perfectly formed women, chosen by an artist well known for his ability, will furnish the figures of the various pictures shown. Mae Dolly and Charles Mack, violiniste and guitar player, will give a charming musical treat. Wilton and Merrick are comedy gymnasts who excite merriment with their droll antics on the

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trampolin and horizontal bars. Something different in the dancing line will be presented by Elliott and West, The Dancing Clowns. Gilmore and La Tour, possessing good voices, will offer a series of character impersonations. Mrs. Frank Farnum, a coloratura soprano, assisted by Harry Simpson at the piano, will render a pleasing repertoire of ballads.

## Personal Mention

ARTHUR WARDE is the general press representative of the Quo Vadis pictures which are having such a phenomenal run over the United States.

LEE WILLARD is beginning to throw out his chest. He isn't quite certain as to whether it will be a boy or girl, and he doesn't care. The stork has been reported as on the way.

W. H. WRIGHT, one of the best known and most resourceful of New York showmen, is handling the Western tour of *Everywoman*. Fred Meek, another big gun, is in charge back with the company.

BRANDON TYNAN and Dick Ferris have come to the parting of the ways at Salt Lake and Bob McKim will be the new leading man. Florence Stone leaves this week with manager-husband for their Los Angeles home.

MARIAN DUNN, well known in the Northwest as a clever character woman, has been for the past year a member of the Fred Niblo Company in Australia, appearing in *Get Rich Quick Wallingford* and *The Fortune Hunter*.

JOHN CORT will place Zella Covington and Jules Simonson's comedy, *The Elixir of Youth*, in rehearsal next week in New York. The play will have its production at the Cort Theatre, Chicago, on August 3rd, with Frank Bacon in the principal part.

T. L. HINRICHS, a veteran San Francisco musician and the father of four sons who attained prominence in music, died suddenly last week at breakfast at his home, 2339 Buena Vista Avenue, Alameda. August Hinrichs was leader of the old Baldwin Theatre Orchestra until the fire, which destroyed the playhouse. In this fire the orchestra leader's priceless violin was buried in the ruins, but was recovered from the half-burned debris and the forty pieces into which it was crushed were pieced together. Gustave Hinrichs, a son, was for years leader of the old Tivoli orchestra. He went from San Francisco to New York to the Metropolitan Grand Opera orchestra, and later succeeded the late Edward McDowell in the chair of music at Columbia University. After leaving the university Gustave Hinrichs went with Henry W. Savage, and has been traveling musical conductor for Savage spectacles since. He was on the Coast recently with the Ben Hur company.

THE REPORTED DEATH of Marjory Dalton in the East turns out to be a canard.

OLIVER MOROSCO has engaged Henry Stanford for the part of Jerry in the road company of *Peg o' My Heart*, which will go on tour in September. Laurette Taylor and the original *Peg o' My Heart* company will remain at the Cort Theatre, New York, indefinitely.

JOSEPHINE COHAN and her husband, Fred Niblo, went to Australia more than a year ago under a six months' contract with the J. C. Williamson Company, Ltd. This having been extended to two years, Miss Cohan will visit her father and mother, Mr. and Jerry J. Cohan, at Sunnycroft, Monroe, Orange County, New York, during July and August, and in September will return to Australia in time to appear with her husband at Her Majesty's Theatre, Sydney, in Geo. M. Cohan's comedy, *Broadway Jones*, the Australian and New Zealand rights of which have been leased by the Williamson Producing Syndicate of the Antipodes.

JANE COWL, who is in London, attended a performance of *Within the Law* at the Haymarket Theatre on Tuesday evening, and something unusual took place in the way of an unexpected reception at the end of the second act. Sir Herbert Tree, who is producing the play and also plays Joe Garson, called the audience's attention during his curtain speech to the original Mary Turner who occupied a box. An enthusiastic demonstration followed which was finally stopped by Sir Herbert Tree, who remarked that he had another surprise for them. He announced that Miss Cowl's guest was Margaret Wycherly, wife of Bayard Veiller, the author of the play. Miss Cowl has promised to appear in one performance in London before returning to New York.

MME. LILLIAN NORDICA, who arrived in this city a day or two ago, sailed Wednesday of last week on the Sierra for a prolonged concert tour. The famous song bird will make her first stop at Honolulu, where she will remain two weeks, then sailing on the Ventura for Sydney. After completing her engagement in Sydney, Mme. Nordica will sing in Manila, Japan, China, India, Egypt and will go from there to London. Meantime, she has been engaged for some special work with the Chicago Grand Opera Company, which will intervene before finishing the world's tour of concerts. Mme. Nordica's company includes Paul Dufault, the tenor who was formerly in Australia with Eleanora de Cisneros; Franklin Holding, the violinist, and Romaine Simmons, pianist and accompanist to Mme. Nordica. A large number of well-known people of this city were at hand to bid Mme. Nordica bon voyage.





Myers Foto.

### Executive Committee of the Coast Defender's Club

Last week these columns contained a report of the meetings of the Coast Defenders' Club at the official meeting pole in front of Pantages Theatre. This week we picture the mem-

bers of the executive committee who have elected Sid Grauman to the position of president emeritus. Reading from left to right, top row—Phil Mack, Guy Wardell, Eddie Badger, Jim Magrath, Dick Mack, Ed Dale and Charley Oro. Bottom row, left to right—Harry Bernard, Sid Grauman and Jim Rowe. John Delmore is the only one missing.

### Kinemacolor Pictures Coming

More than four miles of film comprise the superb program of the Kinemacolor animated pictures in natural colors, and more than three hundred thousand individual small pictures are on these films, which will be seen at the Columbia Theatre, commencing Sunday night, July 6th. It is apparent that a keen desire is manifested in this city to see these most realistic representations in motion and actual color effects of The Making of the Panama Canal, Actual Scenes of the Balkan War, Japan's Army Manuevers, as well as, The U. S. Navy Being Reviewed by Former President Taft, and U. S. Battleships at Practice. To see the monster fighting crafts of the United States in all their glory of color, with the Stars and Stripes floating from turret and masthead, is one of the most inspiring sights and patriotic lessons that could be taught. The only opportunity of seeing this varied Kinemacolor series of pictures will be at the Columbia Theatre, as they will positively not be seen anywhere else in this city.

### Personal Representatives in Danger

New York, June 24.—E. F. Albee has decided to eliminate graft and will snap off the heads of artists' representatives who accept more than five per cent for their services. Charles E. Kohl, of the W. V. M. A. was here last week and is reported to have taken the same position regarding agents operating in the middle west.

### Canadian Customs Hit Animal Acts

MONTREAL, June 23.—Animal acts are finding the new customs law a great hardship. The following memorandum from John McDougald, Commissioner of Customs, in Ottawa, sets forth the provisions of the new ruling: "Horses and mules

brought into Canada temporarily for theatrical purposes may be admitted on a deposit of \$2.50 each, as Customs duty, and dogs for the same purposes on a deposit of seventy-five cents each, as Customs duty, conditional on exportation of the animals within thirty days; provided that the entry shall not be deemed perfect unless the Customs foreign landing certificate or a certificate from the Collector at the Canadian port of exit be delivered to the Collector at the port of entry within three months from the time of entry. There is no provision for refund of this deposit."

### Movies Take A Great Fortune

NEW YORK, June 30.—Statisticians have just completed counting the nickels that have been spent the last year to see the "movies" shows. The grand total, said to be the first official count ever prepared in this country, is 6,380,000,000 nickels or \$319,000,000 paid by 3,600,000,000 spectators. It is also shown that over \$80,000,000 is invested in the moving picture industry; that 300,000 persons are employed and that 10,000,000 feet of picture films are produced weekly.

### Some Clever Acting and Staging

Abram, Johns and Company in The Player, a sketch adapted from the play of David Garrick, which they played last week, were excellent. These capable people play the leads and they have excellent support. Every one who has followed vaudeville for a number of years knows what a clever actor Mr. Abram is. Every part he does seems better than the last, but as David Garrick he goes a little beyond and gives us a characterization that is difficult of portrayal and full of quick transitions which he handles admirably. As the daughter, Miss Johns has a role in which she cannot show her powers to such good advantage as usual, but she makes the

most of the part. It is always a pleasure to listen to her big, clear voice and perfect articulation. Ethel Martelle and Roma Lauri have the character parts of Mrs. Smith and Araminta Brown, which they get over in good style. Their make up and facial expression is clever. Chester Stevens and Loreman B. Percival are convincing in their roles. The sketch is well staged, dressed and played. It is a feather in the cap of the W. S. V. A. that it is retaining such clever people on its circuit.

### Will Break All Records for Concessions

Director of Concessions Bert has submitted a report on the condition of concessions which shows that his department has broken the record in the history of expositions, having secured a maximum of revenue at a minimum expense. Twenty months before the opening, contracts already have been signed that will bring to the exposition in cash, \$384,099.88, while the average monthly expense of the committee has been \$1500. During the period of constructive preparation the Chicago Exposition was spending 20,000 per month in securing concessions. The financial condition of the Concessions Department to date is:

Concession	Paid	Bal. Due
Souvenir spade concession...	\$ 500	.....
Typewriters and public stenographers .....	5,000	.....
Infant Incubator .....	1,000	.....
Forty-nine Camp.....	3,500	\$1,500.00
Orange Blossom, Inc.....	3,000	.....
Ice Palace and Hockey Arena .....	5,000	85,000.00
Aeroscope.....	2,500	2,250.00
Souvenir Taft case.....	500	.....
Naran Palace.....	1,000	.....
Human roulette.....	1,000	.....
Cyclorama Battle of Gettysburg .....	1,000	.....
Creation .....	1,000	.....
Evolution of the Dreadnaught .....	1,000	.....
Old Red Mill.....	1,000	.....
Hot roast meat sandwiches.....	1,250	1,250.00
Frankfurter sandwiches.....	1,500	1,500.00
Novelty dairy lunches.....	5,000	5,000.00
Souvenir watch.....	5,000	.....
Submarines .....	3,000	7,000.00
LaChateau (Ladanyi).....	1,250	1,750.00
Official Taft pen.....	500	.....
Otto Muller's Restaurant.....	1,000	1,500.00
Photographic postal studio, exposition period .....	2,500	12,500.00
Photographic postal studio, pre-exposition period .....	250	750.00
Mohammed's Mountain.....	2,500	2,500.00
Racing Coaster.....	2,000	.....
Scenic Railway.....	2,000	.....
Peanuts and popcorn.....	10,000	14,250.00
Ice cream concession.....	1,000	4,000.00
Souvenir reproduction \$50 gold slug .....	250	.....
Phrenometers .....	300	300.00
Temple of Childhood.....	2,500	.....
Fruits and nuts.....	1,500	11,000.00
Waldgren's World's Fair Publications .....	7,500	.....
Chinese Pagoda .....	5,000	.....
Souvenir trees and seeds.....	1,600	.....
Old Nuremberg.....	2,500	2,500.00
Pan souvenir .....	1,500	500.00
Ghirardelli's Chocolate Exhibit .....	.....	2,500.00
Sherman Rose Cottage.....	.....	4,250.00
Pleasure craft.....	.....	5,000.00
Immature Railway.....	5,000	.....
L. X. L. Tamale Factory.....	3,000	.....
Calwa Grape Juice.....	1,000	.....
Welch Grape Juice.....	.....	3,000.00
Sullivan Soft Drinks.....	5,950	5,950.00
Chewing gum .....	.....	5,000.00
California Central Creameries .....	.....	15,000.00
Totals.....	\$103,350	\$195,750.00
Brought forward paid and balance due.....	.....	\$299,100.00
CONCESSIONS TENTATIVELY GRANTED.		
Inside Inn .....	\$25,000	.....
Igrotte Village.....	5,250	.....
Tehuantepec Village.....	2,000	.....
Hagenbeck proposition.....	16,250	.....
Photographic concession.....	36,000	84,500.00
Total.....	.....	\$383,600.00
Account percentages and sundry permits .....	.....	499.88
Grand Total .....	.....	\$384,099.88

### James K. Hackett Again Faces The Camera

James K. Hackett will submit himself in the person of Jean Val Jean, the convict in The Bishop's Candlesticks, to the searching eye of the camera, at

the Pilot Studios this week, concluding a contract—the first ever made by Mr. Hackett in connection with moving pictures—at Los Angeles last October. Ernest Shipman and his business associates in the Golden State Motion Picture Company, who have executed this contract with Mr. Hackett, prudently deferred final manufacture of the picture until after the assured success of The Prisoner of Zenda. The picture will be made under the personal direction of Mr. Hackett who will be supported by a specially selected company.

### State Rights Withdrawn

The demand for One Hundred Years of Mormonism from leading theatres, has decided H. M. Russell to suspend sales of state rights and continue the exploitation of this picture in the East, upon the same basis that is cleaning up big money in the West. Offices have been opened at seventh floor of the Candler Building, West 42nd Street, and Ernest Shipman, well known to the theatrical managers throughout the country, placed in charge of the bookings. Mr. Shipman has deferred his trip abroad for a few weeks, will arrange the bookings of the various companies, remain here for the international convention week of July 7 and then go to London in the interests of his other enterprises. No time will be lost in booking these various routes and managers with desirable open time should communicate at once.

### Vaudeville Notes

Lightner and Jordan, two dainty comedienne, and Narcon, the shadow-graph experts, are coming Empress attractions.

L. L. Price left Monday for Colorado to be present at the opening of Tent City. Mr. Price will supply the vaudeville acts for the resort this summer.

Charley Reilly, leading man at the Columbia musical stock in Oakland is planning to open at the Pantages Theatre in an Irish sketch on July 6.

Max Steidle will open at the Columbia Theatre in Oakland next week. Blanche Trelease is the new soubrette at that house.

John B. Hymer's spectacular laughing hit, The Passenger Wreck, is one of the big attractions coming to the Empress.

The Three Bennett Sisters, the athletic girls, will be at the Empress in a few weeks.

Dean Worley, S. & C. manager in Los Angeles, will exchange positions with George E. Boyer, the Denver manager. Boyer first made his big record as a house manager with the Los Angeles Empress.

Frank Rich, finding the Canadian territory not as remunerative as he had hoped, has turned back his company toward the Pacific.

The Fourteenth Street Theatre, under the management of D. H. Welch, was opened in Astoria, Or., June 8. The house has a seating capacity of over 500. The San Francisco Musical Comedy Company is now playing an engagement there and doing a very nice business. When this company retires the house will be given over to pictures and vaudeville.



## Vaudeville

### The Orpheum

The fact of whether the Orpheum show this week is good, bad or indifferent is merely a matter of opinion, and candor compels the admission that nearly all the opinion is to the effect that it is good. There is one thing certain, however, none of the new acts can pry Chief Cautopolican, the South American Indian, away from the lion's share of applause. Of the entire program this act received the most of the audiences' appreciation and it was a hold-over act at that. The London Palace Girls are good for five minutes, in fact excellent for that length of time, then after that they have nothing new to offer, and repeat the first five minutes over again. The costumes and the scenery in this act is a distinct novelty. Paul Nicholson and Miss Norton, in an act called a dramatic cartoon, waded through a great deal of unpleasant comedy. The comedy that they used is handled in such a way that one cannot help laughing at it yet, the memory it leaves is hardly worth the small consideration the comedy gets. And withal the pair are clever. If the small boy in the Musical Gorman act should get his hair cut, he would ruin the act. He has a crop of long hair that he waves around, a la Creator, and gets a lot of comedy out of it. G. S. Melvin, the versatile Scot, entertained the audience after the fashion of an English entertainer, and was well received. He is a very good dancer and added some fancy stepping to his singing, thus making his act entertaining. The Four Rotters opened the bill with an athletic act that was devoid of any thrills whatever, yet entertaining and clean cut. Frank Coombs and Ernest Aldwell, the singing duo, and a comedy sketch, The Wardrobe Woman, finished their second week.

### The American

Nat Magner's musical attraction, In Cuba, headed by Alf Goulding, opened at the American Theatre last Saturday night to a crowded house. Several good-luck floral pieces were passed over the footlights, and the show started on its merry way. In Cuba is a tabloid version of Jimmie Powers' starring vehicle of two seasons ago, In Havana. It is a very good show. Goulding showed a flash of class in his numbers. His girls were well trained, and another thing, he has the finest looking chorus that has been in the house for a great many moons. The worst thing that can be said about In Cuba is, that the comedy, outside of the section handled by Goulding himself, was not strong enough. There were five musical numbers that took all the way from three to seven encores. Our Flag Shall Not Fall, Girls, Girls, Girls, I Want to Sing in Grand Opera, If I Were in Love With You Little Girl, and On the Mississippi. Alf Goulding is funny, and the best in the show. Lucille Palmer and Gladys Goulding stood out well among the women. Lucille Palmer has a wealth of magnetism and an excellent singing voice. Gladys Goulding created a sensation in a green

spangled dress. Jean Morley is a good character woman, but her part did not give her a chance to distinguish herself. Jack Conway and Howard Lindsey, in a character and a straight role respectively, did all that their parts would allow them. Eddie Harris, as the bosun of the battleship, did not get as much out of his part as he should, still at that Eddie did not suffer from a lack of applause. This company will undoubtedly make good at the American if it is possible for a musical show to stay in this house any length of time.

### The Empress

The Empress programs are always varied and excellent, but this week's is a headliner for downright enjoyment. Even the actors seem to enjoy their work, and the fact that impresses the auditor as soon as the opening number is well under way, is the extremely pleasant atmosphere. The entire bill from start to finish is full of ginger and snap but absolutely minus the double meaning that vaudeville performers seem to think necessary to success. Lohse and Sterling do some really thrilling acrobatic feats and retire to hearty applause. The audience is all waked up to enjoy the charms of pretty Florence Prentz who follows with songs and changes. This dainty miss has a most pleasing personality, which aids her clever work very much. Ella Rachlin is a San Franciscan and a splendid pianiste. She is at home at the piano and her difficult classical numbers were listened to with attention and thoroughly enjoyed, as the generous hand she got testified. Fay and Mynn, a comedy duo in songs, dances and merriment, are all that can be asked for in their line. Their naturalness wins them much favor. J. Herbert Frank and Company in The Arm of the Law, have a finely staged and played act. Mr. Frank is mighty clever in his double role of the son and the condemned man. True S. James is convincing as the father. The act is good, but a bit gruesome, closing as it does with two deaths. The Creighton Brothers, rural character comedians, were a treat, indeed, with their comedy specialties. Gilbert Losee, the added attraction, proved to be such a popular entertainer that the audience wanted him to stay right on for keeps. His vocal impersonations were enjoyable and it was only after recall and recall that the show went on, finishing with Ray Thompson's High School Horses. One can scarcely credit horses with the ability to dance as they do, or man with the gift of imparting the steps to the animals. Wingfield seems almost human in his understanding. Nothing like the Empress bills, they are hummers!

### Pantages

The bill this week has some excellent features. Harry Holman and Company in The Merchant Prince present a very entertaining comedy sketch. Mr. Holman makes all his points in a quiet, clever way that is most enjoyable. Willie Zimmerman, mimic and entertainer is a source of great pleasure. His act is full of interest. His impersonations of famous musical leaders are so perfect that after listening to the band led by Verdi, Hammerstein, Sousa or Morris Levy, as he portrays them, one feels

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almost as if he had been in the presence of the leaders themselves. Charming little Ruth McKenzie, in her professional debut, is delightful. Her voice is clear, resonant, quite powerful and withal very sweet. Klein, Erlanger (and Company) it ought to read for the audience enjoyed the two tots that came in at the curtain as much as the antics of the grownups. Marks and Rosa, entertainers, do some clever dancing. The Ferris Wheel Girls have a pretty, taking act and Billy Norton, black-face comedian, is a mirth producer all right.

### The Majestic

First half: Pearl Tangle, the mysterious, is still mystifying; Leonard, ventriloquist; Delmore and Morgan, entertainers; Marselles and Company, novelty acrobatic turn; Ed Dale, black-face comedian. The second half: Sylvia Leigh, singing comedienne; Abrams, Johns and Company in a sketch; La Tosca, juggler, and the famous Cleopatra pictures.

### The Victoria

The first half the management is showing Rizul and Atrim, novelty contortion act; Sid Stewart, musical act; Swor and Westbrook, songs, dances and patter; Barnes and Asher, music and comedy; Pearl Greyson, singing soubrette. The second half: Millinery Maids, musical comedy; Bale and Patsy; Loring Roth, of Laskey's Hoboes; Grace Lewellyn, vocalist.

### The Lincoln

The usual good program is at this popular Richmond house this week. The first half: Collier and De Waldo, novelty skating act; O'Rourke and O'Rourke, eccentric dances; Hendrick and Lewis; Noble and Brooks, entertainers. Second half: Pearl Tangle, the mind reader; Joe Callahan, impersonator; Ed Dale, black-face comedian; Pearl Greyson, singing soubrette and the Parker Sisters, character artists.

### The Portola

First half, afternoons: Mildred Manning, classical barefoot dancer; Harry Ding, the Chinese baritone; Graham and Norton, singing, dancing and talking. Evenings: Princess Kahlilokalani, songs and instrumental selections; Aerial Zerado, sensational acrobat; Moore and Brownie, songs, talks and patter; Lucier and Ellsworth, comedy singing and talking act.

### The Republic

As usual Manager Lebovitz has seen to it that his patrons have an excellent program. For the first half: La Tos-

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ea, the juggler, sets the ball rolling and he is followed by Hazel Kitching in songs and dances. Abram, Johns and Company in another of their clever sketches; Rafael, ventriloquist; Lyons and Losh, the black and tan, in songs, steps and patter, and Lasky's Hoboes with their fun, closed the bill. The second half: Joe Carroll; Rizul and Atrim, novelty contortionists; Carter, Taylor Company; Pritzevo and Blanchard, in yodelling and comedy; Billy Boyd, singing, and Trask and Montgomery.

### Bookings

At the Sullivan & Considine, San Francisco office, through Wm. P. Reese, their sole booking agent, for week of July 6 1913.

EMPRESS, San Francisco—Wilton and Merrick; Elliott and West; Gilmour and Latour; Hugh Herbert and Company; Dolly and Mack; Models De Luxe. EMPRESS, Los Angeles—Alvin and Kenney; Julia Rooney; Archer and Belford; Deladelphia; Bowman Brothers; Fun in a Boarding House. EMPRESS, Salt Lake City (July 9)—Van Cleve, Denton and Pete; Fred H. Elliott; Vincent and Lorne; Four Melody Monarchs; Hal Stephens and Company; Nathal Trio. EMPRESS, Pueblo-Colorado Springs—Major and Phil Roy; Belle Williams; Joe Kelsey; Trapping Santa Claus; Holmes and Wells; Joe Boganny Troupe. EMPRESS, Sacramento—Lohse and Sterling; Albert Leonard; Fay and Mynn; Herbert Frank and Company; Creighton Brothers; Ray Thompson's Horses. EMPRESS, San Diego—The Wheelers; Barnes and Robinson; Charlotte; Agnes Lee and Company; Jimmie Britt; Piano Bugs. EMPRESS, Denver—Leigh and La-Grace; Jere Sanford; Hayden Stephenson and Company; Marguerite; Waterbury Brothers and Tenny; Joe Fanton's Athletes. EMPRESS, Kansas City—Hall and Clark; Marie La Varre; Ernest Rackett; Mr. and Mrs. Mark Murphy; Vilmos Westony; Slayman Ali's Arabs.



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**Alice Connelly Smith, Dramatic Reader, Triumphs**

The Alameda Haight School auditorium was well filled Friday of last week when a program of distinction and rare artistic merit was presented under the auspices of the Mother's Club for the members of the senior class. The readings given by Mrs. Alice Connelly Smith were aptly chosen and were accompanied with specially appropriate music numbers played by Arthur Agaard of the faculty of the local high school. The first reading was from the Happy Prince, of Oscar Wilde, and was accompanied by delicately rippling and descriptive music adapted by Mr. Agaard from the Chopin Preludes and Liszt Etudes. The second was a character sketch, an Italian monologue showing the dramatic gift of the reader as well as a clever impersonation. As an encore to this, Mrs. Smith read the words of My Lady's Bower to the song accompaniment. The third was a Filipino idyll written by Miss Cornelia Walker, formerly of this city and for years a member of the faculty of the State Normal School, but now of the Hawaiian Islands. Mrs. Walker has adapted her beautiful poetic work from the Philippine folk lore under the title of Quiapo, translated The Field of Lillies, which at one time covered the site of the present city of Manila, and which, while in a state of preservation, was a prevention of all evil. The warring of two forces broke the lillies and the charm was broken, until the advent of the Red Cross nurses after the Spanish war when harmony was again restored. Mrs. Smith gave the story and interpreted the poem with understanding through the medium of a rich and melodious voice. The music accompanying was Consider the Lillies. Another exhibition of real art was the dancing of Earle Cooley. A surprise was the introduction of Alice Smith, for the encore to her mother's reading. Little Miss Alice coyly gave two of Robert Louis Stevenson's child poems, and won her audience with her naive cleverness.

The Foster-Elliott Company sailed Wednesday afternoon, June 25, for Crescent City. The company is composed of Howard Foster, Edson Elliott, Florence Young, Avis Manor, Adeline Rundle, William Raymond and Jack Doud. The plays to be used are College Chums, All on Account of Eliza, In Wyoming, Moths, Thelma, A Wife's Peril, Out of the Fold, and Ole Olson.



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Ed. Redmond Stock



## Correspondence

SEATTLE, July 1.—Moore Theatre. Hanky Panky opened Sunday to big house, which seemed to be very much pleased with the show. Seattle Theatre: Bailey and Mitchell will finish their dramatic season at this house with a new play, The Short Cut, which opened Monday night. The play is by Rachel E. Marshall, of this city. Miss Marshall is a well-known contributor to the popular magazines. She also enjoys the unique position of having written a sketch that has been accepted, the actress who is to appear in Miss Marshall's The Mother being Blanche Walsh. In the play, The Short Cut, the plot deals with the current problem of the working girl and the wage question. The heroine is a working girl, with a crippled sister to support, on \$6.00 a week, and the struggle is a titanic one. A number of matters that have recently been given space in the papers and magazines, including a consideration of white slavery, are incorporated in the story that Miss Marshall has written in The Short Cut. Nana Bryant, Jack Livingston and Claire Sinclair have the principal parts and show up in good form. The play has the makings of a success. Orpheum: Heading the new bill is Miss Orford and her three elephants in a circus novelty. Pat Rooney and Marion Bent in At the News Stand; Lamberti, in selections of popular composers; Three in One, with Val Harris, Lou Holtz and Rita Boland in the cast; Ida O'Day in descriptive songs; Thos. P. Jackson and Company, in the playlet The Letter From Home, and Miss Lotty and Carl, eccentric dancers comprise the balance of the bill. The Pantages: Headlining the new bill is Emma Carus. The extra added feature brings Charles Nichols and the Croix Sisters in The Tank Town Manager, a screaming farce. Other numbers on the program are El Cota, the master xylophonist; Hill, Cherry and Hill, comedians on wheels; and Alfred Latell in A Dog Fantasy. The Empress: Headlining the bill is the musical offering The Girl in the Vase. The company numbers 15. Other acts are Bayonne Whipple and Walter Huston in the sketch, Spooks; Matt Keefe, yodeler; a dancing novelty by Beth Stone, Al Hines and John Fenton in Story Dancing; Mitchell and Lightner, funmakers, and Harry Antrim.

TACOMA, Wash., June 21.—Mr. and Mrs. Leo Lindhard (Laura Heimlich) are closing at the Princess Theatre this week and will visit in Detroit, Mich., thence to New York City. This handsome young couple have played here a year and a half, the last twenty-five weeks of which Mr. Lindhard was the popular leading man. Their work has always been characterized by intelligence and refinement, and they leave here to the regret of many loyal friends and admirers. At the State conclave of Masons held here this week, Mr. Lindhard took the high degrees of Masonry, including the Shriner's degree in the Affili Lodge. Ethel Tucker, who was leading woman at the old Savoy Theatre several years ago, opens an eight weeks' engagement at the Princess tomorrow and will be seen in characters. The past

two weeks has witnessed the addition of six excellent players and the company is undergoing a number of changes. Mr. and Mrs. Loring Kelly (Betty Barrows) are leaving and Robert McKim closes for six weeks on July 5. Mr. McKim has been offered a position as leading man in stock in Salt Lake City. Erba Robeson is closing a two months' engagement with the Laura Winston Stock Company at Bellingham. Miss Rue Brown, for two seasons with the Henry W. Savage Company in Everywoman, appearing as Conscience, the only singing role, will fill a summer engagement at the Tacoma Hotel as soprano soloist. Brambilla's fine orchestra will also continue here for the summer. The Tacoma Ad Club gave a big dinner on June 24, entertaining the auto drivers here for the Monta Mars Feste races. A feature of the entertainment provided was the Hawaiian singers whose services were donated by W. J. Timmons of the Pantages Theatre. Later Mr. Timmons entertained the club, the racers and the cowboys here for the Wild West Show at the Pantages. Charles Higgins, billed as Zalfredo, the violinist, was kept busy greeting old friends all the week. Mr. Higgins was for a number of years leader of the orchestra at the Empress Theatre. The appearance of Raymond Hitchcock at the Tacoma Theatre, June 22-23, aroused the greatest enthusiasm. The popular verdict was that not in a long time has so good a musical comedy been seen here. Mr. Hitchcock is a whole show himself, and when beauty, good singing and dancing, humor and fine staging are added, the result is a joy. Flora Zabelle scored as the Red Widow. The Lyman H. Howe travel pictures, wonderful in the extreme, returned June 25 for five performances and will be followed June 29 by the Pendleton Round-Up pictures. John Mason comes July 5 in As a Man Thinks, and Hanky Panky on July 6. The excellent production of The Country Boy, at the Princess Theatre this week, served to introduce John Lorenz, who made an excellent impression on the patrons. It likewise showed James W. Mott in a humorous character sketch and Dorcas Matthews in black face characterization. Warda Howard was seen to advantage in a pleasing role and Miss Heimlich scored as the show girl. Jean Mallory, Frederick Harrington and Bettie Barrows contributed to the comedy success of the play while Loring Kelly, Neil McKinnon, J. W. Dumont, Irene Malone and Guy K. Burg were all good in their allotted roles. Next week's bill is a French comedy full of laughs, entitled Mamselle. The Hawaiian serenaders were back again this week at the Pantages. Other musical acts were Zalfredo, the violinist, and Belle Oliver, singer of ragtime. Scott Sydney and company had a well played sketch The Police Inspector. The Florenz trio of equilibrists were pleasing and the dancing portion of Coogan and Cox's offering was good. Starting June 30: Julia Gifford, Tabloid Musical Comedy; Joseph E. Bernard and Hazel Harrington, in com-

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## Balkan War

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ROUTE: Ang. 3-9, Sacramento; 10-16, Oakland; 17-20, San Jose 24-27, Stockton; 28-30, Bakersfield; Sept. 1-6, Los Angeles; 7-13, San Diego.

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STAGED BY NED WAYBURN

## Chester Stevens

With Abram and Johns

Regards to knockers—I'm always working. Are you?

edy sketch; Mars Duo, slack wire act; Sylvester and Vance, dancing numbers; Billy Dodge, mimic. Porter J. White, assisted by Adelaide Fairchild, Harry Stephens and John Tremayne, put on an excellent sketch, Scandal, at the Empress. Another sure-fire hit was Emma Francis and her Arabian whirlwinds. Fred Pisano and Catherine Bingham appeared in character songs, the Booth trio included comedy in their trick bicycle riding,

Morris and Beasley entertained with songs and nonsense, and Gus Hubbard and Harold Kennedy were seen in a blackface act that included comedy and soft shoe dancing. Coming, June 30: The Exposition Four, Lightner and Jardon, musical act; Raymond Teal, minstrel star; White's Animal Circus; Marcon, shadowgraph expert; The Trainer, played by Paul Dulzell; George Pierce and Jack Harrington.

A. H.



# THE SAN FRANCISCO DRAMATIC REVIEW

Music and Drama

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No. 25—Vol. XXVIII—New Series



Hartsook, Foto.

Frank Elliott

DRAMATIC

VAUDEVILLE



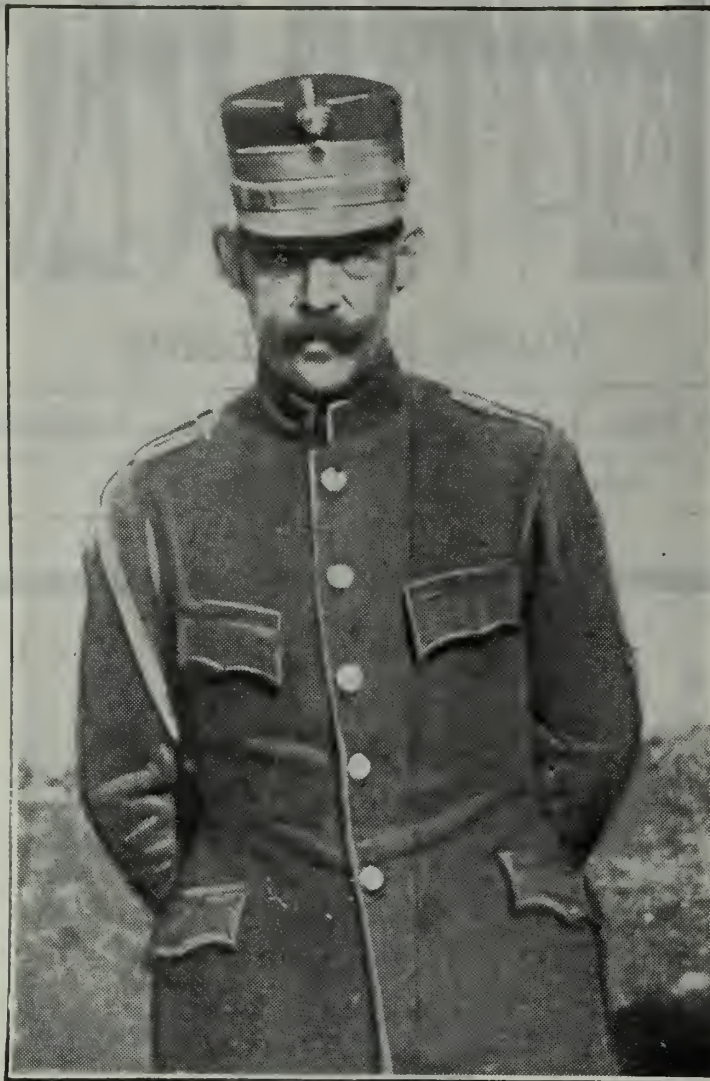
## Blanche Bates As She Is

All the good fairies must have been present at the birth of Blanche Bates and have showered their gifts upon her. Success comes quickly in her wake. She has taken rank with the three or four really great actresses of the present day; while the briefest acquaintance with her reveals the unmistakable sincerity of character and kindness of disposition shown in her laughing eyes. Her success has been well earned and is obviously enjoyed by its lucky possessor. Playgoers will remember her particularly as the heroine of such plays as *Under Two Flags*, *The Darling of the Gods*, and *The Girl of the Golden West*. This is, of course, a very partial list of her parts, but it is sufficient to indicate the genre of her genius. There is nothing neurotic, nothing morbid, nothing introspective about it. Her power lies in the creation of stage characters pulsating with energetic life, strong, vivid and human. If one attempted the somewhat invidious task of selecting one particular impersonation as characteristically her best, the choice should perhaps be her latest role, Stella Ballantyne in *The Witness for the Defense*. In this play she portrays an Englishwoman, in whom the overmastering desire for life and love in its widest and fullest physical sense is the great action-motive. Off the stage, Miss Bates' unaffectedness is her most prominent trait. She is both beautiful and natural, two qualities that in women so rarely occur together, that their possessor may almost claim on that score alone, to be unique.

## Adele Blood Begins Action For Divorce

Adele Blood, the statuesque leading woman of *Everywoman*, now playing on this Coast, filed suit for divorce in New York City last week against Edwards Davis, actor. Miss Blood refuses to say what charges she makes. As the Rev. Edwards Davis, who is best known as Cader Russell Davis, the "Talmage of the West," was given a severe beating in New York City a few days ago by Frederick Esmelton Bryant, who was at one time playing in local stocks, when he met Davis in company with Mrs. Bryant, Miss Blood's friends are willing to venture a guess as to her accusations. Bryant's wife, whose stage name is Gule Power, had been served the previous day with a summons in a divorce suit brought by her husband, and in which Davis was named. Ten years ago Davis was pastor of the Central Christian Church of Oakland. Believing he had received a call to elevate the stage, he resigned and turned actor. He went to New York to begin his uplift work. In 1906 he married Miss Blood, following his divorce from Alta Margaret Kringore, former soprano in his church. Miss Blood is a local woman. The Blood family home is in Alameda, and her mother has been a teacher in the Mastick school for many years.

FRANK DARIEN, who has just finished with the Baker stock of Portland, will open at Ye Liberty Playhouse in Oakland next Monday.



*King of Greece at Scutari, Balkan War, in Kinemacolor Animated Pictures, in natural colors, of Building the Panama Canal, Actual Scenes of the Balkan War, U. S. Navy in Review, U. S. Battleships at Practice, Japan's Army Maneuvers, at the Columbia Theatre now.*

## Kinemacolor Animated Pictures

No more timely topics nor presentations of interesting events could be possibly gathered together than the program of the Kinemacolor animated pictures in natural colors which is now playing the Columbia Theatre for a short season, with daily matinees. The opportunity of seeing the mighty task of the building of the Panama Canal, on which the eyes of the world are now centered, is well worth a visit to the theatre. These pictures, in all the natural colors of the original scenes, and secured by the sun's rays only, were taken by a special arrangement with the U. S. Government and when they were shown in Washington before President Taft, he said: "I have seen more of the work of the building of the Panama Canal by aid of Kinemacolor than I saw in all my visits to the Isthmus." In addition to the Panama Canal pictures, the Kinemacolor Company includes in its program, Actual scenes in the Balkan War, Japan's Army in War Maneuvers and The United States Navy in Review and in Practice. The scenes of the Balkan War are the first ever secured "under fire" and it was only possible to secure them on account of the friendship existing between the famous war correspondent, Frederick Villiers, who was in charge of the Kinemacolor cameras and Czar Ferdinand of Bulgaria, as all other photographers were

prohibited from being at the front. Of greatest interest at the present time are the films showing the Japanese Army in War Maneuvers and those of the United States Navy at Review and at Practice. Everyone in America and the world in general is wondering if Japan will clash with the United States in deadly war. The possibility of seeing reproduced vividly in motion and in original colors these remarkable subjects sounds like a dream, but it is nevertheless true, thanks to the Kinemacolor invention. These Kinemacolor pictures will not be seen anywhere else in San Francisco, outside of the Columbia Theatre.

## Quo Vadis a Wonderful Attraction

The George Kleine photo-drama production of *Quo Vadis* is breaking all records for hot weather business in New York, Chicago, Boston, Philadelphia, Baltimore and Canada. On August 3 there will be two companies operating in the South, two companies in the West, two in New England, two in the middle West, three in New York City, one in Brooklyn, one in Philadelphia, one in Boston, three in Chicago, two in New Jersey, making in all nineteen companies.

ROY NIELL, who went to the Orient with the Anglo-American Players, joins the Dallas Comedy Company in Manila, and is now in India, and will eventually land in England.

## Where Frohman Stars are Summering

Maude Adams, when she closes her present tour in *Peter Pan* the middle of July, will go to one of her country places down on Long Island or up in the Catskills to spend her brief vacation before she reopens in the Barrie fantasy early in the autumn.

Billie Burke, after her long and trying season in the two Piner plays—*The Mind the Paint Girl* and *The Amazons*—has gone to Europe for rest and recreation. She will return late in August to begin rehearsals of *The Amazons*, in which she is to make a short autumn tour.

Hattie Williams, too, has been spending her vacation in Europe and Julia Sanderson also will seek rest and new energy across the Atlantic.

Mme. Nazimova, who closes her tour in *Bella Donna* in Los Angeles this week, has planned a walking tour for herself and her husband, Charles Bryant, in Switzerland.

Blanche Bates, who will close her tour in *The Witness for the Defense* at Los Angeles a little later in the month, will return immediately to her farm at Ossining, N. Y., where she has to look after the rebuilding of her home that was partially destroyed by fire a few months ago.

John Drew is spending his summer chiefly on horseback, renewing his acquaintance with the roads about his place at East Hampton, L. I.

Richard Carle is just being lazy at Long Branch, N. J., and Donald Brian is playing tennis and going fishing in the same locality.

## Theo Carew Tells Noble-Man to Get Job—Then They'll Get Married

The romance in the life of Marquis Piero Marcone of Turin, Italy, scion of a wealthy family of Italian nobles, and his love affair with Miss Emily Coulston of New York City, better known by her stage name of Theo Carew, as revealed by the Marquis himself Tuesday night, is a regular play. The big scene of the big second act is now on in this city. Miss Carew, at the Palace Hotel, holds a marriage license, issued last Saturday by Marriage Clerk Munson of this city, and says to the Marquis: "Get a job, and I'll marry you!" And Marquis Marcone, with the courage of a man who has lost a fortune of \$3,000,000, is looking for a position on which to support a wife. The final act is being staged just as rapidly as the efforts of both can arrange this material scenery. But it is a job or no wife.

Before the close of the Kinemacolor season at the Columbia Theatre a special reel of pictures recently taken in the Alps will be placed on the program. The magnificent picture of the story of *Hiawatha* will also be sent here.

Earl Derr Biggers' widely read novel *Seven Keys to Baldpate*, has been made into play form by Geo. M. Cohan. The piece is announced by Cohan and Harris as their opening attraction at the Astor Theatre in New York City early in September.



## Dates Ahead

**ARE YOU A CROOK?** (H. H. Lazee, Mgr.)—New York, April 28, indefinite.

**BISHOP'S PLAYERS.**—In stock, Liberty Playhouse, Oakland.

**ED. REDMOND STOCK.**—Sacramento, indefinite.

**EVERYWOMAN** (Henry W. Sav-  
e)—Sacramento, July 11-12; Oak-  
land, 14-19; Santa Barbara, 21-22; San  
Diego, 23-26.

**FOSTER-ELLIOTT COMPANY**  
Ft. Jones, Cal., 19-13; Green View,  
15; Actna Mills, 16-19.

**LAURETTE TAYLOR** in **PEG  
MY HEART** (Oliver Morosco,  
mgr.)—Cort Theatre, New York  
city, indefinite.

**MOROSCO STOCK CO.**—Los  
Angeles.

**THE PASSING SHOW** (The  
Huberts)—San Francisco, July 6-26;  
Oakland, 27-August 1; Portland, 3-9;  
Seattle, 10-16; Calgary, 18-20; Ed-  
monton, 21-23; Winnipeg, 25-30;  
Minneapolis, 31-Sept. 5; Milwaukee,  
13.

## Spotlights

Madame Nazimova, while she was  
playing at the Columbia Theatre in  
San Francisco recently after one of  
her matinees, repeated the fourth act  
of *Bella Donna* for the especial bene-  
fit of Cissie Loftus, who was appear-  
ing in vaudeville in this city and was  
eager to see that part of the play.  
Madame Nazimova's business in San  
Francisco, by the way, was of the  
kind that is generally spoken of as  
"enormous."

William Faversham, in staging his  
spectacular revival of *Julius Caesar*,  
which will be seen in this city next  
fall, has not followed tradition so  
kindly as have many other players  
who have produced this play. He has  
tried to introduce, for instance, a  
bit of pantomime which is not in the  
original play, a daring innovation, it  
is true, but one which is said to be  
justified because of its tremendous  
dramatic effectiveness. This is the  
entrance of Calphurnia, the wife of  
Caesar, into the senate chamber at the  
end of the scene following the em-  
peror's assassination. As Antony  
and the servant of Octavius leave,  
Calphurnia comes down stage, a fig-  
ure of personified woe, and the cur-  
tain slowly falls as she drops at the  
feet of her dead lord, moaning inar-  
ticulately. The effect of this is said  
to be tragic in the extreme and yet  
her introduction into this scene is ab-  
solutely without precedent.

Local dramatic clubs in the towns  
of McMinnville, Independence, New-  
berg and Hillsboro, all in the state of  
Oregon, are planning to launch a the-  
atrical circuit to include these towns  
and to produce plays in each town by  
the local organizations. Dave Doty,  
of McMinnville, appears to be the  
moving spirit in the enterprise.

George F. Nye has taken over the  
lease of the Grand Theatre, Aberdeen,  
Wash., from Charles R. Carpenter.  
The house will continue to book  
through the Northwestern Theatrical  
Association.

A new opera house was opened  
recently in Union, Ore. The Elec-  
tric Theatre, in the same town,  
changed hands, William Kinsey sell-  
ing to Chapman & Williams, of La  
Grande—Seattle Critic.

The Zeno-Douglas Company have  
not found the going in the San Joa-  
quin Valley to their liking and have  
closed, the principals being in Los  
Angeles.

The Anglo-American Players closed  
a nine nights' engagement in Manila  
on May 25. The season was short and  
a failure. The company may be ex-  
pected home soon.

The Tik Tok Man of Oz, Oliver  
Morosco's production of Louis Gotts-  
chalk and L. Frank Baums' musical  
fantasy, is playing to enormous au-  
diences at the Grand Opera House,  
Chicago. The production will be given  
its New York premiere at Weber and  
Fields' 44th Street Theatre early in  
September.

Charles Frohman has selected  
Thursday evening, September 4, for  
the first performance of *The Legend  
of Leonora*, Sir James Barrie's new  
play, at the Duke of York's Thea-  
tre in London. Mrs. Patrick Camp-  
bell and Sir John Hare will head the  
cast. Barrie, it is reported, is com-  
ing to America later in the autumn  
to confer with Maude Adams about  
the production of the play in  
which she is to have the leading  
role.

The western or coast Within the  
Law Company will soon go into re-  
hearsals at the Eltinge Theatre, New  
York. The cast, headed by Mar-  
garet Illington, will include Agnes  
Barrinton, D. L. Thomas, Byron  
Beasley, Howard Gould, Clara Green-  
wood, Neil Moran, Charles Martin,  
Hilda Keenan, George Wright, Ber-  
nard Randell, Frank Camp and  
Thomas L. Davis.

Sheriff Lemieux and the members  
of the Board of Censors of Quebec,  
Canada, recently passed upon George  
Kleine's marvelous photo-drama, *Ouo  
Vadis* and issued the following state-  
ment: "*Ouo Vadis* is a most perfect  
work of art and the most wonderful  
and spectacular photo play we have  
ever been asked to pass on." The  
Canadian censors are the strictest  
body on the American continent.

The Gilbert and Sullivan Comic  
Opera Company, with its all-star  
cast, will warble at the Cort soon  
many of the favorites of yester-year.  
*The Mikado*, *Pinafore*, *The Pirates  
of Penzance*, *Patience* and *The Beg-  
gar Student* will be given. There is  
no doubt but that the great success  
of last year will be duplicated.

*Bought and Paid For*, the best  
play from the pen of George Broad-  
hurst, will be an early Cort attrac-  
tion. It will be remembered that  
this stirring drama created some-  
thing akin to a sensation when it  
was seen here last season.

Kitty Gordon is coming to the  
Cort soon in *The Enchantress*, a de-  
lightful comic opera. *Ready Money*,  
a clever comedy of life of today, is  
also an early booking.

John Mason comes to the Cort  
Theatre shortly in *As a Man  
Thinks*, the most powerful play that  
the prolific Augustus Thomas has  
yet given our stage. This was the  
unanimous judgment of Gotham's  
foremost critics. The original pro-  
duction used at the Thirty-ninth  
Street Theatre, New York, during  
the run of the play, will be seen  
here. The company includes Julie  
Herne, Mason's leading woman.

Judging from advance informa-  
tion, Margaret Anglin looms up as  
one of the most enterprising pro-



*The Oliver Morosco Enterprises*

**BIRD OF PARADISE**

By Richard Walton Tully

**THE MONEY MOON**

By Hartley Manners

**THE FOX**

By Lee Arthur

In Preparation

Nat C. Goodwin in

**GAUNTLET'S PRIDE**

Laurette Taylor in

**PEG O' MY HEART**

By Hartley Manners

**THE TRUTH WAGON**

By Hayden Talbot

**THE ESCAPE**

By Paul Armstrong

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will be the only theatre of its kind in the west.

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way, near Ninth. The lead-  
ing theatre of Los Angeles,  
playing only the best attrac-  
tions touring from New  
York and Chicago.

**Morosco's  
Burbank Theatre**  
Los Angeles, Cal., Main,  
near Sixth. The leading  
stock theatre of the world.  
Playing new productions; all  
records have been broken at  
this house.

**Lyceum Theatre**  
Los Angeles, Cal., Spring  
Street, near Second. De-  
voted to melodrama.

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ducers of next season. She will pre-  
sent in the course of the season, An-  
tony and Cleopatra, Twelfth Night,  
The Taming of the Shrew, and As  
You Like It, and she will be the  
first Shakespearean actress to stage  
Shakespearean plays after the new  
methods of Germany. Miss Anglin  
will make her first productions on  
the Pacific Coast, following her ap-  
pearing in August at the Greek The-  
ater, Berkeley, where she will pre-  
sent Sophocles' *Electra*, then com-  
ing to the Columbia Theatre, San  
Francisco.

During the Chicago engagement of  
George Kleine's photo-drama success  
*Quo Vadis* at McVicker's Theatre  
ministers and priests of very denom-  
ination were much in evidence in the  
audiences and also a great many nuns.  
It is very seldom that nuns have been

## The Butler-Nelke Academy of Dramatic Arts

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rature, French, Dancing, Fencing and Make-  
up. Amateur clubs rehearsed; entertain-  
ments furnished. Send for catalog. Miriam  
Nelke, director; Fred J. Butler, principal  
(stage director Alcazar Theatre).

known to attend any theatrical amuse-  
ment and their patronage was an ap-  
preciated compliment and endorsement  
of the *Quo Vadis* photo-drama.

Ned Wayburn has selected from  
over twelve hundred applicants, the  
twenty-four dancing girls that will  
make up the chorus surrounding Mc-  
Intyre and Heath when those come-  
dians go on tour in September under  
John Cort's management in a revival  
of their greatest success, *The Ham  
Tree*.



## Correspondence

OAKLAND, July 9.—Blanche Bates in *The Witness* for the Defense is playing at the Macdonough and is doing a mighty good business. Miss Bates is one of the most polished and most pleasing leading women that we have had for some time and in this performance the company is giving us one of the most finished plays of the season. Next attraction, *Everywoman*. Bishop's players must be given praiseworthy credit for this week's attraction at Ye Liberty, the *Rejuvenation of Aunt Mary*. The play is one continuous laugh and is heartily enjoyed by the large audiences. In the title role, Mina Gleason is the bright spot of the performance and gives a very clever portrayal of a rather difficult character. As John Watkins, Ivan Miller proved his versatility and used his talents with telling effect. Gordon Davis was good as Hubert Mitchell and George Webster in the role of Joshua played the part in his usual polished manner. James Liddy, Jack Pollard, Max Waizman and Walter Whipple display versatility in their various roles. Jane Urban was Betty. The play will continue for the balance of the week and will give way to *The Fortune Hunter*, with Henry Hall in the title role. Zella Sears in a comedy sketch, entitled *The Wardrobe Woman*, heads this week's bill at the Orpheum and forms the nucleus of a fine program that is well balanced and comprises G. S. Melvin, Five Musical Germans, Coombs and Aldwell, the Goyt Trio, Joe Jackson, the Rotters and the Wildes. Ruth McKenzie, daughter of Professor W. J. McKenzie of this city, is seen at Pantages this week. She possesses a pleasing voice and was rewarded by frequent encores. Others who present good specialties are Willie Zimmerman, Klein and Erlanger, the Ferris Wheel Girls, Harry Holman and company, Marks and Rosa. At the Columbia, Dillon & King and offering their patrons a brand new opera, *The Hashers*, that is replete with an abundance of humor and a good aggregation of popular music and songs. The performance is spirited and is heartily enjoyed by large audiences. The cast contains the regular Columbia cast, Charlie Reilly, Ernest Van Pelt, Blanche Trelease, Maude Beattie, Mattie Townsend and Al West. The largest crowds in many a day thronged to Idora Park Sunday, the number being placed by some as high as 30,000. The outdoor attraction proved very popular and an immense crowd were in evidence to witness Ferris Hartman and his company in one of the best musical comedies of the season, *The Isle of Spice*. Some excellent singing was rendered by Mindell Kingston, George Ebner, Harry Pollard, Lawrence Bowes and Alice McCombs. The chorus was sprightly and appeared to advantage in some stunning costumes. Frank Darien has accepted an engagement with Bishop's players and will make his initial appearance next week. Broderick O'Farrell has left for a five weeks' trip to Portland and vicinity. Ivan Miller has just returned from a pleasant trip to the Hawaiian Islands. He had a fine va-

cation and feels thoroughly rested from his long siege at Ye Liberty. Max Steidle, who was to appear in this week's cast at the Columbia, was compelled to remain home owing to a slight indisposition. Manager Bishop and family are sojourning at McCrays. Manager Ebey of the Orpheum announces that the Edison talking pictures will be discontinued for the present and the regular motion films will be once more in evidence. Henry Hall will make his first appearance with Ye Liberty stock opening next week as Nat Duncan in *The Fortune Hunter*. Mata Golden, whose versatility is unusual, is playing all kinds of parts with the Bishop Company and making good. Her popularity is great. This week she has a rustic maiden part and she gets any number of laughs. Financial circles were interested this week in the announcement of the filing of deeds transferring the Macdonough building, owned by W. G. Henshaw and Hetty T. Henshaw, his wife, to E. K. Spotton, of 6361 Hillegass avenue. The Macdonough building, containing the theatre of that name, was erected in 1891, and the corner at Fourteenth street and Broadway is considered by realty men one of the most valuable in the city. Fred Giese is the lessee. LOUIS SCHEELINE.

## Wigwam Almost Ready

The Wigwam Theatre in the Mission will positively open July 24, with a vaudeville bill in keeping with the magnificence of the new theatre, which is not only one of the most comfortable, but among the finest public edifices in the city. Bauer and Pincus, who own it, and Mr. Bauer, particularly, who has given his entire time for the past six months to its erection, deserve the support and commendation of all theatregoers.

## John Delmore Scores

John Delmore opened a new sketch at the Republic last Wednesday, and in three distinct characters scored an unmistakable hit. He impersonated the husband of an actress, a coon and an Italian waiter. In the latter character, he showed a phase of his ability that was a delight to the audience. He made the waiter a high-class Italian, and in dialect, gestures and make-up, he was immense. The Mack Sisters, two pretty and pleasing girls, gave good support.

## The Princess

Manager Loverich is putting out some good programs these days and this week's is no exception to the rule. The first half of the week the Darktown Cabaret, entertainers, are appearing in connection with Dolliver and Rogers, the dainty girls; the Milmares, in a novelty act; Harry Baker, card manipulator; Sylvia Leigh, singer of popular songs. The second half sees Lucier and Ellsworth, in refined singing; Ariel Zerado, equilibrist; Woodward and Alwya, comedy act; Anita Fox, singer of popular songs, and the Darktown Cabaret, entertainers.

## The Portola

This house is offering for the week of July 6: First half afternoons,

Cobden and Mullaley, singing and dancing act; Vardaman, female impersonator; Valentine and Bell, novelty bicycle act and Ford and Louise in Mrs. Murphy's Celebration. Evenings are seen the Hanford Sisters, in songs and dances; Lew Palmer and Grace Gennett in Uncle Hiram in New York; Eddie Badger in a comedy musical act, and Charbino Brothers, balancers.

## Bookings

At the Sullivan & Considine, San Francisco office, through Wm. P. Reese, their sole booking agent, for week of July 13, 1913.

EMPRESS, San Francisco—Emma Francis and Company; Morris and Beasley; Hibbert and Kennedy; Porter J. White and Company; Pisano and Bingham; Booth Trio. EMPRESS, Los Angeles—Lohse and Sterling; Albert Leonard; Fay and Mynn; Herbert Frank and Company; Creighton Brothers; Ray Thompson's Horses. EMPRESS, Salt Lake (July 16)—The Wheelers; Barnes and Robinson; Charlotte; Agnes Lee and Company; Jimmie Britt; Piano Bugs. EMPRESS, Pueblo-Colorado Springs—Leigh and La Grace; Jere Sanford; Hayden Stephenson and Company; Marguerite; Waterbury Brothers and Tennv; Joe Fanton's Athletes. EMPRESS, Kansas City—Major and Phil Roy; Belle Williams; Joe Kelsey; Trapping Santa Claus; Holmes and Wells; Joe Boganny Troupe. EMPRESS, Sacramento—Wilton and Merrick; Elliott and West; Gilmour and Latour; Hugh Herbert and Company; Dollv and Mack; Models De Luxe. EMPRESS, San Diego—Alvin and Kenney; Julia Rooney; Archer and Belford; Del Adelphia; Bowman Bros.; Fun in a Boarding House. EMPRESS, Denver—W. C. Hoefler; Lillian Holmes; Broughton and Turner; Al Herman; Frank Stafford and Company; Moffat-La Reine Company.

## Playing Independent Time is No Pleasure Jaunt

Wednesday, July 7.—Dear Review: Just a line to say Hello, and ask you to forward our mail to us. We're going to lay off here for two or three weeks. We like the mountain scenery, air and water. Besides we want to get up in some "new stuff" and catch some good-time booking. Say, take it from me, this independent booking is all right to hear about, but if you know of any one starting up this way, just tell 'em to wake up and get another hunch.

ANNIE LAMB.

For Lamb, Bates and Clark.

## Wanderers Have Returned

Charley King, Virginia Thornton and Rupert Drum returned from their Australia trip last week, landing in Vancouver. They open on the 28th on the Pantages time in Edmonton.

## Monte Carter Offers New Company

Monte Carter, who is recognized as one of our very best Jewish impersonators, opened his new company at the Garrick Theatre, in Stockton last Sun-

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## New Wigwam Theatre

Bauer & Pincus, Props. and Mgrs.  
San Francisco's newest Vaudeville Theatre, luxuriously equipped and with every improvement, will open with a superb vaudeville bill, Wednesday, July 23

day, and business is of a very pleasant character, as Monte has made a decided hit with the theatre-going public of that city. The reorganized company comprises: Madeline Rowe, prima donna; Claude Kelly, comedian; Frank Harrington, leading man; Del Estes, soubrette; Blanche Gilmore, comedienne; George Colvin, characters; Solly Carter, comedian, and Monte Carter and his Dancing Chicks.

## Vaudeville Notes

AL JOLSON is spending his vacation in this city. Al will return in January in a Shubert show, in which he will be the feature.

Ed Armstrong is having the time of his life in town. He is seeing all of the big shows, and other things interesting. He says he is glad that he has no show in town to worry about. Ed will go north with his next show, as there is more kale in the northwest than south, so he thinks.

Frank Rich, in his Seattle company, playing the Seattle Theatre, is using Shirley Lewis, Nat Wentworth, Robert Evans, Ruby Lanz, I. Roy Clair, Porter Warfield and Beulah Benton.

American chorus girls, according to voyagers returning from England, are now the toast of London and have succeeded their Gaiety Theatre sisters in the attentions of gilded British youths. They are the most conspicuous patrons of the Savoy Hotel restaurant after the theatre, and at the race tracks in the afternoon, and are receiving the most marked attentions from idle scions of English nobility.

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**PLAYS**



## William Desmond Will Head The Bird of Paradise Cast Next Season—Clarence Drown, the Los Angeles Chesterfieldian Manager, is in Salt Lake

LOS ANGELES, July 9.—The managing and assistant forces of the theatres are departing and returning on vacations, ready for a coming busy season. Clarence Drown of the Orpheum is spending his resting time in Salt Lake City and incidentally attending the opening of the new Orpheum in that city. Charles Eyton, vice-president of the Morosco Company, is vacationing in the form of a trip to your city by boat, with his wife Jessie Eyton and other members of the Selig Polyscope Company, who are on a "work" voyage. Mr. Eyton is said to be carrying concealed about his person, a scenario, entitled, Out of the Night, which will be handled by the Selig people. William Ervast will gain smile from the Burbank wicket, after an absence of over a month. \* \* \* strenuous rehearsals are the order of the day, even though the weather is of the wilting variety. Catherine Calvert has returned from Chicago and is rehearsing with Byron Beasley for the new Armstrongs' The Escape. Percy Bronson and Winnie Baldwin will be in the Burbank forces for the Madame Sherry production, and Mr. Morosco is putting the Morosco Company through their paces for the next production at that house. \* \* \* Clara Howard is to be the new sourette at the Century, where she will receive the homage of old time and appreciative friends. \* \* \* Lenore Ulrich of this city has been selected by Mr. Morosco for the Luana of the next season's Bird of Paradise Company. Lewis Stone is said to have grown tired of his role in that production and William Desmond will go into rehearsal for same. David Langford will remain, as will also Robert Harrison and Florence Landau. \* \* \* has been whispered that Olga Petrova, she of the weird personality and Aubrey Beardsly lines has signed with the Burbank Company. \* \* \* Edna Mason is suing her haberdasher husband, Mr. Tom Poste, for divorce, denying that the "movies" lured her from home, but emphasizing the fact that summer hats are not "all right" in the winter time, especially when her husband is garbed in the season's latest. \* \* \* Mme. Nazimova entertained her entire company at a Spanish dinner before leaving the city, she being the close of her season. \* \* \* Mr. W. Wyatt, august manager of the Mason, entertained for Mayor Joseph and Senator Lee Stephens, at his playhouse and the Alexandria, during the Nazimova engagement. \* \* \* N. Selig announces that he will have two more producing companies here, making nine Selig companies operating in Los Angeles, where the scenic attractions and climate are the magnets. \* \* \* The Armstrong Baby dolls were invited for an ocean splash while here by Eyre Powell of Redondo, to which the zest of an up-to-date hayride was added, that is, a big foreland truck, filled with hay, hauled the dolls from the stage entrance to the Redondo Bathhouse and

out into the very ocean, where they splashed to their heart's content, and only got back to Pantages in time for a hurried makeup. \* \* \* On Sunday, Forrest Stanley of the Burbank, leaves for your town on his vacation(?). \* \* \* David Hartford will leave for Catalina, while Mr. Darling rehearses the Madame Sherry production.

BURBANK—The Fox begins another week—this its second, and prospects for a third look good. Byron Beasley in the role he created is a portion of the drawing power, together with the able assistance of David Hartford, Donald Bowles, Beatrice Nichols and others of the Burbank Company.

CENTURY—Heinze's Wedding puts Jules Mendel into the role of a bridegroom, after a close race with his side partner, Al Franks, as Michael Brady, for the hand of one and the same girl—all this ending in a most amusing prize fight. Walter Spencer re-appears in the Century cast much to the delight of old friends, who welcome him warmly. Gale Henry and Alma Haller appear in good song and dance numbers and the balance of a good cast are well fitted in specialties. The chorus, attractively costumed, have several new and novel dance offerings and every one is happy at the Wedding of Heinze.

EMPRESS—Fun in a Boarding House is almost a riot and a little strenuous for the weather, but satisfies. Bowman Brothers furnish humor worthy of notice and their Poison Song, from Lucrezia Borgia, is one of the best of its sort. Alvin and Henry offer a flying-ring turn that is a good one, although the temperature seems to take from the zest for that sort of thing. Blanche Bel-four and Bob Arthur are perhaps the cream of the bill in their happy lot of nonsense, strung together on a very slender thread and called A Janitor's Troubles. The comedy of Mr. Archer is a positive enjoyment. Julia Rooney, claiming to be of the famous Rooney family, offers her own song compositions, but dances much better, and her gown is possibly the best of all. Del Adelphia's tricks are as confusing as his name, and as entertainment, pass muster. The Los Angeles to Sacramento automobile race is a large part of the bill and pictures of Nikrent and Barney Oldfield are received with enough enthusiasm to stir jealousy in the heart of the oldest vaudevillian.

MAJESTIC—Dark; John Mason coming in, As a Man Thinks.

MASON—Dark; Blanche Bates coming in, The Witness for the Defense.

MOROSCO—The Builders is pretty poor stuff, but flaws, bad spots and all faults of the maker of this rather underdone Western drama, are almost forgotten because of skillful handling by the players, whereby the possibilities are grasped and made much of. However, there

is a clean, wholesome story, filled with the atmosphere of the Rockies. The hero and heroine have each sinned in their own peculiar way and pay the price by being made each the object of the other's great love. The man has killed his friend and the woman has—well, she has sinned a woman's sin. A big irrigation project brings the man from New York and Sing Sing to the Rockies, as chief engineer, and the girl from the mountains to be his stenographer. Of course there is the daughter of the man in charge, who makes the mistake of withdrawing with horror and disdain when the prison record of the young man is laid bare, thereby losing a man she cared for and allowing him to turn to the business helpmate, who has bravely stood by him in the face of it all. William Desmond is a manly and straightforward Roger Grant. The charm of Frances Ring is ever present in the figure of Hilda, the stenographer. Grace Valentine deftly handles a rather impossible role. That Harrison Hunter is versatile, is made evident in his characterization of Jenkins of Jenkinsville. Copper Jo, although a "bit," is emphasized by the art and talent of Charles Ruggles. Howard Scott, doing splendid work, puts the elder Grant out of existence and himself out of the cast by dying most artistically in the first act. Charles Buck plays the role of a valet of unworthy intentions, with intelligence. James Niel flashes across the vision for a brief moment in the part of Mason, an engineer, and leaves a trail of satisfaction, caused by good acting. James Applebee, Richard Barbee, Harry Hollingsworth, George Rand and Florence Oberle, to say nothing of a small piece of humanity called Chandler House, are the ablest of assistants. Scenically The Master Builder is most satisfactory.

ORPHEUM—It seems to be a sigh of relief, rather than regret, that follows the demise of the talking pictures, while a renewed interest greets the Pathé Weekly. Lew Hoffman opens this week's bill and loses himself in a maze of hats, and more hats, with now and then a tennis ball thrown in, followed by a laugh. Then—look who's here, our old friends Percy Bronson and Winnie Baldwin, and how those two can dance. Bronson's voice is as smooth and pleasing as of yore and Miss Baldwin, winsomely and prettily adds to the turn. George Jones and Harry Sylvester, too well known for comment, add to the joy of the occasion with song and joke. A Night on the Bowery brings us Bob Matthews and Al Shayne, who make you wonder how they do it and where the extra tickle comes in. A real live Indian in full war paint worn over Parisian made manners displays a baritone voice of power. The Five Melody Maids, with Will J. Ward, remain from last week, as do also Frederick Bond and Company in a new sketch. Cecelia Loftus, in spite of a heavy cold, retains her hold upon her audiences and gives several new impersonations.

PANTAGES—The name Ford, means dancing, always—and good dancing. This time it is Edwin, with four pretty and clever girls, whose nimble feet keep time to some good singing. The settings

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used are pretentious, artistic and effective and the whole is dashing success. The exception in the acrobatic family is the species, Heras. When it comes to exhilarating daring with a degree of finish, the two women are equally as interesting as the four men. La Bergere presents some very attractive poses, aided by two beautiful hunting dogs. Davis, Allen and Davis, the program tells us, are the three oddities and they are truly so. The Jourdain Trio offer fairly good music. Jack Symonds in tramp make-up gives out song and patter.

REPUBLIC—Ted McLean and Genevieve Lee offer a neat comedy sketch from the pen of Mr. McLean, called Let Well Enough Alone, which is ably enacted by its builder and his charming assistant. Kane and Langley, dancing comedians, win favor because they are clever. Parker and MacDougald present some new and attractive songs of worth and merit. Wright and Fes-enbek are a whole minstrel show within themselves—endmen, interlocutor and soloists, to the apparent delight of the audiences. Miller and Shelly are instrumentalists with a talent for comedy, also the Three Armentors are agile and whirlwind acrobats. The Pathé Weekly is most interesting. N. B. WARNER.

### Ellen Terry and Her Husband Reported Separated

LONDON, July 5.—Ellen Terry has separated from her husband, James Carew, by mutual agreement. The couple were married in 1907. Miss Terry will turn over to Carew the most beautiful furnishings of their home.

#### SEPARATION DENIED

LONDON, July 5.—Elley Terry and her husband, James Carew, who was formerly her leading man, deny that they have separated. In response to a message inquiring as to the truth of the report that a formal separation had been arranged, the following telegram was received tonight: "Absurd. Common report is a common liar. This is the first we have heard of it. 'ELLEN and JAMES CAREW'"

A. TOXEN WORM, probably the most valuable man on the managerial staff of the Shuberts, is in town in charge of the business management of The Passing Show engagement in this city. Mr. Worm has not been in this city for nine years and was induced to make the Coast trip because of a desire to see San Francisco once more. Gilman, Haskell, well known in this city, is acting manager back with the show.

JACK TRIPP, moving picture exploiter, is in town for a few weeks.



## Correspondence

NEW YORK, July 6.—520 Per Cent, a comedy in four acts, by Porter Emerson Browne, was produced by Cohan and Harris at the Apollo Theatre, Atlantic City, last week. The principal roles in the piece are enacted by Robert Ober, George Parsons, Edward Gillespie, Archie Boyd, George N. Henry, Charles E. Verner, William Keogh, Harold Crau, Hans Roberts, George Barber, Amy Hodges, Pauline Duffield, Cecelia Clay, Mrs. Stuart Robson and Katherine Lasalle. \* \* \* The Easiest Way, Eugene Walters' master drama was the attraction at B. F. Keith's Harlem Opera House last week. Florence Malone and Lowell Sherman are seen in the leading roles and won the applause of their audience. \* \* \* Paid in Full at the Manhattan Opera House last week proved an excellent vehicle for the members of the regular stock company there. Eugene Walters' first dominating success is as popular today as it was several years ago. \* \* \* At the Academy of Music last week the Hudson Theatre production, The Deserters, by Robert Payton Carter, was presented by the stock company. Dealing as it does with military life and manners, The Deserters was particularly appropriate for the week of our great national holiday, and also afforded excellent opportunities for Theodore Friebus and Priscilla Knowles to show their best. \* \* \* At Keith's Union Square Theatre the bill kept up to its excellent standard with A Night at the Opera, an ambitious number which made the audience feel that they are in the height of the grand opera season rather than midsummer. A Close Call supplies the requisite note of comedy, which was sustained by eleven other acts of headline calibre. \* \* \* Don, the talking dog, came back to Hammerstein's Roof Garden last week, and again made a marked impression on his listeners. His remarks were brief, but pointed. Equally pointed, but not so brief, were the amusing introduction and running comment of Don's side partner, Loney Haskell. Grace Van Studdiford, a comic opera prima donna, offered several new songs, and was just as charming as ever. Ben Welch told several Hebrew stories and sang several new parodies. Others on the long bill were John F. Conroy and his female diving models, the Marvelous Millers, Joseph Herbert, Jr., and Lillian Goldsmith, in The Dance of the Siren; Sophie Tucker, known as "The Mary Garden of Ragtime," and Doyle and Dixon. \* \* \* The Madison Square Roof Garden started last week on its fifth week. In addition to the big three-ring cabaret and the Roman dancing pavilion, where thousands enjoy dancing in the moonlight under the starry sky, the cabaret included Stella Ford, a soprano; Myrtle Boland, character singer; Rae Ward, and others. \* \* \* Stella Barre made her debut in the role of Alice Brown in Lew Fields' production of All Aboard, at the Lew Fields Roof Garden last Monday. Miss Barre sings a minor third above Mme. Tetrazzini's famous E.

GAVIN D. HUGH

CHICAGO, July 5.—After our glorious, but subdued, national holiday has passed into the realm of events that were, the summer solstice has reached its apex, so to speak, and managers, actors, and in fact all members of the theatrical

fraternity, have a habit of looking forward to the days when the regular season activities open the portals of playhouses, and the dramatic year is inaugurated. The coming season, will no doubt, witness the initiatory stages of a number of novelties, whether they are comprehended under the head of legitimate plays, comedies, farces, or purely vaudeville offerings. It would seem that such a course would be advisable from a box office standpoint, even if there were no other considerations; for the inroads of the movies are of a nature which undoubtedly have a serious import to those impresarios of dramatic art who are interested in the drama as it is written, acted and spoken by pulsating human creatures, who stand before audiences instead of cameras. Yet the amusement business is greater than any manager, or group of managers; and in a country as vast as this, with its no less vast pleasure loving population, the thought intrudes itself that the playgoer is to be trusted in matters of his own amusement, and if one element of the population choose to be peculiarly and purely followers of the film drama, there will, doubtless, remain a steady, reliable clientele of the theatres which have no affiliation with photo plays. That the temples of amusement, whether of the picture play variety or legitimate drama, are keeping pace with the growth of the cities and towns of this country, is emphatically true; and this is surely a happy augury for the future of theatrical enterprises. \* \* \* How Much Is a Million, with the author, C. R. Hopkins, Mrs. C. R. Hopkins (Violet Vivian), and Lionel Belmore, had a presentation at the Fine Arts Theatre last Monday evening, June 30. With its odd title and singular motives, the play appears to have interested quite a large number of playgoers, who have an abiding contempt for thermometers. As How Much Is a Million does not require an undue agitation of the thought centers to comprehend its philosophy and to arrive at its moral, we may well say it is an ideal summer play which amuses, and offers no violent instruction. It happens that Mr. Hopkins, the author and star of the play, does not depend upon the vulgar emolument, which may or may not accrue from his play, but is independently wealthy, and is therefore free to exercise such talents as he may possess in the evolution of a dramatic idea. \* \* \* Fritz Scheff, who is giving that breezy offering, Mile. Modiste, at the Studbaker Theatre, these summer evenings, and securing some of the highest class patronage which a leading artist might obtain in the dog days, has turned weather prognosticator; she predicts now that this week Chicago is due for a cool spell, just about Thursday, when she will commence a series of Thursday matinees. As this city has had temperatures which ranged well up

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FOURTH SEASON OF SUCCESS

## THE BIGGEST REPERTOIRE COMPANY ON THE COAST

Tracy, Monday; Livermore, Tuesday; Lodi, Wednesday; Modesto, Thursday; Turlock, Friday; Oakdale, Saturday; Merced, Sunday.

into the nineties for several days past, the assurance of cooler weather from the brilliant little lyric artist has a welcome ring, whether it comes true or not. \* \* \* Mrs. Caroline L. Kohl, the largest stockholder in the Majestic Theatre, bought out the house yesterday, and gave two free performances, afternoon and evening, for the benefit of the general public, it being Mrs. Kohl's contribution to a sane Fourth of July. It is needless to state that the public accepted Mrs. Kohl's gift with enthusiasm, so much so that the services of a number of police officers were required to preserve order among the crowds which blockaded the sidewalks for a number of blocks. However, the house was quickly filled, everybody was good natured, and excellent performances were given. \* \* \* T. C. Gleason's players are giving a creditable performance of Blindness of Virtue, that clever story of the English vicar's daughter, at McVicker's Theatre. Frank Sheridan acts the good vicar; Edith Lyle impersonates the character of the unsophisticated daughter, and Thomas Swift is seen as the young gentleman in the case. The play is going well over at McVickers, and Tuesday evening will register the 200th performance in Chicago. \* \* \* That redoubtable Ghost Breaker, H. B. Warner, is doing well in the play of the same name at John Cort's Theatre. Miss Katherine Emmett is an invaluable, if not indispensable, assistant; and this melodramatic farce is entertaining its quota of play patrons with all the verve its interpreters can inject in its springtily lines. \* \* \* Ed Lee Wrothe and Ginger Girls reopen the Columbia, Saturday, July 12. \* \* \* From indications no Chicagoan will want for an opportunity to see the Cines Kleine stupendous photo drama, Quo Vadis. It is to be presented simultaneously at the Victoria and Imperial Theatres, beginning today, and will run four weeks. Next Sunday, July 13, the play will begin an engagement at the National Theatre. Having just completed an extended run at McVicker's, it argues well for the vitality of this stupendous picture show that it can continue indefinitely, even in such a large city as this. \* \* \* Sullivan & Considine's new Empress at Sixty-third and Halstead streets, is presenting an attractive bill this week. Karno's London Comedians, with Charles Chaplin and company of fourteen, will present A Night in a London Club. Others on the bill are The Nagy Fys, Don Carney, Empresscope, The Tamer with Mabel Florence and Beresford Lovett. \* \* \* Gus Edwards' song revue, with twenty-five juvenile actors and actresses, will entertain Majestic patrons this week; others are James Thornton, Jack Kennedy and company, Byron and Langdon, Eva Shirley, the Hursleys and the Rexos. \* \* \* Palace Music Hall will feature Miss Grace LaRue and Ernest Glendenning in a musical comedy sketch;

Bernard and Weston, Lester, Sanderston Moffatt and Esther Ford McLallen and Carson, Kirke and Fogarty, Frank Mullane, Mlle. Tchow, Arraut Brothers. \* \* \* Garric has an all summer show in The Dreams Come True, and the matinee idol, Joseph Santley, is acquiring fresh laurels from admirers with every performance. \* \* \* Oliver McCosco's Tik Tok Man of Oz is breezily whiling away the dull summer evenings at Cohan's Grand Opera House. \* \* \* Harry Minton is to succeed Frank Sheridan in the role of the vicar in Blindness of Virtue, which the Gleason players are presenting at McVicker's Theatre. It is understood that Mr. Sheridan will sever his connection with the company, and will proceed to the Pacific Coast, to accept a proposition for a moving picture concern. Mr. Sheridan, it is stated, is to receive the largest salary ever paid to a performer before the camera, with the exception of Mme. Bernhardt. His successor, Mr. Minton, with the Gleason company, enjoys quite a local reputation with the fair sex, and is really a most capable actor. \* \* \* The Gleason company was incorporated recently with a capital of \$50,000. Having secured the rights to eleven new dramas, it is the purpose of Mr. Gleason to procure and operate four theatres in Chicago, two of which will be conducted as stock houses, and the others as production houses, where new plays will be brought out. The Gleason organization will also have five companies on the road in September. The offices of the company will occupy the entire second floor of the Colonia Theatre building, where production publicity, booking and library departments will be operated. Harry Manners will be the general stage director under personal supervision of T. C. Gleason. \* \* \* Ruth St. Denis is to begin a series of dances among the al fresco surroundings of Ravinia Park, next Saturday evening, July 12, to the accompaniment of classical music as interpreted by the celebrated Thomas Orchestra. There are three groups of dances all new to this country. Two of the dances are Japanese, and all are of the far east. She will repeat the Cobra, in which she is both serpent and serpent charmer. \* \* \* The gardens are not complaining about the heat, in fact it is bringing thousands of dollars to the coffers of the outdoor resorts.

OWEN B. MILLER.

CARSON CITY, July 7.—Grand Theatre (W. S. Ballard, mgr): Miss McElree, California's youngest songbird, Monday, July 7, to crowded house, notwithstanding the hot weather. A. H. M.

BREDERICK O'FARRELL, who is one of the most popular players ever associated with Coast theatricals and who is a great standby of Manager Harry Bishop, left last Monday on a three weeks' vacation which will be spent in Portland.



## Correspondence

**PORTLAND, July 7.**—Heilig Theatre (Calvin Heilig, mgr., W. T. Panter, res. mgr.): This theatre will be back this week after having pictures the last week. John Mason opens Monday, 14, in *As a Man Thinks*, for week's engagement. Baker Theatre (Geo. L. Baker, mgr., Milton Seaton, bus. mgr.): This theatre closed last week after a most prosperous season. Throughout the season Manager Baker has secured the best plays offered to stock organizations and there has been no lack of talent in their presentation. Manager Baker leaves this week for an extended trip East in quest of new plays and players for next season. Lyric Theatre (Keating and Good, mgrs.): For the week commencing today the American Musical Comedy Company will be seen in *Two Thieves*, a musical extravaganza. Pretty Hene Edwards will be heard in some of the latest song hits as well as will be the Rosebud chorus. The principals are happily cast and real treat is promised. As an added attraction Arthur Pelky, champion heavyweight of the world has been engaged, and also Tommy Burns, and they will give sparring exhibitions at each performance. Orpheum Theatre (Frank Coffinberry, mgr.): Manager Coffinberry has been on the sick list, suffering with some trouble with his ear, but is reported improving. The headliner this week is Miss Orford and her wonderful elephants, followed by Pat Rooney and Marion Bent; Lamberti, master musician; Al Harris; Rita Boland; Lou Holtz; La O'Day, songalogue. Empress Theatre (John Johnson, mgr.): *Exposition Four*; White's Animal Circus; The Trainer, and three other headline acts. Pantages Theatre (H. V. Pierong, mgr.): A Bulgarian Romance, with Mrs. Bob Fitzsimmons; E. E. Dano, and fifteen musical comedy stars; Jos. E. Bernard and Company; The Great Mars Duo; La Petite Alva; Sylvester and Vance, and Billy Dodge.

A. W. W.

**TACOMA, July 5.**—With the ending of the Hanky Panky engagement on Monday night the Tacoma Theatre will close for the summer season. The house was filled tonight by an appreciative audience that turned out to see John Mason in *As a Man Thinks*, which is, to quote one writer, "a play of substance and high purpose." Mr. Mason is a delightful actor, and his support extraordinarily good, including Julie Herne, Grace Reals, Jane Salisbury, John Flood, Lyster Chambers, George Gaston and Varner Richmond. The play was beautifully staged. Agnes Quinn, who was with the Chicago Grand Opera Company seen here in the winter, is at home for the summer vacation. She will remain here for a few weeks before going to New York City for rehearsals, having signed to sing the leading role in light opera next season, the title of which is not yet announced, but it is by the composers of *The Count of Luxembourg*. Varda Howard, leading woman at the Princess Theatre, chosen Queen of the Monta Maro Feste was a handsome figure on her float in the parade surrounded by five beautiful children as maids of honor. Miss Howard's father, a college professor of California, is here paying his daughter a visit. The piece selected for the week's offering at the Princess was

light and airy, fitting nicely into the carnival spirit prevailing here. *Mamselle*, the play, does not boast of much plot, but is full of laughs and was participated in by the whole company, Manager Richards, and patrons in the audience. Neil McKinnon contributed a clever character song and Irene Malone a dancing specialty. Next week's offering, *The Easiest Way*. The Pantages offered two headliner acts, Julia Gifford and Company in a tabloid version of *The Balkan Princess* and Bernard and Harrington in a sketch, *The Newly Married Man*. Sylvester and Vance pleased with songs and dances. The Mars Duo, skilled in athletics, and Billy Rogers, a character singer, completed the bill. Starting July 7, The Olga Samarkoff Trio; Fred Ardath and Company; Howard and Delores; Royal Pearl, singing blacksmith; Lester Brothers, comedy acrobats. Lightner and Jordan were a big hit at the Empress with their excellent singing. Raymond Teal was as clever a monologist as visits us. Marcon, the shadowgraph expert, was a novelty; John White's dog and mule circus interesting; the one-act playlet, *The Trainer*, thrilling, and the music of the *Xposition Four* pleasing. Coming: The Cavaliers, musical act; The Three Bennett Sisters in athletics; The Georgia Trio; Joe Birnes, story teller; Vocal Quartette; The Passenger Wreck, a John B. Hymer production.

A. H.

**SEATTLE, July 1.**—Moore Theatre, week of June 29: Hanky Panky has captured the town. Next week, John Mason in *As a Man Thinks*. Metropolitan Theatre: Dark this week. Orpheum Theatre: The headliner is Miss Orford and her troupe of three trained elephants. Pat Rooney and Marion Bent present a very interesting dancing act and sketch, entitled *At the News Stand*. Lamberti, in his impersonation of famous musicians, is an artist. The balance of the bill consists of Carl and Lotty, novelty dancers; Harris, Boland and Holtz in a sketch, entitled *Three in One*; Thomas P. Jackson and Company in the playlet, *The Letter from Home*, and Ida O'Day, song artist. Seattle Theatre is presenting a thrilling play, entitled, *The Short Cut*, written by Miss R. E. Marshall of Seattle. This play will run all week, and the house has been crowded to the present time. Pantages: Emma Carus is the headliner this week. Grand Opera House: Master Clarence Carr and the Carr Trio with several other good supporting acts, and the usual number of photo plays, is drawing good business. E. MORGENSTERN

**SPOKANE, July 6.**—Orpheum—*The Bell Family*, musical offering; Taylor Holmes, monologist; Angela Keir and company, in *Sentence Suspended*; Fred Hamill and Charley Abbatte, the Singer and the Violinist; Swain Ostman Trio, cyclone bump fiends; Divine and Williams, the Traveling Salesman and the Female Drummer; Edgar Berger, flexible equilibrist.

**VANCOUVER, July 9.**—Imperial Theatre: July 10-12, Lew Fields' Hanky Panky Company. Pantages: Emma Carus in songs, dances and comedy; Hill, Cherry and Hill, bicyclists; A Dog Fantasy by Alfred La tell and Company; Charles Nichols and the Croix Sisters in A Tank Town Manager, and El Cota, xylophonist. Columbia: The first half of

the week are seen The Newsboy's Debt, with Mr. and Mrs. Astley Cooper and little Dulcie Cooper; Elsie Weiss, violinist; Pritchard and Pritchard, hot-time minstrels; Wright and Clayton, songs and dances. Second half: The Carr Trio, featuring Master Clifford Carr, monologist; Marsden and Greenwood, in a sketch, *On the Road to Loveland*; Milano Duo, musical act, and Sam Rowlev, comedian. Avenue: The Avenue Players in Sunday, with Rhea Mitchell in the leading role. Miss Mitchell is a dainty, charming actress and scored a great hit. Empress, July 7: Lawrence Stock Company in *Mary Jane's Pa*. Maude Leon and Del S. Lawrence have the leading roles and the rest of the characters are in the capable hands of the rest of the well-known company to which have been added William Jossey, Margot Marriott and Ray B. Collins.

**SAN JOSE, July 9.**—Victory, July 6: Vaudeville, Six Military Maids, Rizel and Atima, comedy acrobats; Three Musical Fellows, and Jephtha Arthur, violinist. After today the theatre will be closed for renovation. There are to be new opera chairs installed, the whole theatre is to be re-decorated, and there will be new hangings and new carpets. The dressing-rooms, which several noted actresses have taken occasion to grill in interviews, are to be thoroughly renovated, making the theatre one of the most up-to-date in the state. July 7-8, *Everywoman*.

**SAN DIEGO, July 8.**—Pantages Vaudeville—July 9, Friscary, coin and top hat juggler; Jewel and Jordan, whistlers; the Russian Prince and the Gypsy Girl, songs and dances; Willie Hamilton, cornetist; Beaumonte and Arnold, comedy playlet with songs and dances; Armstrong and his Baby Dolls in A Scotch Highball. Empress—Robert Marks and the Nine Piano Bugs, novel musical act; Jimmy Britt, in monologue; Mabel Robinson and Edward Barnes, comedy musical act; Agnes Lee and company, in a dramatic sketch; a juggling act, *Fun on the Boulevard*, and Grimm and Cooper, entertainers. Majestic—Norma Gould and Ted Shawn in a repertoire of dances; Trixie Regina, dramatic soprano. Lyceum—Lyceum Stock Company in *The Provider*. This play is not exactly a problem play, but it deals a powerful attack at the divorce evil. Julie Gray plays the part of the neglected wife excellently. Alice Meyer as Aunt Mary and Henrietta Holle as the saleswoman are well cast. Ed Clisbee plays the priest in his usual finished manner; Verne Layton does the role of the young husband, and Frank Kelly plays Zach, the piano tuner, and gets all the comedy out of it. This production is staged and handled with usual care given to Lyceum productions.

**SACRAMENTO, July 9.**—Clunie—July 6, *The Witness for the Defense*, Blanche Bates and company; 11, 12, 13, *Everywoman*. Oak Park Amusement Grounds—Royal Hawaiian Singers; Orlando, heavy-weight lifting. Empress—Ray Thompson's Dancing Horses; J. Herbert Frank and company, in *The Arm of the Law*; the Creighton Brothers, rube artists; Albert Leonard, novelty dancer; Fay and Mynn, songs and chatter; Lohse and Sterling, acrobats. Grand—July 7, Red-

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mond players in *Fifty Miles From Boston*. The play is full of comedy and quick action and delights the audience. Redmond's song is a great feature and the auditors hate to let him go. Redmond, Metcalfe and Merle Stanton have the three big comedy roles which they get over splendidly. Harvey, Frazer and Southern have very little chance to show their usual good work. Bert Chapman, as Mosely, does a clever little bit of characterization. Beth Taylor shows her usual charming qualities, and Marvin Hammond is mighty pleasing with her youthful freshness and sweet voice in the song, *That's How I Need You*. The Summer Maids are lovely and all in all the performance is very enjoyable. M. H. Diepenbrock, proprietor of the Diepenbrock Theatre, may lease his building to a New York telephone theatrical company in the near future. The plans are to the effect that all the offerings of the theatre may be transmitted to the audience which is seated at separate phones in their homes. Mr. Diepenbrock, however, states that nothing definite will be arrived at until the 10th of the month when he will make public the transaction. In the event that the affair materializes, the new firm will take over the theatre in December.

## "Hook" Replaced by Bells

The Bonita Theatre, Centerville, Ill., where a comedy manager named Adams has been showing his humor with the aid of a "bell system," which announces the "canning" of acts and saves him the trouble of a preliminary argument, has just come to the front. The house is booked by Gus Sun—and a lot of performers go in there, just as they go to other Sun houses, with nothing but a telegram to indicate that they have been engaged. In the dressing room of the place is observed the following signs on the wall: "One long bell, one short bell—act follows picture." "Three long bells, act is canceled." "Don't get out on the stage and kid each other. You want your money; I want the act; if this rule is violated I will 'can' the act."

OLIVER MOROSCO has secured the services of Fanny Addison Pitt for the character of Mrs. Chichester in the road company of *Peg O' My Heart*, which will be sent on tour in September.



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Music and Drama  
CHAS. H. FARRELL, Editor  
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## Frank Elliott

Frank Elliott of the Blanche Bates Company, has without doubt, made a most profound impression with American theatregoers, and especially in this city has his work received the finest kind of critical commendation. Mr. Elliott is a young English actor, who is now in his first year in the United States, and as he has been signed by Charles Frohman for another season, it is safe to predict that he will be with us for several years to come. Mr. Elliott is distinctly of the style that is liked by American theatregoers. He is a fine, clean cut looking man, graceful in appearance and possessed of a refinement that comes from a well seasoned intellect. His dramatic education has been thorough. For years he traveled over the English provinces, playing all kinds of parts under all kinds of conditions. Later he graduated to the London stage, and was for several years a member of the famous Drury Lane Stock Company, scoring as the villain in *The Whip*, the hero in *The Hope*, and in a number of other parts he was most successful. When *Everywoman* was taken over to England, Mr. Elliott was a most impressive figure as Nobody in that drama. His good work in London earned for him the distinction of being the second man in the last ten years to receive the stage pension, founded originally by David Garrick. The requirement for this honor is that before a man is forty he must appear for three successive Drury Lane dramas in leading parts. When the actor is sixty years of age the pension becomes operative, and amounts to 360 pounds yearly. While in England, Mr. Elliott played leads for Mrs. Langtry, Olga Nethersole and Ada Reeve. He has a great fondness for juvenile leading parts that have a touch of romance and an opportunity to display some dash. He is extremely in earnest in his work and really prefers playing bad parts and evolving from such slender opportunities as much artistic values as his ability and application allow him to bring out. His contention is that bad parts make good actors. Whether he has had a surfeit of bad parts or not, the fact remains that he is a good actor, who will find a high place in American theatricals.

## Cort Moves Headquarters to New York

John Cort has made public his purpose to transfer his executive offices from Seattle to New York. Mr. Cort explains that he will maintain his home in Seattle and spend three months of the summer there. The books and contracts relating to the

western circuit of houses in which Mr. Cort is interested will be maintained in Seattle, with George Hood, the present booking agent of the Northwestern Theatrical Association, in charge, and also acting as Mr. Cort's personal representative and as manager of the Moore Theatre. Carl Reed, the present manager of the Moore Theatre, is to be transferred to New York and will go out as manager of one of Mr. Cort's important vaudeville companies, headed by Lillian Russell. Miss Girvin, Mr. Cort's secretary, will also go to New York as a part of the Cort organization in the metropolis, and H. A. F. Schroeder, auditor of the Northwestern Theatrical Association, will also be transferred to New York to act in that capacity there. Frank Newman, at present treasurer of the Moore Theatre in Seattle, is to be transferred to Salt Lake City as manager of the Colonial Theatre, his successor at the Moore Theatre to be announced later. Robert Harvey, who has grown up in the Moore Theatre, and acting during the past year as assistant to Manager Reed, is to go out as secretary to the manager of McIntyre and Heath, in their revival of *The Ham Tree*, under Cort management. Richard Maney, superintendent of the Moore Theatre, is to go to New York as assistant to Richard Lambert, the general press representative of the Cort enterprises.

## J. C. Williamson is Dead

J. C. Williamson, the autocrat of the show game in Australia, is dead in Paris, having passed away last Monday. When Mr. Williamson passed through here last May, he was practically taken from his ship to a local hospital, where he stayed for a week before resuming his journey to New York and Europe. He was a very feeble and worn-out old man, and it was evident that he would not live much longer. Mr. Williamson had a wonderful career having started from this city with Maggie Moore, his first wife. They had a great hit with their comedy, struck oil, and afterwards went to Australia, where they became immensely popular, and where Mr. Williamson soon demonstrated unusual talents as an organizer. For the last two years he had relegated active management to Hugh Ward, another San Franciscan, who will now be the sole head of the vast amusement interests dominated by Mr. Williamson.

## Gilbert and Sullivan Opera Canceled

There will be no season on the Coast this fall of the Gilbert and Sullivan revivals with the all-star cast, according to advices received here last Wednesday. Unusual preparations had been made to repeat the success of last season and this unexpected intelligence came as a big surprise.

## Clever People Get Home

Nana Bryant, Jack Livingstone, Claire Sinclair and Cliff Thompson, who were the backbone of the Bailey and Mitchell Stock in Seattle last season, returned to town early in the week, after an absence of 40 weeks. Each one of them were great favorites in the north and their ability was generally recognized.

## Belasco Wins Copyright Suit

NEW YORK, July 9.—Judge Mayer in the Federal District Court today decided the Belasco play, *The Case of Becky*, was not an infringement of the copyright on *After Many Days*. Aurelia Backman and George L. McKay, as owners of the copyright on *After Many Days*, sued to have the Belasco production declared a violation of their right.

## Looks Bad for Tabloids

Advices from Butte, Mont., indicate that the Allardt-Woolfolk Musical Tabloids are nearing their end. The venture does not appear to have been a successful one, and retrenchment in the size of the cast has al-

ready set in. In *The Time, Place and the Girl*, a chorus of five girls assisted the principals. Adverse criticism is made on this attraction, but splendid approval is given the leading woman Jessie Huston, who, it is said, saved the show. Moose Jaw, Sask., discontinued the Allardt-Woolfolk attraction with the close of the week of June 16. The Strand Theatre in Winnipeg lasted just four weeks with the A-W's attractions and it is said that other towns in Central and Western Canada have given notice to end "Tabs." Advices from Chicago intimate the tabloid producers and managers have dropped over \$1,500 or the Canadian time so far, with little or no prospect of recouping their loss.—*Seattle Critic*.

The Tivoli will put on *Pinafore* next week.

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Evening prices: 10c, 25c, 50c, 75c. Box Seats, \$1.00. Matinee prices (except Sundays and Holidays): 10c, 25c, 50c.  
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Aided by Howard Hickman and the Alcazar  
Company in Channing Pollock's  
Charming Comedy

## "Such A Little Queen"

Splendidly Acted and Staged  
Prices—Night, 25c. to \$1; Mat., 25c. to 50c.  
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Week Beginning July 13  
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Clay Greene's Third Degree Playlet  
THE POLICE INSPECTOR  
COOGAN and COX,  
As You Like It.  
BELLE OLIVER  
Tetrazzini of Ragtime.  
FLORENZ TRIO  
Fun in a Restaurant.  
ZALFREDO  
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New York Society Dancers.

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THE BOOTH TRIO, droll and daring cy-  
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MORRIS and JESSE BEASLEY, in eccen-  
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## Columbia Theatre

An overflowing house greeted the motion pictures or kinemacolor at this theatre Sunday evening. With the wonderful series of views of the making of the Panama canal as the feature, the packed auditorium enthusiastically received everything shown by the new process. Patriotic outbursts on the part of the many Greeks present accompanied the showing of the Greek Army and Navy in war movements. In addition to the Panama and Balkan war scenes there were some thrilling views of United States battleships and submarines and for the first time the earnest Japanese soldier was shown in life-like war maneuvers. The trip through the partially constructed canal was remarkably vivid with all the "ebony" workers, the red paint on the mammoth lock gates, the bright blue of the two oceans and all the other countless prismatic colors just as nature made them. Nearly a thousand people were turned away on the opening night and a succession of large audiences have been in evidence all week. The Kinemacolor pictures are a real, sensational hit.

## Cort Theatre

The Winter Garden show, which Lee Shubert has sent to the Coast, is just the kind that we of San Francisco like. It is a big show, full of constant surprises, furnished by a large array of exceedingly clever artists. It is made up of a great number of take-offs on current successes and introduces a long list of clever vaudeville stunts, to say nothing of a fine lot of feminines, who have shape, beauty and vivacity. And the man who wrote the music is certainly a master hand at turning out melody that pleases. The entertainment is of such length and of such good stuff that it is impossible to go into detail as to the performance. It will be sufficient to say that the show is headed by Trixie Friganza, that ebullient and frolicsome lady of avoirdupois, whose comedy is good to the ears and whose manner of getting it over is irresistible. Then there is Charley Ross, who is our premier travesty man, to say nothing of his ability to handle straight acting parts. Probably the biggest hits of the show were scored by the Howard Brothers, who, in a varied contribution, caught the close attention of the audience. These two boys, who evince the greatest earnestness and resourcefulness, and who, strange to say, for comedians, possess very fine singing voices, are destined to be great actors in the near future and it would not surprise the writer to find them greatly acclaimed serious actors. Adelaide and Hughes, the newly weds, gave a very fine dancing turn. Miss Adelaide is a beautiful little woman, and possesses a wonderfully alluring personality. J. Clarence Harvey did passably well, in a couple of characterizations, and Texas Guinan frolicked through a series of situations with more zest than any distinguishing ability. The ensemble work of the chorus was beautiful to behold and the snap and accuracy of the entire show spoke volumes for the stage direction. The production and the costuming were of the most

elaborate character and the business, in consequence of the big hit scored on Sunday, has been practically capacity ever since. Next week will see this pleasant state of affairs repeated.

## Alcazar Theatre

The popular Alcazar players in the annual revival of *Are You a Mason*, are seen to good advantage this week. Kernan Cripps is the young husband who uses masonry as a cloak for a few jolly times while his wife is away. Everyone liked him and evidently the men felt for him at the moments when the jig seemed nearly up. As Amos Bloodgood, A. Burt Wesner was a delight. He is a great favorite with everyone any way and it is hard to say anything new about his clever impersonations. He conveys so much by a shrug of the shoulders, a look of the eye, that one hardly needs to know his meaning. He received many a round of applause, and much hearty laughter. Lee Millar, as John Halton, from up state, was a typical dressed-up farmer, and was much enjoyed. Roy Clements, as Hamilton Travers, a one-time actor, was excellent, and maintained the character perfectly. John A. Butler, as George Fisher, in love with Annie was clever! Such a pretty girl as he made. The audience had only eyes for him when he was on the stage, and many a good hand he got. Edmund Lowe, as Ernest Morrison, a young architect, was most pleasing. His personality is so refreshing that it is always a pleasure to see his work. Cora Witherpoon, as Mrs. Perry, was a nice wife, but while very good, not nearly so good as when playing in *The Concert*. Madge West and Alice Patek, as the two single daughters, were as nice as could be. They are pretty and fitted into the scheme of the story very well. Marie Baker, as Mrs. Caroline Bloodgood, brought to the role all that the hoity-toity part requires, and gave a clever interpretation. Norah, the cook at Perry's, was in the capable hands of Anna McNaughton. Helen Hill, as Mrs. Holton, was very good. The roles of Mary Panchon Armitage and the Policeman were well played by Rose La Forge, Gertrude Glaser and Lawrence Edmands. The performance pleased the people and I guess that the Alcazar can go on reviving this farce for years to come without any fear of it being a drug on the market.

## The Tivoli

Princess Chic is the bill of fare this week, with a strong comedy personality contributed by Teddy Webb, Robert Pitkin and Tommy Leary, once more in the Tivoli fold. Would that the comedians had better lines. Rene Vivienne is a capital singer and a magnetic, attractive woman. Sarah Edwards is a favorite, too, and Henry Santrey, John R. Phillips and Ilon Bergere are well cast.

## Savoy Theatre

The Kemp Panama pictures and Mrs. Kemp's lecture were so well received last week that Manager McKenzie has kept them over for a second week.

## Cohan and Harris' Plans for 1913-14

Cohan and Harris have completed arrangements with Klaw and Erlanger whereby the latter firm will, in the future, manage the Geo. M. Cohan Theatre, the Gaiety Theatre, and the Grand Opera House in New York. Cohan and Harris still retain the same interest in these playhouses that they have had for the past several seasons, but in the future they will concentrate their energies in promoting the affairs of the Astor Theatre, at Broadway and 45th Street, and Geo. M. Cohan's Grand Opera House in Chicago (which they control exclusively) and to the production of plays and the management of the several stars now under contract to them. This arrangement accords with Geo. M. Cohan's recently announced plan to retire from the stage at the end of the coming season and devote his entire time to the writing of plays which will be produced exclusively at the Astor Theatre, New York, and the Cohan Grand Opera House in Chicago. It will also allow Mr. Cohan to realize his long cherished desire of making a comprehensive tour of the world. The above arrangements will not interfere with plans Cohan and Harris and Klaw and Erlanger have in contemplation for the production of several pretentious plays. The Astor Theatre's second season under the direction of Cohan and Harris will begin on September 1. The opening attraction will be *Seven Keys to Baldpate*, a dramatization of Earl Derr Bigger's novel of that name made into a play by Geo. M. Cohan, and in which Wallace Eddinger will assume the leading role. The Geo. M. Cohan Theatre will be open for the season on Monday, August 16, when *Potash and Perlmutter*, the cloak and suit merchants created in the Saturday Evening Post by Montague Glass, will be brought to life on the stage. The Gaiety Theatre will open on Labor Day with a new farce by Edgar Selwyn, entitled, *Nearly Married*, in which Bruce McRae is to assume the leading role. Cohan and Harris' Bronx Opera House will be formally opened the last week in August with Eugene Walters' play, *Fine Feathers*, presented by Wilton Lackaye, Robert Edeson and other members of the all star cast seen at the Astor Theatre last season. Incidentally, Cohan and Harris have expended more than \$300,000 in building and furnishing the Bronx Opera House, which, in ornamental decorations and modern stage equipment, is not surpassed by any playhouse in America. It will be conducted as a combination theatre, playing Broadway successes at popular prices ranging from twenty-five cents to one dollar, with a change of bill weekly. Geo. M. Cohan will open his season at the Bronx Opera House Monday, September 29, presenting his last season's success, *Broadway Jones*. The regular fall and winter season at Geo. M. Cohan's Grand Opera House in Chicago will commence on August 25, the inaugural attraction being Carlyle Moore's farce, *Stop Thief*. Raymond Hitchcock will begin his fifth stellar year under the management of Cohan and Harris on Monday, September 1. On that date, and at the Apollo Theatre, Atlantic City, Mr. Hitchcock will be presented in a new musical play, as yet unnamed. Following his engagement in Atlantic City, Mr. Hitch-

cock will be sent to Boston, and the Tremont Theatre, for a run. 520%, a comedy by Porter Emerson Browne, produced in Atlantic City Monday of last week, will open in Boston in September. On or before October 1, Cohan and Harris will produce a comedy drama entitled *Back Home*, from the pen of that well known humorist, Irvin Cobb, dramatized by Bayard Vieller. *Home Ties*, a play dealing with the all absorbing and world wide question of woman's suffrage, and written by George Middleton, will receive its production at the hands of Cohan and Harris in Washington, D. C. during the week beginning Monday, November 10. Among the new productions now being prepared for a fall hearing are: *Douglas Fairbanks in Cooper Hoyt, Inc.*, a comedy in three acts by Frank Lord and Hugh Ford; *The Brain Promoter*, a comedy by Edward Laska; *The House of Glass*, a drama by Max Marcin, and *Money Mania*, a farce also from the pen of Max Marcin. Besides the numerous activities above mentioned, Cohan and Harris have accepted play scenarios from the following well-known authors: Winchell Smith, Rennold Wolf and Channing Pollock, Porter Emerson Browne, James Montgomery, John Golden and Frank Craven.

## Affiliated Amusement Association Halts

The tabloid musical show sent out under the management of the Affiliated Amusement Association, died at Oxnard last Saturday, after a more or less worrisome time from its very inception. When the closing time came the show had been whipped into good shape and was giving a very pleasing performance, but unfortunately there was a decided lack of business management back with the show. Business had been so poor, or at least there was a lack of money in the treasury, and temporarily, until the directors could be called together, the company was left in the sugar town in a decidedly embarrassed condition. The directors held a meeting at the Macdonough Theatre in Oakland and voted money to clear up the indebtedness incurred for salaries and operating expenses, and all salaries will be paid and all debts wiped off the books. John Kearney, who was brought out from Chicago with his wife, very considerably waived his full claim of sixteen weeks and an amicable settlement was made with him. Among the coast managers in the organization are Fred Giese, Mr. Lewin, of Coalinga; Mr. Martin, of Modesto; Mark Hanna, of Salinas; Frank Atkins, of Marysville; Dan Wolf, of San Luis Obispo; Jack Dodge and Harry Haywards of San Diego; Franklin Underwood and Sydney Pollock, of Oakland, who is the largest individual stockholder. The idea was all right, but the show did not get a fair start. It is to be hoped that this first attempt will not discourage our managers, for there is no reason why the Coast should not supply a large share of its own amusements.

ALLEN HAMPTON, the Vancouver millionaire realty magnate, sends word that on September 1 he would leave for a pleasure trip around the world. His family will accompany him.



## Columbia Theatre

Fully five hundred people were refused admission to the theatre last Sunday night, when the first presentation of the Kinemacolor pictures of the Balkan War, the Making of the Panama Canal, Japan's Army in War Maneuvers, and the U. S. Navy in Review and U. S. Battleships at Practice was given, owing to the fact that eager ticket purchasers had bought out the entire seating capacity of the theatre, as early as 7:30. At each succeeding performance a similar occurrence has taken place, and even at the matinees, which are being given daily, the Columbia's capacity has been found too small. The first and only pictures taken "under fire" and with the consent of the King of Bulgaria, of the Balkan War are first shown and some six thousand feet of film has been made of this subject. Then comes the Making of the Panama Canal, the pictures of which were taken by special arrangement with the United States Government, and which show every important point in the constructing of the great waterway, taking one into the canal at the Atlantic entrance, through every lock and channel until you reach the Pacific entrance and once again out into the open sea. The Mikado of Japan gave the Kinemacolor company special permission to take motion pictures of the Japanese Army in war maneuvers and which by the way, are the only ones ever secured on the subject. Last but not the least, is the showing of the United States Navy in review and at practice. The second week of the Kinemacolor season at the Columbia is announced to begin Sunday night. Matinees are given daily at 2:30, evening performances start at 8:30.

## Cort Theatre

The Passing Show of 1912 will begin its second week at the Cort Theatre Sunday night. As was the case during the first week, three matinees will be given, namely on Wednesday, Friday and Saturday at which the top price is \$1.50. There is no question about the welcome which this New York Winter Garden production has met with in San Francisco. It is a show that bewilders, fascinates, amazes and transports, and as it flashes before the gaze of its audiences, it makes even the blase old-timer rub his eyes. It is simply a great big moving picture done in all the hues of the rainbow in scenery, in electricity and in girls. George Bronson Howard has woven a musical extravaganza that is really staggering in its immensity and wealth of adornment. Material has been taken from such sources as Kismet, Bought and Paid For, Pooty Pulls the Strings and other big successes, all of which are treated in a way original and hilariously funny. Conventional bonds have been ignored.

## Alcazar Theatre

Bessie Barriscale's return to the Alcazar Theatre next Monday evening promises to be a notable event, for the locally-popular little actress comes as a full fledged star who has just concluded a very successful trans-continental tour. An unusually heavy advance sale of seats assures crowded

audiences throughout the coming week. Charming comedy is Such a Little Queen, the medium of Miss Barriscale's reappearance in the O'Farrell Street playhouse. Just fancy the youthful and pretty exiled queen of a European nation being reduced to necessity of cooking her own meals in the kitchenette of a New York flat. That is the lowly condition to which Mr. Pollock brings his heroine, Anna Victoria of Herzegovina. Finally a deputation arrives from Bosnia to notify the king of his restoration to power, whereupon Trainor, although loving the queen, sacrifices his own desire and persuades her to marry the monarch. Then the repentant porkpacker offers to finance a project by which the adjoining kingdoms can be merged, so all ends well. In the role of the queen, Miss Barriscale will be seen at her very best. In the cast will be all the favorites of the regular company and several specially engaged players. There are four acts of the comedy, and realistic staging is promised.

## The Orpheum

Irene Franklin, who heads the bill next week, is an American girl who can safely lay claim to being one of this country's most popular comedienne. Vaudeville has captured another bright musical light in the well-known composer and operatic conductor, Theodore Bendix and his symphony players. The always popular McIntyre and Harty, the sugar plum girlie and the marshmallow boy, will amuse with their comedy, songs and witty dialogue. Moran and Wiser, comedy boomerang hat throwers, will exhibit their skill. The Goyt Trio will present a clever combination of gymnastics and animal training. A feature of the act is a little fox terrier named Daisy who accomplishes a number of remarkable feats. Next week will be the last of the Le Grohs; Willard Mack and Marjorie Rameau in their immense hit, Kick In, and Clark and Bergman in the best musical skit Jesse L. Lasky has sent us, The Trained Nurses.

## The Empress

The management announces a varied program for Sunday afternoon, with Porter J. White, the legitimate star, as the headline attraction in Scandal. This is a well conceived and intense twenty-minute drama of social life. In the support are John C. Tremayne, Harry Stephens and Adelaide Fairchild. Emma Francis, a denseuse and singer and her young whirlwind Arabians will be the added feature. The Booth Trio keep the audience in continuous laughter in their novel and snappy cycling performance. Gus Hilbert and Harold Kennedy in burnt cork will present a routine of songs and patter. Fred Pisano and Katherine Bingham are programmed for several character impersonations, songs and dialect numbers. Morris and Beasley will offer catchy songs and artistic dancing. McCormick and McCormick, coin manipulators and jugglers, Essanceescope motion pictures and the Empress orchestra are features of a bill full of good entertainment.

## The Pantages

A Night in Hawaii, a beautifully staged musical production with ten

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native Hawaiians in the act, is the stellar attraction opening this Sunday afternoon. Plump Belle Oliver, styled the Tetrassini of Ragtime, has been creating a small sized riot with her rendition of catchy ballads. In contrast to Miss Oliver, are Coogan and Cox, whose songs and dances, sprinkled with an abundance of daring fun, are a big comedy hit. One of the most startling demonstrations of the working of the Third Degree is exemplified in The Police Inspector. The Florenz Trio, a tumbling acrobatic act, appear in a special scenic setting called Fun in a Restaurant. Zalfredo, the Ysaye of vaudeville, has a repertoire of classical melodies and newest rags. A duo of well known dancers are Hathaway and Mack, tango dancers.

## Personal Mention

MILTON SEAMAN, manager of the Baker Theatre in Portland, got in Friday from the north, and will make a short stay among us.

FRANCIS SLOSSON, who was operated upon in Oakland last week, is rapidly recovering, and returned to her apartments in Oakland last Thursday.

JEROME STORM, a light comedian from the East, is in town and will be a new member of the Alcazar stock. He will be seen during the Bessie Barriscale season.

JAMES WILLIS SAYRE, dean of Seattle dramatic critics, and critic emeritus of the Dramatic Review in the Northwest, is spending the week at Santa Cruz with his family.

JUSTINA WAYNE is playing second leads at Elitch's Garden, Denver, and pleasing the critical. She may be seen next season starred by Manager Delamater in a book play dramatized by Channing Pollock.

AMELIA SUMERS has been engaged by John Zell for the principal female part in Zillah Covington and Jules Simonson's farce, The Elixir of Youth, which he will produce at the Cort Theatre, Chicago, on the 3rd of next month, with Frank Bacon in the leading role.

LLOYD HARWOOD, leading man for Laura Winston, closed with the show in Anacortes on July 5 and sailed this week for San Francisco. Mr. Harwood is a clever and good looking young actor, particularly good in light comedy parts. He reports conditions in the Northwest as being particularly distressing.

THE LA VERA COMIC OPERA COMPANY, under the management of Reno & Hamilton, is playing engagements in Washington. Members of the company are: Vera Reno, prima donna soubrette; Paul Reno, comedian and business manager; Robt. Hamilton, producer; Floyd Diamond, characters; Bessie Hamilton, bits and chorus, and

the following choristers: Lillian Gardner, Evaline Diamond, Ethel White, and Dolly De Vine, directress.

FREDA GALLICK BAKER is the first American singer to be engaged by Oscar Hammerstein for his new American grand opera-house in New York which is to open next November. The young prima donna is a San Francisco girl who has never sung in opera here. Her musical training was secured entirely in New York. Freda Gallick is the wife of Colgate Baker, the theatrical writers.

MME. MARIE RAPPOLD, the grand opera singer, Friday of last week, was waiting at the pier in New York when Rudolph Berger, the German tenor, arrived on board the Kaiserin Auguste Victoria from Hamburg, and presently Mme. Rappold's arms were around Berger and Berger's arms similarly encompassed Mme. Rappold. It was "Rudie" and "Marie" when they spoke to one another, although the words appeared superfluous to their perfect understanding. They admitted that they were going to be married, but refused to tell when the happy day would be.

CHARLEY THALL has located himself in this city in the real estate business and is connected with one of the mammoth real estate subdivision achievements that is now claiming public attention. Already Charley has turned a trick or two, one of his first victims being Arthur Lotto, who has bought a small irrigated farm, in the levee district near Sacramento.

LOUIS LISSNER, who has been assisting Chester Rice in the conquest of the West this season, with the Paul Rainey African Hunt Pictures, got into town last Tuesday. The show cleaned up over \$40,000 on the Coast in the last nine months.

FRED BUTLER, general stage director for the Alcazar theatre, with Mrs. Butler and son David, got back from New York last Tuesday, after a four weeks' trip to those torrid regions. While he was away, Mr. Butler visited Boston, Philadelphia and other cities where stock is the vogue and come home more than satisfied with the way that stock is presented on the Coast. All over the East, Mr. Butler states, there is no idea of detail in stock, and the man that will show New York anything at all on those lines will reap a harvest, he thinks. Even with the slipshod way of presenting plays that they are accustomed to, business is very big. While in New York, Mr. Butler was again approached by the David Belasco forces to join them, but he decided to stay out on the Coast for at least a couple of years yet. Even David Butler, who has had but a short experience in actual work, was offered an engagement to create a part in a new play on Broadway. So it is very evident New York thinks that the Coast actor is some pumpkins.



## Coast Defenders' Club Notes

The Coast Defenders' office on Market Street at Pantages Theatre, between the two trolley poles of the United Railway service, has been in charge of Jim Rowe, of the Harry Bernard Company, ably assisted by John Cord, Chas. Oro and a few of the female sex of the profession who call daily to pay their respects, and extend the glad hand of good fellowship. Ike Deutch wishes they would move the office a few poles farther west—he will pay the office rent. \*\*\* Jake Wallace, the oldest living minstrel and banjo player, is a regular caller at the Coast Defenders' office, and he remarked that the photo of old times in the last week's issue of The Dramatic Review, must be gone one better, by himself. Dan Hart, Marion Clark, Frank Cary, Ed Buckley, Henri Stuart, Harry Weaver, Dick Thornton—all these old-timers are still in our midst or close by, and the youngest is over sixty.

Bruce and Calvert, formerly with the Jim Post Company, are at the home of Al Bruce's parents in Milwaukee. They will re-enter burlesque the coming season, joining the Tiger Lillies Company.

Mark Hanna and Maude Still are located in Salinas, where Mark is the controlling power in two picture houses and the opera house.

The Two Dots played Napa last week for Bert Levey.

Tony Lubeski and Nat Magner are seen together in each others company of late. There may be a big surprise take place, so watch Tony and Nat, some team this.

Professionals returning from dates in the interior complain of the heat and all are glad to get back to the balmy air of dear San Francisco, where they can sleep under bed clothes. No place like the Coast or the Coast Defenders—at all seasons.

## Richard Hyde's Will

The late Richard Hyde, of Hyde & Behman, who died December 14, 1912, left a gross estate of \$1,285,410.60, which was reduced by various obligations to \$1,245,487.21. The share of Mrs. Mary Hyde, the widow, is appraised at \$181,500.85. The four children, William J. Hyde, Mrs. Lulu H. Hubbell, James R. Hyde and Lillian B. Hyde, receive \$237,038.50 each. James Hyde, a brother, receives \$20,000, and \$20,000 is divided equally among two nieces and two nephews. The Actors' Fund of America receives \$25,000, and there are other small bequests.

## George Mooser Wants Money

George Mooser, of San Francisco, has brought suit against Abraham L. Erlanger and Marc Klaw for \$30,700 for alleged breach of contract. Mooser alleges in his complaint that he contracted with the defendants on December 26, 1912, for the employment of Ching Ling Foo, his wife and daughter, Chee Toy, and four other Orientals for forty-seven weeks at \$1450 a week. He further states that on May 31 Klaw & Erlanger refused to employ the Chinese performers or Leon

Mooser, of Shanghai, their manager, and as they had no opportunity to make other contracts, George Mooser lost money.

## Film Trust Fighting Hard

NEW YORK, July 7.—The taking of testimony in the government dissolution suit against the so-called motion picture trust was resumed here today with Peter Adams, owner of a moving picture theatre in Paterson, N. J., as the first witness. The government expects to complete its side of the case this week. Adams testified that he had been told by a representative of the Motion Picture Patents Company, a defendant, that he must not use the films of an independent company or his license to use the Patents company's films would be cancelled. Louis M. Swaab, who operates a moving picture film exchange in Philadelphia, testified he entered into a contract with the Motion Picture Patents company not to pre-maturely release the films of that company and that when at one time he did thus release them the company cancelled his contracts and following was successful in a suit of replevin under which were seized what films the company claimed as its own. Swaab said he then sold his interests to other parties. George W. Bennethum, Reading, Pa., interested in theatres in Pottstown, Allentown, Coatesville and Reading, all in Pennsylvania, testified the "trust" cancelled his film licenses after he began to also buy from independent exchanges.

## Jeannette Ormsby vs. Harry Bernard

Jeannette Ormsby, the vocalist, swore to a warrant and had Harry Bernard arrested, July 9, she claiming a balance of twenty dollars due her from the time Bernard was running the Unique Theatre in Santa Cruz a year ago. Miss Ormsby appealed to State Labor Commissioner McLaughlin, who had a citation issued for Bernard to appear before him. Bernard failed to heed the citation. Miss Ormsby was called to Los Angeles by the serious illness of her father, who has since died, and upon her return she took the matter up again with the Labor Commissioner who issued a warrant for Bernard's arrest, which was served Wednesday, his bail being set at three hundred dollars. Bernard claims, out of sympathy to Miss Ormsby—after playing one full week—he held her over for three nights, telling her that he was doing this as a favor to her. He paid her for the three nights, took her receipt, then she asks for the full week's salary, which Bernard refused to be held-up for, hence the arrest.

The staircase waltz, performed by the tango dancers at the Portola Louvre cafe, is quite a novelty, and is making a big hit. The dance performed on the stage, however, is far from being a tango.

Archie Levy and B. C. Hart of the New York Telegraph, got into an argument the other day over the way to spell miniature. Archie insisted that it was spelled without an a; Hart was so sure that he was right that he bet Archie \$20 in conversation money.

## Live News of Live Wires in Vaudeville

The profession was well represented at Recreation Park last week when the Seals and Los Angeles teams were in deadly conflict. Harry Bernard, Will Cross, Harry Hallen and Ed Dale were some noisy quartette for the Seals at every game. Eddie Badger made as much noise as the quartette, he lives in Alameda.

Why don't one of our vaudeville houses put on an old-timers' show? Surely it would be a big drawing card. The rising generation would patronize it, to say nothing of the old folks who would like to be taken back to their younger days by listening to and witnessing the old songs and acts. The talent can easily be found here in our city. Sid Grauman, take notice.

Emile Clark, of the Coast Costume Company, will manage the Garrick Theatre at Stockton for a week, to allow Manager Smith and family to make a tour by automobile from Stockton to San Francisco.

Willis West, who had an operation performed on his upper jaw, is still in the hands of his doctor. An X-ray was brought into use last week, and he will be attending to his professional work in a few weeks.

Esco Ives, the eminent baritone, played Modesto the last half of last week, and Esco says Modesto was some hot. He prefers the heat in Honolulu.

Hazel Boyd (of West and Boyd) played Modesto last half and Marysville the first half of this week. She is working single, while her partner, Willis West, is playing a date (consecutive) with the Doctor.

Myrtle Vane, one of our best known and best loved actresses of the Pacific Coast who is appearing at Pantages Theatre here this week, has a very poor vehicle of an act, entitled, An Obliging Wife. She deserves a better act, and we sincerely hope she will get it.

A new vaudeville house is being constructed in Stockton, on Main Street between Sutter and San Joaquin. It will be ready this fall.

Manager Smith of the Garrick Theatre, of Stockton, will take over Pantages Theatre at Sacramento shortly, and will install Monte Carter and musical comedy there. He will put a musical comedy company in the Garrick and alternate the two companies between Sacramento and Stockton this fall.

Mid Thornhill, the Dutch comedian, is managing the Elite Concert Hall in Stockton. He is providing that city with good male entertainers and doing a big business.

Elsie Stevens has retired from the stage and is managing the Taft Hotel in Stockton. The profession playing Stockton will be royally entertained by this once great singer and dancer.

Jack Hines, manager of the Savoy in Stockton, says that no city on the Coast supports a good musical comedy company as Stockton does. See what it has done for Dillon and King, Ed Armstrong, Bob Hughes, and Monte Carter. Now, says Jack, the populace will turn out en masse to see Jim Post, as they consider Post past master at the laughing game up there.

Jim Ryder, formerly stage director at the old Cremorne, who was paralyzed before the earthquake, is now keeping a smokery at 5th and Mission

streets, and is walking as fine as a ballet dancer. He is the same cheerful Jim, and a regular attendant at all the vaudeville shows.

The Visitation Valley moving picture house on Raymond Avenue was opened July 1 by Clark and Rigby. Prof. White is the operator. The house is doing a good business.

Stella Mayhew will soon be seen on the Orpheum Circuit.

Alexander Pantages, owner and director of the Pantages Circuit, is overdue. He was expected to arrive in San Francisco on or before July 4, but he has not shown yet.

Jones, Linick and Schaefer let people into the Colonial, Chicago, during the opening week for a penny each but Mrs. Caroline Kohl went there one better July 4, when admission to the Majestic, Chicago, was absolutely free to all who asked.

Joseph E. Bernard is in receipt of the manuscript for a new act which he will play next season. It was written by Willard Mack, author of Kick In, and has the title Who Is She? Mr. Bernard expects the playlet to be a worthy successor of The Newly Married Man. The new act will be something on the order of his present offering, with a fine role for Mr. Bernard and a good part for his associate players. Joe Paige Smith will be Mr. Bernard's Eastern agent for the new act and James B. McKowen will be his Western representative.

Dora Grace Gibney, a former chorus girl, has accused her husband, Thomas F. Gibney, a dance hall owner of Sacramento, of serious charges in a divorce complaint.

Walter Daniels and Company are scheduled for an appearance at the Empress Theatre shortly, in a comedy satire entitled, It Happened at Rehearsal.

Lacey Sampson and Mabel Douglas, in their original nonsensical oddity, A Janitor's Dream and Golden and West, lively dancers, will appear at the Empress in a few weeks.

George E. Richards is en tour of the Empress Circuit in a sketch called Easy Money.

The Girl in the Vase, with George M. George and ten other Broadway favorites, is playing over the Empress Circuit.

Miss Margaret (Chic) Bolander, of the vaudeville act, Harris, Bolander and Holtz, playing the Orpheum circuit, was stricken suddenly ill with abdominal trouble at Spokane week before last and removed to the Sacred Heart Hospital, where an operation was performed. She will be out of the act for some time.

KANSAS CITY, July 7.—Jealousy is thought to have prompted Frank Bailey, a vaudeville actor of Atlanta, Ga., to shoot and kill his wife and teammate, Mazie Edwards of Denver, and to commit suicide here today. The woman was asleep when Bailey fired the fatal shots.

DENVER, July 6.—Mrs. Frank Bailey, who was shot to death by her husband in Kansas City today, was the daughter of Thomas Kennedy of Denver. She had been on the stage for nine years. Her real name was Mary B. Kennedy and she was married to Bailey about four years ago.



## Vaudeville

### The Orpheum

Kick In, with Willard Mack and Marjorie Rambeau, is the best crook sketch that has ever played this city, barring one, and it was played here by Mack at another house last year under another title. It is the headline act this week in more ways than one. Anybody who knows the jargon of the thieves, and is familiar with the tricks and devices used by them, and the way detectives work, can readily appreciate Kick In. Not only is the sketch itself good, but the cleverness of Willard Mack and Marjorie Rambeau is a delightful treat. It is seldom that two such clever people can be found in the same sketch, and such a sketch at that. Lillian Burnett and J. J. Price gave excellent support. There was another unusual act that ran a close second to Kick In, and that was The Trained Nurses, with Henry Bergman and Gladys Clark. Here is another example of clever team work, only this is a case of the frivolous musical comedy type, while the other is real art. Clark and Bergman are good dancers, have plenty of personality and a fine line of pert, witty dialogue. The songs were good, the plot of the act very amusing, it was dressed very well, and the chorus work was excellent. One thing, however, about the chorus was the lack of good looking girls. They were about all the same size and worked well, but out of a dozen there were two real dolls. The La Grehs, in a European novelty act, consisted of a bit of foot juggling and contortion feats. The act is a good one and filled with a number of feats that have not been seen out here very often. Professor Ota Gygi, court violinist to the king of Spain, is an excellent player upon the instrument, and charmed the appreciative ears of the music lovers. He was forced to take two and three encores every night. Walter De Leon and Muggins Davies proved a disappointment. The latter has grown so stout that she looks a third older than she really is. Both are personally popular, but they did not seem to register this week. Cecil Bresford tried hard to please the audience and her efforts deserved success, but there is a vast difference between the American and English audiences. In this country it is a case of deliver the goods, not how hard you try to get it over. Her songs were rhymeless, and lacked the popular lilt, and the woman had very little personality, yet, withal, she had a good voice. The London Palace Girls used their second act this week, and it is very different from the first and all the credit is due to the first efforts of these maidens from across the sea. Morton and Nicholson were a hold-over from last week.

### Pantages

Adair and Hickey are two delightful additions to the Pantages show this week, in fact, they divide the headline honors with the Cora Corson sextette of women musicians. Both are exceedingly good acts and do a great deal to hold up the bill. Adair and Hickey know the A B C of ragtime and the art of getting it over the footlights in a pleasing manner. Ed Vinton and his dog, Buster, fall in for a first string rating. Bus-

ter is surely educated and it would not be amiss to call him a college bred dog. He shows all through the act that he understands everything that is said to him and is not merely a trick dog. Nardini, the girl with the accordion, plays well, in fact, better than any woman that has ever played the circuit in a similar act. Those Four Kids, Wood, Brown, Barry and Dore, sing and dance a little. The Hebrew comedian of the gang is not bad, in fact, he lifted several hearty laughs out of the audience with his comedy. Harry Fisher and company, comedy cyclists, more than amuse. It is a clever act, with many funny stunts. Myrtle Vane, supported by Leo Bell, Phil Walsh and Chas. J. Parrott, sail through a farce comedy sketch called, An Obliging Wife. Myrtle Vane is no stranger to the theatregoers of San Francisco and was accorded a hearty welcome upon her appearance. It is too bad that Miss Vane could not have made her reappearance in a better vehicle.

### The American

There is one thing very noticeable in The Eternal Dance, and that is the staging of the production. The girl numbers, the costumes, and the stage setting is better than the American Theatre has been used to, and it gives the show a de luxe atmosphere that helps out a great deal. Alf Goulding, is the comedy mogul in this show, as he was in the last, while Jean Morley is no slouch in the part of the daffy fortune teller. In this character she does a good piece of work and gets a volume of well-earned applause for singing Lady Lunatic. Lucille Palmer is the best bet among the women, but does not have enough to do. Her singing as well as her acting are bright spots in the production, and her beauty is the real thing. Gladys Goulding is a petite soubrette and has a style in her dress that is nothing short of sensational. Every show she springs a creation that would do credit to a Parisian modiste. Eddie Harris works too slow with his comedy. Instead of funning and fussing and creating a little excitement, as a lunatic would be expected to do, he is unreasonably quiet and allows his scenes to lag. Thelma Hertringer, in the eternal dance, showed a flash of class in her steps. The chorus is the cream of the show, and a great deal of credit is due Alf Goulding for the excellent way that he trains them. From the front the girls look like a flock of \$2-high show girls, and they act like it, too.

### The Empress

Honors are easily carried off this week by Hugh Herbert, who is the Morris Solomon of the playlet, The Son of Solomon. There never was a better character seen here, or a better portrayal. The two assistants of Mr. Herbert, Margot Williams and Thomas Everett, fill their parts admirably, Miss Williams especially reaching her goal. The sketch is one that can be seen many times each time being more enjoyable. Next in importance are Elliott and West, who are cubists of the more

# JOHN DELMORE

## Between Acts

In his original  
creation, entitled

A DRESSING-ROOM ODDITY  
Assisted By The Mack Sisters

## SULLIVAN & CONSIDINE

W. P. REESE San Francisco Representative  
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Presents

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advanced order. Their dancing is clever, cleverer, cleverest, and their antics, picturesque dress and faces are the joy of the crowd. The Models de Luxe have an act that is par excellence in respect to lighting and the figures shown in the central picture are graceful and pretty. The two side panels are not good. An act that is not billed is clever in the extreme. It has a circus background, a beautiful announcer, and a musician, as well as a juggler. Mrs. Frank Farnum pleases with her singing, but she is overshadowed by the brilliant playing of her accompanist, Harry Simpson. Mr. Simpson is an artist, indeed. Gilmore and La Tour are a combination of music and foolishness; Dolly and Mack are what they are billed, skillful instrumentalists, and Wilton and Merrick are funny, as well as good in their bar work. Essancee-scope fills out a cosmopolitan vaudeville program.

### The Majestic

Manager McArthur is showing his usual good offerings this week. The first half of the week Miss Mason is telling some Irish stories that are mighty pleasing; the Big Four are a good aggregation of singers; Joe Callahan makes the great ones of history move most realistically before an admiring audience; Joe Carol, monologist, is greatly appreciated; Carter, Taylor and their dog are certainly fun producers with songs and merriment. The second half sees the popular sketch team, Abram, Johns and Company, in another of their clever sketches; Dave Rafael, ventriloquist; Miss Ford, contralto vocalist; Morris and Sherwood, the mulatto and the coon, and Billy Satler, the popular yodeler.

### The Victoria

McKenzie and Heazlit in a sketch open the performance for the first half of the week and are followed by Noble and Brooks, entertainers; Lottie James, vocalist, and John H. Mack, banjoist. The second half,

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McKenzie and Heazlit are retained in their sketch, and Dale, the black-face comedian; La Tosca, the talkative juggler, and the Stewart Sisters, in songs and dances complete the program.

### The Lincoln

The Richmond house has a rattling good bill this week. The first half Delmore and Morgan, entertainers, start things in good shape. Dave Rafael, ventriloquist, is popular; Rosa Holmes is a nice singer; La Tosca, the talkative juggler, gets his share of attention, and Irving C. Roth, of Laskey's Hobos, is right there. The second half of the week, Sebastian Merrill and his Yip-Yaps is there with his exciting act; Jack Harper, blackface comedian, gets laughs and hands; Clayton and Earle get over a good singing and talking stunt; the Hall Sisters, in songs and talks, are good, and Esco lves pleases with his songs.

### The Republic

This theatre always has programs full of interest to all. No need of going without seeing clever vaudeville if one lives near the Republic. For the first half Sebastian Merrill and his Yip-Yaps are mighty popular; also Florence Printy, the singing comedienne; John Delmore and the Mack Sisters in Between the Acts are very good and have an act that is destined for big time; and as usual Gilbert Lossee, the silver-tongued tenor, has all hands paying attention. The second half, W. H. Cross presents the sketch, Under Suspicion; the Markee Brothers have a good musical turn; Delmore and Morgan, entertainers, are there, too, with music and entertainment; the Keystone Comedy Four put over some musical numbers in good style; Yerkes and Adele are clever contortionists, and Ruth Miller, soubrette, rounds out the week's entertainment.

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**Wilbur Company Caught in Big Fire**

The Arlington Theatre in Tracy burned to the ground Wednesday night, July 9. Besides the theatre, the hotel Arlington above it, the post-office on one side and a candy store on the other went up in the smoke. The origin of the fire is unknown, but it is believed to have been started by a fire bug, this being the second time within a week that the place has caught on fire. Dick Wilbur and other members of his company are heavy losers, as nearly all of their effects were stored in trunks in the Arlington Theatre at the time. Wardrobe, clothes, props and a little scenery, all gone. Billie Quinn, the leading man of the company, lost twelve suits of clothes, nearly all new.

**May Revoke License of Nat Goodwin's Cafe**

LOS ANGELES, July 8.—Nat C. Goodwin has been cited to appear before the City Council of Santa Monica to show cause why his cafe license should not be revoked. So also were the proprietors of the Sunset Inn and all the other liquor-selling cafes of Santa Monica. The Santa Monica ordinance regulating cafes forbids the sale of liquor after midnight. The Police Commission issued an order that on the nights of July 4th, 5th and 6th they would be permitted to sell bottled enthusiasm until 1 a.m. They sold it and today the City Council issued the citations against them.

**Actress Gets Many Offers**

LONDON, July 4.—Daisy Markham, the actress who accepted \$250,000 yesterday for dropping her bread of promise suit against the Marquis of Northampton, has received six offers of engagements at \$500 a week and one from a vaudeville manager at \$1,250 a week. She has refused them all.



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Ye Liberty Playhouse, Oakland.

## Marta Golden

Ye Liberty Stock—Oakland

## G. Lester Paul

Characters

Princess Theatre Stock, Tacoma, Wash.

## Hugh Metcalfe

Leading Man

Ed. Redmond Stock



## Correspondence

SALT LAKE CITY, Utah, July 1.—Brandon Tynan closed his engagement as leading man with the Utah Theatre Stock Company last Saturday night and Dick Ferris, who is stage manager for that company, is playing a part this week in the offering of At Piney Ridge, supporting Florence Stone, both closing with the end of the week and returning to Los Angeles. The Middleman, next week, will feature J. Frank Burke. Contracts have been signed for the appearance later on, opening with Arizona, of Robert McKim and Nana Bryant as leads, who will be seen until September 1, when Willard Mack and Marjorie Rambeau will open their engagement as leads. "Buddie" Knapp is surely making a girl show out of the Majestic Company, already ten girls working in the chorus numbers. Jack West, Buddie Knapp himself, and Scotty Brown are all working hard. This week's show has been captioned Schultz's Troubles. R. STELTER.

SALT LAKE CITY, Utah, July 8.—The town is a vast area of flags, bunting and lights in honor of the annual convention of the National Educational Association, who have already flocked in here to the extent of ten thousand and every train is bringing more, the convention just starting. As a result all places of amusement are doing a land office business. The Salt Lake Theatre has for the week's showing Howe's Travelogues and the Colonial has the third showing of "100 Years of Mormonism" in motion pictures. Dick Ferris and Florence Stone, as stage manager and leads respectively, closed with the Utah Theatre Stock Company Saturday night and left for the Coast. This week's offering by this stock company is The Middleman, J. Frank Burke assuming the name part. With next week's bill of Arizona, Robert McKim, from the Northwest, will make his initial bow to Salt Lakers as a stock star. The Empress has another strong bill opening with W. C. Hoefler, a cyclist with a variety of clever tricks. Lilian Holmes sings well and Broughton and Turner have an offering that gives good opportunities for fun-making and a display of Miss Turner's excellent singing voice. Frank Stafford is billed as the headliner and his sketch, A Hunter's Game, in which two setters do much to make the act picturesque, is truly a headliner. His series of whistling numbers and imitations are well received locally and long rounds of applause greet his efforts. Al Herman, the blackface comedian, may truthfully be called the extemporaneous comedian for his change of monologue and songs, all good and up-to-the-minute, shows his real ability and quick wits. Many have gone several times to laugh at his funnisms. Moffat, LaReine and Company have an electrical shocking exhibition that is humorous in the extreme. The Stampede, under the auspices of the Western Stampede Company, is on at the Fair Grounds and a real show is being given our visitors unacquainted with wild west maneuvers and tactics. The opening day, July 4,

brought a turnout of 17,000 people and then the ticket sellers were forced to withdraw leaving a long line as all available space had been jammed. The second day brought out another 8000, and the balance of the week's engagement promises to be a record breaker. This is the first official meet under the rules and regulations of the International Frontier Contest Commission specially organized to regulate the awarding of championships in the various contests incident to the Wild West. The \$20,000 in money hung up in addition has brought out the best in the business and an exhibition is given the likes of which has never been attempted locally. Tonight sees the grand opening of the American Theatre, Salt Lake's newest motion picture (exclusive) theatre on lower Main street. No pains have been spared to make this house a beauty and its 3000 seats will undoubtedly be well filled nightly with such a drawing attraction as first-run trust pictures and the sixteen-piece orchestra at the 10 cents admission price. A huge pipe organ has also been installed which will add materially. The house itself is a thing of beauty and with its wide aisles, spacious lobby, commodious chairs, etc., should prove a money-maker. The Majestic is still offering abbreviated versions of musical comedies with Buddie Knapp and Scotty Brown in the leading comedy roles. The bicycle racing game has been waning and the season's turnout has not been of the turn-away order that greeted previous seasons, and Sunday the climax event was "pulled off" when Iver Lawson, before a packed saucer, announced his refusal to ride as advertised unless the management paid beforehand. The management refused and a large crowd was disappointed. Looks dubious for the bike racing game locally.

R. STELTER.

SPOKANE, Wash., July 7.—Pantages—Top liner, the Eight English Roses, in spectacular novelty dancing. The act is certainly an innovation in that line. The Victoria Four are one of the best quartets that have been here, their singing being exceptional. Charles Lindholm and Company gave a splendid playlet, entitled The Man from Minnesota. He is supported by an excellent company of four people. Tyler St. Clair Trio gave some very interesting solos on the xylophone, introducing a pleasing feature in the Marinbaphone. Dilla and Templeton gave The Goblin's Den, a fine contortion skit. Business good. Empress Theatre—Geo. Blakeslee, mgr. Joe Maxwell's elaborate production, Dorothy's Playmates, a one-act musical fantasy, was well received; Sagar Midgeley and Company in Early Morning Reflections kept the audience amused; the Four Readings are clever jugglers; the Ginger Boys, Manning and Ford, made more than good with their dancing; Mort Sharp made a hit with his singing and had to respond to several encores; crowded houses are the rule. Orpheum—Jos. A. Muller, res. mgr. The Bell Family presented an exceptionally clever musical act; Taylor Holmes quickly made friends

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STAGED BY NED WAYBURN

with his stories, which were new, bright and up-to-date; Angela Keir burlesqued an old-fashioned melodrama which was intensely funny; the Swain-Ostman Trio gave a good knockabout act; Devine and Williams have a good line of comedy talk; Fred Hamill gets by great, assisted by Abbate, with good voices and a fiddle for aid; Edgar Berger is a novel equilibrist. Standing room a premium so far at every performance.

LOUIS BENNISON left Monday morning for New York, via Montana, where he will visit his wife for a week. Mr. Bennison will be a member of the Dick Bennett Company next season.

### Aubrey Boucicault Dyin of Pneumonia

NEW YORK, July 8.—Aubrey Boucicault, the well-known actor and playwright, who was taken to the New York Hospital on June 25th in a semi-conscious condition, was reported to be in a critical condition last night. At the hospital it was said that he would probably die within two or three days. When Boucicault was stricken, it was reported that his ailment, which was not diagnosed first, was apparently not of a serious nature. A few days later he was reported to be on the high road to recovery. He suffered a relapse today, however. His trouble was said last night to be pneumonia.



# The San Francisco DRAMATIC REVIEW

Music and Drama

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Henry  
Hall

DRAMATIC

VAUDEVILLE



## Charles Frohman Talks in London

"I don't agree with the great cry here," the London Referee quotes Charles Frohman as saying, "that the theatre is doing badly because the public is neglecting the theatre. The public is not neglecting the theatre. It is the author and the manager who are neglecting it. The public wants real plays—not sleepy one-act plays—and an orchestra playing the worst selections from popular musical comedies. That is what is making the difference in the theatre. When authors stop writing for the library and again take up the work as they used to do and as some are still doing and as they can do and write what the public wants, they can fight any competition—even a music hall. Nothing should ever occur on the stage that is true only of the stage; nothing should ever be spoken or done that is not more true of life than it is of stage life. The actor to succeed on the stage must not too obviously appear to be acting; because the moment the performer sets out deliberately to act he loses all naturalness and simply acts acting; merely for him to think 'I must act this part' makes him artificial. When actors yield to the old-fashioned school, or copy something of the classical French school, declaiming, waving their arms like windmills, strutting from one piece of furniture to another, poisoning themselves on one foot with the elbow fixed on the mantelpiece—they are, to be sure, acting; and that is the worst part of it. No man or woman acts that way in real life; so that these furniture and mantelpiece actors are simply victims of the theatre. Every time they let the audience know that they are acting, they remind the audience that they are in a theatre; all illusion is killed; the theatre has defeated its own purpose. All this is so well understood that artificial acting—acting, that is, of the stage stagey—has almost entirely disappeared in favor of natural acting. But this still leaves us confronted by the paradox—how is the natural actor going to convince people in front that he is an actor? People don't want him to seem to be an actor on the stage, but it means a good deal to the actor to be able to convince the manager, his friends, and himself that he is an actor off the stage. Having now evolved this paradox, and, believe me, it is a serious dilemma for the actor—I leave it to you to solve. We say to the actor 'Be yourself,' but what are we to say when the actor replies, 'Yes, but if I simply am myself, how will anybody know that I am an actor?'"

## Lee Shubert Returns From Europe With Many Plays

Lee Shubert, who returned to New York last week after a foreign trip several weeks in duration, brought with him the rights to a number of new plays and novelties which will be presented in New York this coming season. One of the most notable arrangements entered into by Mr. Shubert is with Arthur Collins, Cecil Raleigh and Henry Hamilton for the American rights of the new Drury Lane melodrama, *Dreadnaught*, which he, with his associates, will produce in New York at the Manhattan Opera House. He also made arrangements for the production of the English

melodrama, entitled *Cheer Boys*, *Cheer*, which will also be offered during next season at the Manhattan Opera House. *Panthea*, by Monckton Heffe, a drama of unusual character which was received with great praise by all the London critics, will be one of the most ambitious Shubert productions of the season here. Definite arrangements for the farewell tour of Forbes-Robertson and Gertrude Elliott, in a repertoire of Shakespearean plays and standard successes have been made. Sir Johnstone Forbes-Robertson will dedicate the new Shubert Theatre in West 44th Street, New York. Among other things, Mr. Shubert has obtained the rights for England to the Viennese operetta, *The Gypsy Leader*. This is the work for which Henry W. Savage has the American rights. In London, Doris Keane will appear in her characterization of Cavallini in *Romance* and Dennis Eadie will assume the principal male role. Among the prominent stars booked by Mr. Shubert for America the coming season is *Mademoiselle Lydia Kyasht*, the Russian danseuse. For appearance at the Winter Garden later in the season Mr. Shubert engaged the services of Sylvester Schaffer, musical entertainer. For the Princess Theatre, he obtained *The Surprises of Hell*, by C. B. Fernald, and *Simon Street No. 19*, by a prominent English author. In discussing theatrical conditions abroad Mr. Shubert said: "America is apparently to be the future play market of the world. In fact, the United States is already far ahead of London and the continental cities. Most of the foreign authors are not keeping up to the standards of a few years ago, and it is no exaggeration to say that better material is being produced right here. A large percentage of the theatres—far more than here—have been turned over to the moving picture promoters, and the European regular managers seem to be losing their confidence and their foothold. Whereas one great management in America—such as Klaw and Erlanger, Charles Frohman, Wm. A. Brady, Al. Woods, Belasco, Cort or the Messrs. Shubert—thinks nothing of making ten or a dozen productions on its own resources, everything in Europe now seems to be done on the syndicate basis, with a number of different managements dividing the risk. The result of this syndicate system is that there is a lack of enterprise all around."

## Quo Vadis—The Only And Original Spectacle Film

George Kleine's photo drama spectacle *Quo Vadis* has excited the wonderment of theatrical managers all over this country. In its fourth month at the Astor Theatre in New York City it continues to pack the theatre notwithstanding summer heat and countless summer outdoor attractions. And the same is true of the George Kleine's productions in Boston, Philadelphia and in fact, everywhere it is presented. There are several smaller *Quo Vadis* films on the market trading on the success and big advertising of the George Kleine's production. The Kleine production, however, will only be presented in the big theatres and legitimate dramatic houses of the country, and cannot possibly be bought for state rights, leased or rented to small picture houses.

## John Cort's Theatrical Plans

**ELIXIR OF YOUTH** John Cort will make one of the first new productions of the season of 1913-14 when *Zellah Covington* and Jules Simonson's comedy, *The Elixir of Youth*, will receive its premiere at the Cort Theatre, Chicago, on August 3rd, with Frank Bacon in the principal character of the chemist. Others in the cast will be Amelia Summers, Marie Taylor, Bessie Bacon, Winfred Bryson, Eugene O'Rourke, Joseph Brennan, Harry Mestayer and George Barnum. \* \* \* Mr. Cort will revive on an elaborate scale *George V. Hobart* and Jean Schwartz's musical comedy, *The Ham Tree*, with McIntyre and Heath starring in their familiar characters. The tour will begin at the Shubert Theatre, Boston, September 15th. Ned Wayburn will stage the production. \* \* \* *The Menace*, a new comedy by Anne Crawford Flexner, author of the stage version of *Mrs. Wiggs of the Cabbage Patch*, is another production which Mr. Cort will make early in the season. \* \* \* In addition to the above productions, Mr. Cort will send on tour at least two vaudeville road companies. Contracts for a long period of weeks have been made with such headliners as Anna Held, Lillian Russell, William Farnum, George Beban and Ching Ling Foo. These companies will tour both East and West, beginning their season in September.

## Oliver Morosco Announces Plans

**THE ESCAPE** Oliver Morosco's producing activities for the coming season include at least three new productions for New York. *The Escape*, a drama by Paul Armstrong, will be given its metropolitan premiere at Maxine Elliott's Theatre on Monday night, September 1st. \* \* \* *The Money Moon*, J. Hartley Manners' dramatization of Jeffrey Farrol's novel, will also be given a New York hearing the first week in September. This production will be presented under the management of the Morosco-Wagner company. \* \* \* *The Tik Tok Man of Oz*, Louis Gottschalk and L. Frank Baums' musical fantasy, which is at present a successful attraction at the Grand Opera House, Chicago, will not be seen in New York until about November 1st. \* \* \* Laurette Taylor, Mr. Morosco's bright particular star, will continue her engagement in J. Hartley Manners' comedy of charm, *Peg o' My Heart*, at the Cort Theatre, where it is nearing its 300th consecutive performance and where it will undoubtedly remain to establish new records of long runs for female stars and problem plays in this country. Miss Taylor's original supporting company still remains intact and will continue so, with H. Reeves-Smith, Hassard Short, Clarence Handyside, Reginald Mason, Peter Bassett, Christine Norman, Emilie Melville and Ruth Gartland in the cast. Mr. Morosco will send two other companies on tour in *Peg o' My Heart*. One will begin its season on Labor Day with Blanche Hall in the leading part. The other will start its tour about the same time with a cast including Fanny Addison Pitt, Maude Allen, Wilda Moore, Percy Standing, Frank Burbeck, Lewis Edgarde and

Henry Stanford. \* \* \* *The Bird of Paradise*, Richard Walton Tully's American-Hawaiian love drama, will begin its third season under Mr. Morosco's management at the Oliver Theatre, Lincoln, Neb., on Labor Day, with Lenore Ulrich in the role of Luana, the Hawaiian princess, originally played by Bessie Barriscale. Others in the cast will be William Desmond, David Landau, Robert Morris, Harry Shuton, Robert Harrison, J. W. McConnell, Joseph Barton, Isabel Randolph, Josephine Morse, Audrey St. Claire and Helen Bond. \* \* \* Mr. Morosco has also, three new plays that he proposes to produce in New York during the season, arrangements for which have not yet been fully completed.

## Kleine Returns From Abroad

George Kleine, who has astounded the amusement world with his wonderfully successful production of the Cines photo-drama *Quo Vadis*, returned to New York City Tuesday afternoon, July 8th on the Kaiser Wilhelm from an extended tour of France, Italy and England. Mr. Kleine divided his time abroad between business and pleasure and announces that he has secured some remarkable photo-dramas for later production that will in every way equal the marvelous *Quo Vadis*. As Mr. Kleine is a man of few words and always speaks with authority, the amusement loving public may confidently anticipate some pleasing photo-drama novelties this coming season. Referring to the countries he visited Mr. Kleine declared that he found the same large enthusiasm abroad for photo dramas and big features as exists today in America. Abroad, however, although the average wage scale is much lower than over here, the picture houses secure much better prices, even for the ordinary articles. In France and Italy, however, he noticed a very much pronounced artistic discrimination among the general public in their patronage. Among other interesting statements he also said that the Cines Company of Rome, Italy, for which Mr. Kleine is the sole American representative, and whose output he possesses the sole rights for in this country, have secured the exclusive privilege and rights for the pictorialization of Gabriel D'Annunzio's writings. As there were numerous competitors and D'Annunzio is one of the idols of the literary world this is regarded as quite an important coup.

## K. & E's Best Shows Coming

J. Clarence Hyde, general representative for Klaw and Erlanger, writing from New York says: "You will be interested in knowing that some of the best K. & E. attractions are to play the Coast this coming season, among them the musical play *Oh! Oh! Delphine*, which ran all season in New York, with the entire New York cast, of course; *Milestones*, with the all-English cast; *The Count of Luxembourg*, which has had such a successful career in the East; *The Trail of the Lonesome Pine*, with Charlotte Walker; Henry Miller in *The Rainbow*, and Otis Skinner in *Kismet*.



## Dates Ahead

**ARE YOU A CROOK?** (H. H. Haze, Mgr.)—New York, April 28, indefinite.

**BISHOP'S PLAYERS.**—In stock, Liberty Playhouse, Oakland.

**ED. REDMOND STOCK.**—Sacramento, indefinite.

**EVERYWOMAN** (Henry W. Savan) —Oakland, July 14-19; Santa Barbara, 21-22; San Diego, 23-26.

**LAURETTE TAYLOR**, in **PEG O' MY HEART** (Oliver Morosco, Mgr.)—Cort Theatre, New York City, indefinite.

**MOROSCO STOCK CO.**—Los Angeles.

**THE PASSING SHOW** (The Suberts)—San Francisco, July 6-26; Oakland, 27-August 1; Portland, 3-9; Seattle, 10-16; Calgary, 18-20; Edmonton, 21-23; Winnipeg, 25-30; Minneapolis, 31-Sept. 5; Milwaukee, 7-3.

## Spotlights

Laurette Taylor began the eighth month of her engagement as Peg O'Connell in Oliver Morosco's production of J. Hartley Manners' comedy of charm, Peg o' My Heart, at the Cort Theatre, New York Monday night. The tremendous success of the star, play and playhouse forms one of the most interesting bits of stage history of the year.

Only Italian and French actors were engaged in the playing for the celebrated Quo Vadis pictures. It is said that each incident is as plain to the beholder of the pictures, as if explanatory words were being heard, the pantomimic skill of the chief players being remarkable. Since the phenomenal New York success scored by the George Kleine's companies presenting the original Quo Vadis pictures, countless counterfeit films have been flooding the country, trying to take advantage of the wonderful sensation achieved at the Astor Theatre. However, in scope and magnitude they cannot possibly approach the great Cines production, which comprises almost 9000 feet of film, and required the services of 3500 players and several hundred mechanics.

George Osbourne has been specially engaged to play the role of Father Cipriano Serra in The Mission Play during the run of the pageant-drama at the Columbia Theatre.

Cohan and Harris, the well known theatrical managers, are completing a tour for the immense moving picture feature Quo Vadis, which is to be seen at the principal theatres. It is still running at the Astor Theatre, New York, and will be seen in this city at the Columbia Theatre.

Henry Miller, Margaret Anglin, Mrs. Fiske, Otis Skinner, John Drew, are among the stars to be seen at the Columbia Theatre during the autumn and winter season. The first named will present his latest success, The Rainbow, in which he has been appearing for the past season in the East.

Margaret Anglin will be here in the near future and spend several weeks in San Francisco and Berkeley preparing for her Greek Theatre production of Electra. After the tour makes her appearance across the bay she will come to the Columbia Theatre with her productions of

The Taming of the Shrew, Antony and Cleopatra, As You Like It, and Twelfth Night.

The Purple Road, Joseph M. Gaites' production of Heinrich Reinhardt and W. Frederick Peters' historical operetta, passed the century mark of its New York run at the Casino Theatre June 27th. This is one of the most charming musical presentations of the season.

Charles L. Wagner announces that he has engaged Yvette Gilbert for an American concert tour for the fall of 1914. She will appear in thirty concerts in ten weeks and receive \$1500 for each performance. Wagner has also engaged the Irish tenor, John McCormack, for two years on a profit-sharing basis. McCormack will receive a minimum of \$1500 for each performance.

The Foster-Elliott company, from advices received, are doing well on the border line of California and Oregon.

Augustus Thomas' new play, As A Man Thinks, in which the Shuberts by arrangement with Charles Frohman, will present John Mason, following the engagement of The Passing Show of 1912, is said to be the most successful he has ever written. It has for its theme the power of gentle thought, but does not make a feature of telepathy, like Mr. Thomas' other Mason play, The Witching Hour. Mr. Thomas is a believer in pure thinking—says man is what he thinks—and that his new drama makes it vital for man to be mindful of his mind's subjects. As A Man Thinks is a Cort booking.

Bought and Paid For, the most powerful play that George Broadhurst has given the American stage, will be seen at the Cort shortly with an excellent interpreting cast. It will be remembered that Bought and Paid For was the dramatic sensation of the Cort's last season. It ran to capacity business for three weeks.

Clever comedies with a touch of farce in their makeup are rare. Ready Money is said to be one of the rare ones. At any rate, it has proven intensely successful East and comes here with all sorts of commendation in its train. The author, James Montgomery, is new to us. Ready Money comes to the Cort.

Kitty Gordon, a star new to us, who has a considerable vogue in the East, will be divulged to San Francisco theatregoers at the Cort soon in The Enchantress, a musical comedy of unusual sparkle. The score has come in for especial praise.

## Lillian Lorraine Appears Before Grand Jury

NEW YORK, July 16.—Another chapter was added to difficulties that have beset Lillian Lorraine, the actress, since she secretly married Frederick Gresheimer, when she testified today before the Grand Jury to the alleged conversion by her husband of a five-karat diamond ring. The complaint alleges that on June 12th, Gresheimer took from his wife's finger a diamond ring, while she was asleep in her apartments in the Sherman Square Hotel. The next day she received a pawn ticket, showing the ring had been pledged for \$2250. Magistrate Corrigan issued a bench warrant for Gresheimer's arrest, but he cannot be located.



*The Oliver Morosco Enterprises*

**BIRD OF PARADISE**

By Richard Walton Tully

**THE MONEY MOON**

By Hartley Manners

**THE FOX**

By Lee Arthur

**GAUNTLET'S PRIDE**

Nat C. Goodwin in

Laurette Taylor in

**PEG O' MY HEART**

By Hartley Manners

**THE TRUTH WAGON**

By Hayden Talbot

**THE ESCAPE**

and others By Paul Armstrong

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## Case Against Cox Dismissed

CINCINNATI (O.), July 16.—Judge Calwell, in the Common Pleas Court, today granted the motion of the defense and dismissed the case against George B. Cox, the former political leader and large theatrical owner. There was no evidence to connect him with any crime. Cox was on trial on the charge of misapplying \$115,000 of the funds of the Cincinnati Trust Company.

## Woods' First

Potash and Perlmutter will be the first of A. H. Woods' productions for the coming season. It is to open the Cohan Theatre early in August with Barney Bernard, Alex-

## The Butler-Nelke Academy of Dramatic Arts

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ander Carr, Lee Kohlmar, Louise Dresser, Joseph Kilgour, Albert Parker and Elita Proctor Otis in the cast.

## Warda Howard Chosen Queen

Warda Howard, leading woman of the Princess Stock Company, in Tacoma, has been chosen Queen of the Tacoma Montamara Feste for this year.



## Correspondence

OAKLAND, July 15.—Henry Savage's stupendous production of Walter Browne's morality play, *Everywoman*, is the attraction at The Macdonough, and is booked for an entire week. Every performance thus far has been well attended and a large week's business is assured. Adele Blood, a talented actress of fine personality, played the leading role with remarkable force and receive much applause. H. Cooper Cliffe, as Nobody, was equally as good and shared the honors. The balance of the cast were more than competent. At the Liberty, Bishop's Players are offering *The Fortune Hunter*, one of the cleverest character plays ever written. The play is brim full of sentiment and the intense interest is kept up to the very last. Henry Hall, Bishop's new leading man, made his re-appearance, sustaining the chief role of Nat Duncan in a manner that won the admiration of the entire audience and he proved a winner from the start. Walter Whipple was very good in a conventional old banker part. Ivan Miller and George Webster, respectively, as the young financier and the drummer, appeared to fine advantage and gave a couple of fine renditions. Jane Urban was cast as Betty Graham. The balance of the cast were uniformly adequate, and on the whole *The Fortune Hunter* is proving one of the very best of Bishop's productions. A *Butterfly on the Wheel* will follow. At the Orpheum good-sized houses are in daily evidence and judging from the applause the program is meeting with general approval. Miss Norton and Paul Nicholson and *The London Palace Girls* divide the lion's share of applause. Others on the bill are: Ota Gygi, Carson Bros., Davis Macauley and Company, Watson and Santos, Coombs and Caldwell and Five Musical Germans. This week's program at Pantages contains the names of Adair and Hickey, Ed Vinton and Buster, the dog; Cora Youngblood, Corson Sextette, Harry Fisher and Company, and Lee Barth. The bill is well balanced and a thoroughly enjoyable performance is the verdict. The *Isle of Spice* proved so successful at Idora last week that the management wisely concluded to continue same for a second period. The spicy wit and music pleases immensely and the attendance shows a steady increase. Ferris Hartman and Mindel Kingston receive continuous encores and the entire company gives good satisfaction. At the Columbia, Dillon and King are offering their patrons another new comedy in the way of *The Turkey Trotters*. Max Steinle, a great Oakland favorite, makes his initial bow and gets a great hand. The entire cast is good and the songs are all well rendered. Vera McCord has been engaged to play feminine leads with Liberty Stock, and will open Monday evening in *A Butterfly on the Wheel*. Quarter to Four, a new musical comedy, written by a couple of local playwrights, Adam Hull Shirk and Edward Gage, will be given its initial production at Idora on the 21st, by The Ferris Hartman Company.

LOUIS SCHEELINE.

Lillian Dolliver of the team of Dolliver and Rogers, will be married next week to Coogen, of the team of Coogen and Cox.

## W. V. M. A. Complete Their Coast Circuit

After much backing and filling, many surmises and many denials, from more or less interested parties, the Western Vaudeville Managers' Association has made a definite move, and the Dramatic Review is enabled to announce that the first guns in the fight for the popular-priced vaudeville war in the West will be fired September 6. The Savoy Theatre of this city will be the Coast headquarters and in the cities of Denver, Salt Lake, Boise, Vancouver, Seattle, Portland, Sacramento, Stockton, San Jose, Fresno, Bakersfield, Los Angeles and San Diego that big Eastern circuit will have its acts playing. The promise is made that good bills will be provided and active competition to the circuits now in existence will be maintained.

## Change at the Orpheum

Ned Child, for the past year local manager of the Orpheum, will leave Monday to assume the management of the Salt Lake City Orpheum. His successor here will not be announced until next week.

## The Pantages

Arthur Pelky, the giant heavyweight who leaped into fame recently by defeating Luther McCarthy in Calgary, Canada, together with Tommy Burns, his manager and trainer, will be the headline attraction next week. Pelky has been in the limelight ever since Lute McCarthy passed from the glare of the public searchlight. He is rated as the coming heavyweight champion of the world, while Tommy Burns has been the heavyweight champion, Jack Johnson having wrested the title from him in Australia. Mrs. Robert Fitzsimmons, with a company of fourteen, featuring Chas. Dano, will present a pretty romantic musical tabloid drama *A Bulgarian Romance*. It is rated as *The Merry Widow* of vaudeville. Alsace and Lorraine, musical artists, will offer a high-class act that has won approval from the lovers of harmony. Sylvester and Vance, entertainers de luxe, will amble through a clever little act. In the catalogue of vaudeville the Mars Duo are rated as unusual slack wire artists. Joseph Bernard and Hazel Harrington will present a comedy playlet, *The Newly Married Man*.

## Vaudeville Notes

Jack Curran died in this city Thursday, July 3rd, at 3:30 P. M., and was buried Saturday, July 5th, at Holy Cross Cemetery. Jack Curran was late of the vaudeville team of Curran and Edwards. He was also the brother of Harry H. Curran, the circus clown. Jack Curran was the manager and proprietor of the Southern Minstrel Maids. His wife is Hazel Edwards.

Popular Billie Connors has joined the Gaiety musical comedy stock in Oakland for the summer season. Good luck, Billie.

Irene Outtrim is trying to break in permanently into moving pictures in Los Angeles. She has appeared in a couple of Kalem films.

Bryce Howatson and Daisy Swaybel are playing Bert Levey time in Arizona and will soon be in Denver.

B. A. Spellbring, president of Local 224, I. A. T. S. F. of Washington, D.

C., was a visitor last Wednesday, en route home from the Seattle Convention.

With the Alphin Company at the American next week will be Ed. Allen, Frances White, Olive Morgan, George Ford, Billy Morton and Lou Davis. The *Follies of Paris* will be the bill.

Theodore Price, an old-time actor, committed suicide in Tacoma, June 27. For some years past Price was an inmate of the King County hospital in that city. He was recently taken under the care of his brother in Tacoma and up to the time of his death resided with this relative. From 1882 to 1889 Price was a professional partner of George Lavender, and toured the variety houses doing an acrobatic song and dance turn. He married Lillian Mason, but was later divorced by her. Price was about 51 years of age.

Lester Le May has organized a company to present Del Harris and some girls on the road, playing North, starting out next week. Harry Hallen will be a member of the company.

The American Theatre has a chorus of nine that far out-rivals any nine on the Coast. They are all Coast Defenders, learned their profession right here in their Native City, and this City is proud of them. Here they are: Pearl Clow, Nonie May, Alma Astor, Grace Astor, Violet Stanley, Flo Emerson, Emma Loraine, Myrtle Watson and Helen Girard. All good singers and dancers and each and every one of them can do a single turn with the best of the importations we are getting in the vaudeville houses. They are a whole show in themselves.

A notable event in the moving picture industry of England will take place in the near future, according to an announcement. Sir Herbert Beerbohm Tree is to appear in a motion picture production of *Trilby*. He will take the part of Svengali, the hypnotist. The film will be made by the London Film Company, a new organization, which has been formed for the purpose of producing high-class British photo plays. The head producer of the concern is Harold M. Shaw, formerly a Coast Defender with headquarters in Oakland, who was brought over there to take entire charge of the producing end of the newborn company. In America, Mr. Shaw was a director with the Edison Company, and later for the Imp Company. It is also announced that Sir Beerbohm Tree will appear in other films.

Albert Schlicht, a vaudeville actor, 52 years old, who was known on the stage as Al Belman, formerly of the team of Belman and Moore, committed suicide June 27 at the Vaudeville Comedy Club in New York City. He drank poison while in the billiard-room with his brother and several friends.

## The Princess

Manager Loverich has some excellent numbers on his program this week, among them being, for the first half of the week, St. G. and R., the plaster conique; Palmer and Burnett, presenting Uncle Hiram in New York;

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## Bookings

At the Sullivan & Considine, San Francisco office, through Wm. P. Reese, their sole booking agent, for week of July 20, 1913.

EMPRESS, San Francisco—Marcou; Lightner and Jordan; The Trainer; Raymond Teal; Exposition Four; White's Animals. EMPRESS, Los Angeles—Wilton and Merrick; Elliott and West; Gilmour and Latour; Hugh Herbert and Company; Dolly and Mack; Models De Luxe. EMPRESS, Salt Lake (July 23)—Alvin and Keeney; Julia Rooney; Archer and Belford; Del Adelpia; Bowman Brothers; Fun in a Boarding House. EMPRESS, Pueblo-Colorado Springs—W. C. Hoefler; Lillian Holmes; Broughton and Turner; Al Herman; Frank Stafford and Company; Mofat-La Reine Company. EMPRESS, Sacramento—Emma Francis and Company; Morris and Beasley; Hilbert and Kennedy; Porter J. White and Company; Pisano and Bingham; Booth Trio. EMPRESS, San Diego—Lohse and Sterling; Albert Leonard; Fay and Mynn; Herbert Frank and Company; Creighton Brothers; Ray Thompson's Horses. EMPRESS, Denver—Van Cleve, Denton and Pete. Fred H. Elliott; Vincent and Lorne. Four Melody Monarchs; Hal Stephens and Company; Nathal Trio. EMPRESS, Kansas City—Leigh and La Grace; Jere Sanford; Hayden Stephenson and Company; Marguerite; Waterbury Brothers and Tenny; Joe Fanton's Athletes.

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**PLAYS**



## John Burton Reappears at the Morosco in Los Angeles and Gets a Rousing Welcome

LOS ANGELES, July 16.—One Paul Armstrong, seems to be having his innings this week, with The Scape on at the Burbank and Alias Jimmy Valentine playing at the Morosco. At the close of the Burbank production, Mr. Armstrong, Miss Calvert and Mr. Beasley leave for New York, where the play will open at the Maxine Elliott on Labor Day. \* \* \* Next week sees the beginning of a summer season of musical nonsense, beginning with Madame Sherry, in which little Selma Paley, a Los Angeles girl who has done good work with the stock companies, will be launched as a full blown musical comedy star. \* \* \* Lewis Stone will not be seen here, as it was rumored and hoped for, but upon the close of his engagement at the Elitch Gardens in Denver, will go to Kansas City for the coming season. Mr. Stone expects to motor to Kansas City from Denver. \* \* \* Alma Haller and Frank Lloyd stole away from the Century Theatre and were quietly married on July 11th. It was discovered in time to give them a joyous recognition in the new roles on the same evening in which rice, old shoes, etc. figured prominently. Mrs. Lloyd is said to have decided on a private life, while Mr. Lloyd will work with the "movies." \* \* \* Mr. and Mrs. Frank Pixley have returned to Los Angeles and are enjoying life out in the Beverly Hills. \* \* \* Dick Ferris and Florence Stone have returned from Salt Lake City to sing the praises of Los Angeles to all who listen. \* \* \* Mr. Reel, of Denver, famous in newspaper and political circles, accompanies his wife, Blanche Bates, on her present visit and tells us that Los Angeles is not all one William Huntington Wright would have us believe—that is, we are not as white as we are painted. \* \* \* Upon the return of William Ervast to the Burbank, Vincent Ashe, who has been "treasuring" at the Burbank, goes to the Lyceum in the same capacity.

BURBANK—The Escape is receiving its second presentation on the Burbank stage, and since its first appearance, has gained in strength, in terseness, in emphasis and several other essentials toward surety and a lasting quality. The great and unsolvable problem of the enigmatic dweller, his sordid existence and the offspring from the mating of such, the growth amidst darkness, bad smells and the fungus growth called crime—all is handled with a brilliancy in strange contrast to the theme. Catherine Calvert, whose appearance on a former occasion was delayed because of illness, now appears as the May Joyce, who arrives at the real meaning of life through taking a rather crooked and winding path. Miss Calvert is appealing and sincere, possesses a power of attraction and a capacity for big work. Quietly and effectively she plays the leading role with a barely susceptible touch

of nervousness that will no doubt pass away with added performances. Byron Beasley as Dr. Von Elden, handles the role with a sympathetic touch and makes it emphatically believable. Richard Sterling is cast as Larry, and as such, is easy and intelligently natural. Lillian Elliott, as the mother of May, adds a masterpiece in the way of characterization. Bernice Nichols is a Jenny Joyce that is most effective through clever handling. Thomas McLarnie plays Jerry McGee, the cause of many troubles, with the necessary degree of wickedness. Senator Gray is ably impersonated by Morgan Wallace. Florence Oberle, as Marsac, the maid, Willis Marks as Rev. Gates and James Corrigan as the father, are all satisfactory. Whether it interests you as a problem or whether it jolts your sensibilities in a disagreeable fashion, The Escape is a success.

CENTURY—Heinze, the Kissing Bug, is the title of this week's bill and needless to say there is laughter long and loud to be heard as the various ludicrous situations unfold and the players are each seen in characterizations that produce much merriment. Jules Mendal, of course, is Pickle Heinze, the prime mover in all the gayety, while Al Franks, as Michael Brady ably follows every move with something just as funny. Earl Hall and Walter Spencer are well fitted in their roles, while Gale Henry, Esther King and Clara Howard are received with unstinted applause. The chorus have several new song and dance numbers and this piece of musical nonsense is surely a dashing one.

EMPRESS—Hugh Fay and Elsie Wynn are dancers of class and their idea of humor seems to take mightily with the audiences. The Creighton Brothers are clever comedians with some funny songs, accompanied by some clever dancing and even their make-up hits the funny-bone, as we see the well-known inmates of the country store. Ray Thompson's High School Horses are real beauties of the equine world and their ability to step from the Texas Tommy into the Turkey Trot is amazing, because of the easy way in which it is done and the truly marvelous grace of these big beautiful creatures. Lohse and Sterling are athletes of grace and skill. J. Herbert Frank and company of two, give a decidedly melodramatic sketch, called The Arm of the Law, in which Mr. Frank takes on a dual role and acquits himself with glory. Albert Leonard does some very good dancing in the way of some new and eccentric steps. The pictures fill out a bill of excellence.

MASON—The Witness for the Defense, by A. E. Mason, brings Blanche Bates to us, who have almost learned to accept her as a comedienne of the most delicate methods, in a thrilling drama, calling for a display of emotional power that needs must be of finished style. The story of the play is a tense and thrilling one, wherein the central figure,

the wife of a drunken brute, is driven, through humiliation and abuse, to taking his life. The rest of the play deals with the efforts of a former admirer, a barrister, who defended her on trial, to make her tell the truth to the man she loves and has married. The play is English in atmosphere, dealing with persons of breeding and intellect, together with instincts both for good and evil. Miss Bates is superb, handling the brilliant lines, the tense situations and various phases of emotion with an almost imperceptible force, delicate and impressive in effect. The support is admirable from every point. Frank Kemble-Cooper, an English actor, plays Henry Thresh, with a dignity and sincerity that marks the finished artist. H. E. Herbert is brutal enough as the drunken bestial Ballantyne to seem almost real. Ernest Stallard is a wholesome, healthy, happy Harold Hazelwood. Frank Elliott, as the elder Hazelwood, draws a delightful picture of the miniature-collecting country gentleman. Arthur Lewis emphasizes the cunning of the old barrister, Robert Pettifer, with intelligence and understanding. Evelyn Carrington portrays the conventional society woman almost faultlessly. The play is intensely interesting and the cast is perfect. The stage settings are quite pretentious.

MOROSCO—Alias Jimmy Valentine is the Armstrong production at this house and, as such, it is needless to say, is interesting and worthy. Mr. Armstrong chooses to use crime, vice and penal degradation in quite a different form from some of his other plays, in this terse and vivid melodrama. No problem, no question, just plain story and that well told, with a neat little moral tucked away in its lines. Jimmy, the convict, living down a most unsavory past, is most attractive to the audience, as well as to Rose, the banker's daughter, who sees the possibilities in Jimmy and begs for his release when he seems almost lost in the tide of affairs. The interesting first act, with its teaching of prison life, so very plainly put forth in the many types and the attitudes of the various officials, is well handled by the Morosco Company. John Burton's skill as well as John Burton himself, is royally welcomed in Avery, an old offender. Howard Scott's Blinky Davis is another characterization not soon forgotten. Harrison Hunter as the warden, is splendid. James Niel plays Robert Fay with surety of touch. William Desmond, we have been told, has played Jimmy many times in his late Australian tour, and he shows a familiarity with the role in an easy, simple and direct style of playing that makes it one of the best things he has given us. Thomas Meighan, with quiet force, makes Doyle, the detective, a most interesting study. Charles Ruggles' Reddy is an apt and able characterization, true in every line and detail. Frances Ring enhances the rather colorless picture of Rose Lane with a charm of personality and clever acting. Grace Valentine and Fanny Yantis both score as the ladies with a penchant for reform. The present production of Alias Jimmy Valentine com-

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parates most favorably with former presentations, and is mighty fine entertainment.

ORPHEUM—Zelda Sears and her company, give The Wardrobe Woman, a sketch holding a sort of comedy that is close to the tear. The life behind the scenes is handled with a free, bold humor that is irresistible when entered into by a comedienne such as Miss Sears. A Persian Garden, a cleverly brilliant bit of travesty, in which Katherine Osterman sparkles and shines as the bright and particular star, is one of the prime attractions of the bill. Louis Simon, so well remembered for his wall papering efforts, is a joy and a delight. The sketch is beautiful in its setting, the girls are pretty and the music is of the gay and tuneful kind that lingers and satisfies. Joe Jackson, made up as a William of the tribe of the wearies, silently slips onto the stage and creates a great deal of laughter by his efforts to ride a bicycle. Gordon Wilde, assisted by a very pretty Mrs. Wilde, shows that he is a master of the shadow pictures, created by a pair of wonderful and supple hands. His turn is brightened by clever fun. G. S. Melvin sings Scotch songs and dances Scotch dances. The Four Rotters are gymnasts whose head balancing and pyramid building is graceful as well as difficult. Chief Caupolican, the Indian singer, remains from last week, as also do Bob Mathews and Al Shayne in A Night on the Bowery.

PANTAGES—Willy Zimmerman has a line of impersonations reaching from Liszt to Hammerstein, including several perfectly-drawn characterizations that are above the ordinary. There is also another William—this being William Hamilton, who is still at the knee-pants stage of existence for the sake of art, but he can handle the cornet in most amazing fashion. Laurie Ordway receives the cheeriest of welcomes, because people are always glad to see her and because of her very funny oration, The Militant Suffragette, together with her two cockney "Hall" songs. A little comedy sketch, The Merchant Prince, is bright and sparkling, while Harry Holman and his company make it go with a vim that is refreshing. Kleine and Erlanger are clever pantomimists, as well as skillful jugglers. The Ferris Wheel Girls, five in number, adorned in blue tights, are five pretty reasons for the success of this week's bill. Their novel use of the big wheel is startling as well as graceful and the poses are created for the purpose of creating a thrill, but carried out with a grace that comes from long training. The pictures balance a bill of merit.

N. B. WARNER



## Correspondence

NEW YORK, July 13.—The materialization of the moving picture actors and actresses was the interesting feature of the first international exposition of moving picture art, which began last Monday night in the Grand Central Palace. It was the first time that the makers of pictures in America had gotten together to show the public how they work their miracles and what ingenious machines they use. All of the big producing and manufacturing companies were represented, including the Vitagraph, the Kalem, Lubin, Selig, Essanay, Kleine, Edison and the Kinemacolor. Two floors of the Grand Central Palace were filled with the exhibition booths of these concerns and of the manufacturers of cameras, of motion picture equipment and of electrical devices. On the second floor four theatres gave free exhibitions of moving picture plays. Everything was free once the visitor paid a small admission price at the door. Besides the free movies the crowds were entertained by bands that played turkey-trot music by giant electrical pianos and organs, by the orchestrelles and by graphophones so arranged that you could put your ear to any one of a hundred funnel-shaped transmitters and hear ragtime or operatic selections. Although the exhibition opened Monday night, the convention of moving picture producers did not begin officially until Tuesday morning. As a side feature of the exposition and convention excursions were made this week to West Point, to the studio of the Pathe Freres, to Coney Island and other points of interest. The magicians of the moving picture world snapped their fingers in the Grand Central Palace, when there appeared in flesh and blood the heroes and heroines of the film melodramas. Actors and actresses only known to the public as figures that came and went silently across the screens paraded proudly and were followed by crowds of admirers. Jolly, fat John Bunny—most everybody in New York has laughed with Bunny—was surrounded by hundreds wherever he waddled. The lean and angular Flora Finch, who plays in Vitagraph pictures with Bunny, shook hands with people who had wondered whether or not she was a real person. Alyce Joyce of the Kalem staff, Madge Kirby and Mary Alden of the Ramo Company, Jinton Lackaye, Wilton's brother, Zena Keife, clever Mary Pickford, Maurice Costello, Marian Nesbitt and dozens more whose faces are probably better known to the public than the faces of folks who play along Broadway in the big theatres, stepped from the films and received the admiration of the patrons of the movies. \* \* \* Flavia Arcara and Leo Edwards united their talents at the Fifth Avenue Theatre last week and were heard in an entertaining list of songs. Now the monkeys have a cabaret and Mlle. Louise put her gifted simians through their paces to the delight of the audience. The Stanley Trio, Pearson & Goldie, Julia Nash and company, Mary Gray, Ray Collins and Kennedy and Kramer were some of the others on the program. \* \* \* Ching Ling Foo began a week's engagement on the roof

of the Victoria Theatre and had his company to share the approval of the audience with him. Adele Ritchie, Fox and Dolly, Joseph Herbert Jr., and Lillian Goldsmith, Trovato and Bedini and Arthur were other entertainers. \* \* \* Emma Dunn in her sketch, Making Good, was one of the actors at the Brighton Beach Music Hall and with her were Fanny Brice, Chip and Marble, Willa Holt Wakefield and others, who will be seen throughout the week. \* \* \* The Fifth Avenue Theatre had on its program Jess Dandy who returned to the vaudeville stage after a long absence. He appeared in a farce with music called The Nodding Idol. There were some singers and dancers to help him. Gertrude Vanderbilt and George Moore and Walter James, Merlin and his gifted pack of cards, the Gasch Sisters and Hanlon and Clifton in an original and skillful act of strength were other features. \* \* \* Bessie Wynn was at the New Brighton Theatre and so were Harry Bulger, and his company, Ben Welch, Mme. Besson and company, Cesare Rivoli and a long list of popular vaudeville players. \* \* \* The Harlem Opera House offered last week its actors in The Million, which is an active farce for this season of the year. But they played with no signs of flagging activity this popular adaptation of Beer and Guillemaud's farce. Paul Ker from the original cast and Eva Leonard Boyne were added to the company for this play. \* \* \* At the Academy of Music last week was acted The Rosary, by Edward E. Rose, in which most of the popular actors of the company were seen. Next week The Merchant of Venice is promised, which shows the ambitions of this industrious group of players.

\* \* \* Rehearsals have been called for the new Winter Garden ballet. Bessie Clayton and thirty girls will be in the dance. \* \* \* William Hammerstein has arranged with Jesse Lasky for the presentation of The Three Beautiful Types, an animated pictorial novelty, in Hammerstein's Roof Garden and Victoria Theatre, beginning tomorrow. \* \* \* Arthur Byron has been reengaged by Harrison Grey Fiske for the part of John Stephen Madlock in The High Road, in which Mrs. Fiske will begin her tour in September. \* \* \* Oliver Morosco will present in the Maxine Elliott Theatre on September 1 The Escape, a new play by Paul Armstrong. \* \* \* The bill at the Rustic Theatre in the Palisades Amusement Park was headed last week by Harry Thomson in monologue. The Florida Girls, Newhouse and Simmons, singers and dancers; the Musical Simmonds, the Rathskeller Trio, The Garden of Song, a spectacular novelty; the Howard Twins and the Oxford Troupe are on the bill. \* \* \* The Proctor & Gamble Company entertained 110 of their employees at The Ziegfeld Follies at the New Amsterdam Theatre last Tuesday night.

GAVIN D. HIGH.

PORTLAND, July 14.—Heilig Theatre, Calvin Heilig, manager. W. T. Pangle, resident manager. John

## Dick Wilbur Co.

FOURTH SEASON OF SUCCESS

THE BIGGEST REPERTOIRE COMPANY ON THE COAST

Tracy, Monday; Livermore, Tuesday; Lodi, Wednesday; Modesto, Thursday; Turlock, Friday; Oakdale, Saturday; Merced, Sunday.

Mason in As A Man Thinks delivers a powerful sermon on a double standard of morality. To emphasize the development of a drama upon such a theme Augustus Thomas has interwoven a strong plot of love emotion between Jew and Gentile. Mr. Mason is cast as Doctor Seelig, a Jew of the highest type, whose daughter eventually marries a Gentile, when she learns of an earlier indiscretion of her intended husband. This is but secondary to the dominating love plot, in which Frank Clayton, as John Flood, forgives an affair of his wife, when she, goaded by lack of attention from him and jealousy, is apparently guilty of compromising herself with the same *de lota*, a former sweetheart. Dr. Seelig dominates the play and brings about the reconciliation of the Claytons through their child, at the same time bowing to the grief of his daughter's marriage out of her faith. Mr. Mason is at all times the finished actor, living the high-minded character the author has made Dr. Seelig. Mr. Mason is more than ever convincing. His support with Julie Herne leading, is strong in every particular. Julie Herne undoubtedly does the best work of her career, and she gives an interpretation of the innocent wife that is not only satisfying but recompensing. She also dresses the part gorgeously and with perfect good taste. Jane Salisbury as Vedah Seelig is a charming girl in love. Warner P. Richmond as Burrill, the young gentle architect who elopes with the Jewess, is an able player, and Lyster Chambers as Benjamin de Lota gives a splendid interpretation. The settings are on a scale with the fine interpretations of the players. Lyric Theatre (Keating & Flood, mgrs.). Beginning with this afternoon's matinee, the American Musical Comedy Company will present The Bean Trust, a musical extravaganza. The Lyric patrons are promised a wealth of fun and hilarity in this production, as the principals have been provided with the latest song hits, and the Rosebuds are rehearsing new dances. The Romig Twins will be seen in another of their clever specialties. Orpheum Theatre (Frank Coffinberry, mgr.). Gus Edwards' Kid Kabaret, with Eddie Cantor and Georgie Jessel; Will Rogers, Jane Connelly, Rose Valerio Sextette, Helen Trix, La Valera and Stokes and Frenet Hayes. Empress Theatre (H. W. Pierong, mgr.). The Passenger Wreck, with Edward Racey and Bessie Burt; Palace Quartet, Bennett Sisters, The Cavaliers, Joe Birnes and Georgia Trio. Pantages Theatre (John Johnson, mgr.). Hiram, with Fred Ardath and the Dream Girls; Roy La Pearl, Howard and De Lores, Lester Brothers, with The Olga Samaroff Trio as a special added attraction.

A. W. W.

CARSON CITY, July 15.—Grand Theatre, W. S. Ballard, manager. Mary McElree, California's youngest songbird, remained entire week and made a host of friends. Carl Loveland, baritone, Monday, July 14.

A. H. M.

SPOKANE, July 14.—The Orpheum and Empress theatre compan-

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ies played ball last week at Natatorium Park and the score was 29 to 5 in favor of the Orpheum. It was stated by the Empress people that Joe Muller had secured the Bell Family to play with the Orpheum, but as they were members of the Orpheum company that week, that part was allowed but they were (as had afterward been stated by the S. and C. folks) professional ball players, as well as performers. The umpire was Rosenbaum Kelly. He had umpired three games before this one and was considered a good umpire. The Bell Family were unquestionably the most versatile musical act as well as the best dressed one that has ever been seen here. The program was as follows: Orpheum, Walsh and Bantley, bell boy and athlete; Phine and Company, in a song and dance; Arenera, Spanish dancer; Billee Seaton, songstress; Milton Pollock and Company, in Speaking to Father, tabloid of Geo. Ade's Just Out of College; Walter S. (Rube) Dickinson; Rameses and his Temple of Magic. Next week: Edward Davis, in the allegory, The Kingdom of Destiny; The Vanias, in A Fisherman's Betrothal, featuring Esther De Lour; Three Du-For Boys, English Dancers; Williams, Thompson and Copeland, presenting The Burglars' Union; Fidler and Shelton, Colored comedians; Robins, imitator of musical instruments. Pantages: Courtney and Jeannette, comedy jugglers; Dainty Dixie Southern, comedienne; Lopez and Lopez, act beautiful; Jack Taylor, a tricky monologist; Joseph E. Howard and Mabel McCane, in songs and patter; The Velde Trio, acrobatic novelty. Next week: Lottie Mayer, the diving Venus assisted by her diving nymphs; Alfredo Marshall, heavyweight juggler; Bimberg, Marion and Day, a fiddle, a piano and some singer; Mlle. Tojetti and Wallace Bennett, presenting The Dream Dance; Clayton and Lennie, Chappie and the English Johnnie; The Juggling Johnnie, Lew Palmore; Jules Bernard and Florence Scarth; Chas. W. Bowser and Company, in The Watch; Luciana Lucca, bi-voiced vocalist; Max's Circus, animal novelty. Next week: Mons. G. Molasso and Company, presenting La Sonnabule; Evans and Viococq, in patter and song; Walker and Ill, playing Just A Girl; Mae Francis, in new songs and new styles; The Lelands, in Paint-O-Graph spectacles.





The Victorious Charioteer receives the palm. Striking scene from *QUO VADIS*, the world's photo drama masterpiece. Columbia Theatre, starting August 3rd.

## Correspondence

CHICAGO, July 12.—Summer amusements in this great city by the lake are very largely of the outdoor variety; the indoor kind also flourish, but the normal-minded human is inclined to seek the shade of trees in the gardens when the temperature bobs up and down in the 80's and 90's, even though large and pestiferous mosquitoes add a quota of discomfort not lightly disregarded. Summer theatricals, however, invariably may depend with mathematical certainty upon the large element of visitors from the big and prosperous States of the West and South, who come to Chicago every summer in ever-increasing numbers. Hot weather has no terrors for them, and they go to the enclosed theatres with as much equanimity as the cool terraces of the amusement garden, where imagination, at least, plays a big part in the coolness of the individual. \* \* \* Art certainly should have no more difficulty in flourishing in hot weather than in extreme cold, for managers can bid defiance to the hottest of weather, if they care to do so; for when cabarets advertise, as they have done in Chicago, a uniform temperature of 73 degrees in the hottest of weather, there is no reason at all why a theatre should not register such a temperature, if they want to and are willing to spend the money for the apparatus or device which cools the air, not only in the aforesaid cafes, but in the offices of big business concerns, not omitting to mention the greatest business office in the United States, the President's working quarters. \* \* \* The interest which centers around Morosco's show at Cohan's Grand Opera House, The Tik

Tok Man of Oz, is unabated. It is good entertainment, with an abundance of life and animation, well acted, well sung, and a wealth of scenic pictures which charm the most blasé theatre-goer. James Morton and Frank Moore are back again in their respective roles, that of Tik Tok and Shaggyman. Both of these actors have the kind of ability which grows from painstaking effort; for it is precisely this quality added to a genius for comedy which has made the renowned comedians of all countries. No one can question the sincerity of these two young men who have come up out of the burlesque ranks, and who are advancing to the forefront of their profession. By the way, Mr. Morosco discusses entertainingly the drama of the future in the *Chicago Sunday Tribune*. He believes that the great problems of life as we know them today will eventually find representation and expression on the stage; there will be less theatricalism and more truth in the drama of the years to come. In other words, the burden of Mr. Morosco's article is that intellect will soon enter to a much greater extent in stage productions than is the case now. There is no question but that the theatre has a tremendous mission, which is, as yet, far from being filled. No institution of our civilization occupies any closer relationship to the people than the theatre; it has a two-fold reason for existence, which are among the most inalienable of human possessions—amusement and instruction. The enormous variation of human activities, the complexity of business and social life in this the most wonderful age the world has ever known, in the brightening and uplifting force for the myriad sons of Adam, is certain to have, and should have, very

great bearing upon the output of the dramatic writers of the near and remote futures. \* \* \* Joe Howard, a Chicago musical comedy comedian and singer, who has been before the public for many years, will open the Whitney Opera House in September, under his own management. The house will be re-christened, Joe Howard's Comedy Theatre, and will be devoted to light musical productions. The opening piece is *A Broadway Honeymoon*, and will have a rather notable cast. Among the members of the company will be: Misses Frances Kennedy, Sophie Tucker, Eleanor Fish, and Messrs. Knox Wilson, Edgar Murray, Sr., Carl Randall, Billy Robinson, Joe Howard and Mabel McCane. There will be no male chorus. Mr. Howard was the husband of the late Mabel Barrison. \* \* \* The *Blin'ness of Virtue* is in the third week of its engagement at McVicker's and is playing to good business; it is truly remarkable the vogue this play has enjoyed in Chicago. When the London company arrived here last fall, and produced the play at the Studebaker, few of the wisest of theatrical prophets believed that it would have an extended run, but it did, playing to splendid business during the whole winter. The London organization finally went home, but there were some more people who wanted to see the play, so Mr. T. C. Gleason secured the American rights, and ordered his company to begin rehearsals. A round of the leading neighboring houses was then begun, and after many weeks before the audiences of these houses, McVicker's was secured for a Summer run of the play, where it is now, and is likely to be for a number of weeks longer. \* \* \* This is the tenth and last week of *The Ghost Breaker*

at the Cort. 132 times is the record tonight of *When Dreams Come True* at the Garrick. The forepart of the week at the Colonial finds the Caruso Trio, singing and instrumental musicians; Flo Adler and Boye, singing act; Grimm and Elliott, singing and talking; Elsie Kramer and Company, European acrobats; Franklin's Equine Wonders, dancing horses; Magley and Bingham, dancing. Thursday, Friday, Saturday and Sunday—Doris Opera Company; Burns, Armstrong and Fullen, college satire entitled, *Fun on the Campus*; Mareno and Delton Brothers, acrobatic comedians; Kelsey Sisters, singers and dancers. \* \* \* Palace Music Hall will feature Mme. Olga Petrova in a burlesque, *Comedy and Tragedy*; Miss Amelia Stone and Arnold Kalisz in their miniature operetta, *Mon Amour*; Ed Wynn and Company in *The King's Jester*; Wallis Clarke, an English actor, in a novelty act entitled, *The Devil's Mate*; Lew Hawkins, the Chesterfield of Minstrelsy; Newhoff and Phelps, singers; the Alexander Bros., jugglers; Manon Opera Company, in selections from grand operas, and Harry De Coe, equilibrist. \* \* \* Cecil Lean and Cleo Mayfield in songs and sayings will entertain at the Majestic this week; others are: Lasky's Little Parisienne, Ball and West, Clara Inge, Louis London, J. C. Nugent and Company, The Juggling Millers, Kennedy and Melrose, and Pathe Weekly. \* \* \* Columbia Theatre offers Joe Hurtig's *Ginger Girls*, with a chorus of forty. Great Northern Hippodrome has the usual clever show of mixed vaudeville, motion pictures and hoppedrome acts. Moving pictures of the tragic trip of Captain Scott to the South Pole will begin a stay at the Princess, Monday afternoon. \* \* \* The Imperial, National and Victoria Theatres are giving their patrons the Cines-Kleine photo drama, *Quo Vadis*. White City offers Great Raymond, dare-devil rides, a splendid band, diving feats, cabaret shows, a fine ballet and a host of other summer attractions. At Ravinia is the Chicago Symphony Orchestra and Ruth St. Denis. Sar-Souci has Creatore's band and open-air hippodrome. Forrest Park is offering for the delectation of its patrons, Ed Musce, vaudeville and 3,000 alligators and crocodiles. Margaret Illington re-opens the new home of popular-price drama in Chicago, the Olympic Theatre, July 27th, in *Within the Law*. How Much Is a Million? C. R. Hopkins popular play, continues at the Fine Arts Theatre. \* \* \* Opera in English the coming season is one of the promises which the Chicago Grand Opera Company has made to the music-loving people of Chicago. Saturday evenings are selected for the innovation, and we will be treated to a rendition of a number of beautiful operas this winter in the language of the country. The list includes the English versions of *Martha*, *Giaconda*, *Faust*, *Cinderella*, *Tales of Hoffmann*, *Crocket On The Hearth*, and a triple bill, *The Lovers' Quarrel*, *Secret of Suzanne* and *Cavalleria Rusticana*. Carolina White, Florence Zeppilli, Ruby Heyl, Maggie Teyte, Signor Bassi and Glen Hall will be the principal artists in the English casts. Plans are being made for a longer visit to the Pacific Coast next Spring, besides an increase in the repertoire of the company on that trip.

OWEN B. MILLER.



## THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Editor

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### Henry Hall

The subject of our front page illustration this week is a young actor who is looming up largely on the Western horizon. Henry Hall has as a valuable asset a distinctive and likeable personality and in such theatrical centres as Spokane, Seattle, Portland, Oakland, San Francisco and San Diego he has a large following who appreciate his splendid acting ability. He is now playing a return featured engagement with Manager Harry Bishop in Oakland, and an acceptance of one of several offers now being considered will in all probability keep him out in the West. It will be remembered that Mr. Hall played for two years in The Man From Home, and the impression he created then will not be soon effaced. Only recently Mr. Hall played a four-weeks' engagement at the Baker Stock in Portland, and filling in the tag end of a season that had not been any too profitable, he finished in fine style, his last week being the best of the entire four and the four making for the management the only big profits of the entire season. Next season Mr. Hall will take out his own company in the West, and will offer a carefully selected line of plays and a fine supporting cast. Last year Mr. Hall created one of the leading parts in Little Women and played an entire season in the East in the part. Now William A. Brady is endeavoring to secure Mr. Hall's consent to do the part during the forthcoming Boston engagement, but the lure of the West is so strong that we would not be surprised to see him accept one of the Coast offers.

### Opera War in New York

NEW YORK, July 10.—The Metropolitan Opera-house, in injunction proceedings started today, asserts that if Oscar Hammerstein is permitted to carry out his project of building a new grand opera-house in New York and producing operas in competition with the Metropolitan, the "giving of grand opera of the very best order will become impossible—it will be a ruinous venture," and result in "great damage to the public." The suit, begun in the Supreme Court, seeks to enjoin the impresario and his son, Arthur, from violating alleged agreements entered into between the Hammersteins and Edward T. Stotesbury of Philadelphia in behalf of the plaintiff, under which the Hammersteins contracted not to produce grand opera in New York, Chicago, Philadelphia and Boston for ten years. The agreements signed in April and June, 1910, were made, the complaint sets forth, in consideration of the purchase by Mr. Stotesbury of the Hammersteins' "business of producing grand opera and kindred theatrical entertainments

in this country, including their entire plant and good will," for \$1,200,000. With the Philadelphia Opera-house this included the purchase of Hammersteins' right to produce certain operas in New York and their contracts with various opera singers, it is alleged. While the Metropolitan Company disclaims that it is seeking financial profit, declaring that its sole objects are "to meet the demands of the musical public and to farther the cause of grand opera," it adds that its operating expenses exceed its income. The business became "wholly unprofitable," the complaint says, during the time, previous to the signing of the agreements, that the Hammersteins were producing grand opera in New York and Philadelphia.

### Doings in the Orient

MANILA, June 19.—A few lines to let you know the latest theatrical doings in the Orient. The Anglo-American Players left here yesterday bound for Hongkong, where they catch the "Monteagle" for Seattle. The season was certainly not a success. The company closed here a week ago and were given tickets home by Mr. Ziehm, the backer. The majority of the people elected to stay over a steamer and give a benefit show. It did not turn out much of a success and the people are returning not very well fixed financially. I wish to state that Mr. Ziehm, who furnished the money to bring the show here, has done everything in his power to help the company. Had it not been for him buying the return tickets, the people would have been up against it hard. Mr. Ziehm has put up far more money than his contract called for. I have signed with Malini, the magician, and will act as his business manager from now on. We leave Manila tomorrow and after playing Hongkong and Shanghai, will leave for Australia, stopping on the way at Singapore and possibly Siam. India will probably follow and then on through Europe to New York. Malini is planning to be back in San Francisco in time for the fair. He has been a tremendous hit here in Manila, and has spent nearly six weeks in the Philippines. Max, Jr., the three-weeks-old son of Mr. and Mrs. Malini, is doing fine. The Bandmann Opera Company will be here the middle of July, and will remain for three weeks. The Oriental Theatrical Company has announced that it has signed to direct the China and Philippine tour of the Boston Juveniles. I have heard that they will be managed through Japan by Chas. Thwaites, the manager of the Gaiety Theatre, Yokohama. The Dallas Comedy Company has broken away from the Bandmann management and will play back to Calcutta under its own management. Jimmy Younge, the best known advance man in these parts, has broken from Bandmann and will bring out a new musical comedy company from London in the Spring, together with Henry Dallas. Regards to my friends in San Francisco. If all goes well with us (and at getting the money Malini is in a class by himself out here) we will not return to the U. S. A. for a year and a half. Joyfully yours, LESTER N. THOMPSON.

P. S. Thanks for the Dramatic Reviews. They're better than gold out here. Same address, 130 Escolta, Manila, P. I.

### The Season is Opening

The summer dullness is beginning to fade and several road propositions are being considered. The first to go out is the American-English Play Company, headed by Raymond Whittaker, who will be supported by a carefully selected company, which will be seen in an exceptional repertoire. The main bills will be The Witching Hour, The Belle of Richmond, The Third Degree and The Tenderfoot. The season will open the second week in August in Vallejo, with Napa, Santa Rosa and Petaluma to follow. Among the actors practically engaged are Carl Stockdale, Dorothy Raymond, Wm. Chapman and wife, and Robert Babkirk.

Early in September the Kirby Stock Company will make its appearance, under the management of M. I. Kirby,

featuring the comedian, John Bennet who is an Eastern comedian of great reputation, and who recently closed season of 38 weeks at Keith's New York City Stock, and Jean Kirby, statuesque beauty who is another Nance O'Neill. This company will go out thoroughly equipped with the best royalty bills, a fine line of printing and a strong company of ten people. In the case of this company, as well as in that of the one to support Mr. Whittaker, there will be ample capital on hand to insure a good start. Both companies will be organized in the free agency department of The Dramatic Review.

CLARKE BURROUGHS, through the Dramatic Review free agency, has been signed to deliver the lecture that accompanies the Kinemacolor picture at the Columbia Theatre.

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#### NEW SPECIAL FEATURES

The sensational Scarlet Letter, beautiful scenic triumph, Niagara Falls, in addition to The Making of the Panama Canal and Actual Scenes of the Balkan War. Animated Photography in Natural Colors. Prices: Evenings 25c, 35c, 50c. Matinees 25c.

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MISS ORFORD and her WONDERFUL ELEPHANTS; PAT ROONEY and MARION BENT, At the News Stand; LAMBERTI, the master musician; HAL DAVIS, INEZ MACAULEY & CO. in the up-to-the-minute comedy, The Girl from Childs; HARRIS, BOLAND and HOLTZ presenting Three in One, written and produced by Elsie Janis; IDA O'DAY in her original songologue; THEODORE BENDIX and HIS SYMPHONY PLAYERS; ORPHEUM MOTION PICTURES, showing current events. Second week, the theatrical sensation of the city, the American comedienne IRENE FRANKLIN with Mr. Burt Green at the piano.

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Monday evening, July 21, and throughout the week

Bessie Barriscale Forrest Stanley  
Howard Hickman and the Alcazar Company in the successful American play

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By James Forbes, author of The Chorus Lady, Etc.

Splendidly Acted and Staged  
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Sid Grauman, Mgr., Frank H. Donnellan  
Publicity Manager

Direction Sullivan & Considine  
Market St., Bet. Fifth and Sixth

Week of July 20

#### THE ACME OF VAUDEVILLE PERFECTION

Emperors of mirth and melody, THE EXPOSITION FOUR; JOHN WHITE'S COMEDY CIRCUS; Joe Maxwell presents THE TRAINER, a story of the turf; The merry minstrel, RAYMOND TEAL; THEO. LIGHTNER and DOLLY JORDAN, songs and pianologue; MARCCOU in hand shadows CORY and WILLIAMS, comedy acrobats OTHER FEATURES.

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## Columbia Theatre

The Kinemacolor Pictures, showing the Panama Canal works, the phases of the present war in the Balkans, views of the Japanese army, and the interesting phases of the world's history as it is developing at present, are attracting large and pleased audiences. For next week, a number of new views will be offered for the first time, and anyone who hasn't seen this triumph of colored moving pictures should not put off a visit until it is too late, as this series is an entertainment of unique and valuable interest.

## Cort Theatre

Owing to the success of the Passing Show of 1912, the announcement that the big show will remain for another week will not be unwelcome. All other California bookings, except Oakland, have been canceled. The runway over the heads of the audience and the huge harem tank are two of the Passing Show features which have excited the most interest in this city. Trixie Friganza, Charles J. Ross, Adelaide and J. J. Hughes, Howard and Howard, Texas Guinan, Clarence Harvey, Louise Brunnell, Moon and Morris, Ernest Hare, Edward Cutler and Frederick Roland comprise a talented and entertaining group of principals and the chorus is a collection of beauties.

## Alcazar Theatre

The week's attraction is proving very enjoyable to the patrons of the Alcazar. The charming four-act comedy of Channing Pollock, *Such A Little Queen*, is an interesting little play and the management have put it on in good style—the stage settings especially for the last act are realistic. The character of the little, exiled queen, with its sweetness, daintiness and earnestness is an excellent role for Bessie Barriscale. She fits into the part perfectly. Her expressive face and beautifully modulated voice carry her audience on interested to the last in the happenings of Anna Victoria. In the scenes that call for strong emotion she is convincing and altogether the characterization is very good, but the character being German one wonders why she mixes dialects, being sometimes French and sometimes German. Kernan Cripps looks the part of Stephen the Fourth to a dot and carries his portrayal excellently; at times doing some very strong acting, and being really German. But occasionally he forgets his dialect and speaks United States; which mars his otherwise clever characterization. Howard Hickman is delightfully fresh and undaunted in the part of the American, Robert Trainor. Burt Wesner, as Baron Cosaca, gives a finished performance, never once forgetting the man whom he is portraying. Roy Clements is splendid as Adolph Lauman, the millionaire meat man. Lee Miller plays General Myrza with much ease and dignity. D. W. Butler, Edmond Lowe, John Ellicott, Cliff Stewart and S. A. Burton uphold their share of the performance. Alice Patek gives a pleasing interpretation of Elizabeth Lauman, bringing a very sweet sincerity to the role which is delightful. Adele Belgarde plays Mary, the cook, and Edith Wyckoff and Jane O'Roarke play the parts of the office girls very acceptably.

## The Tivoli

Next Monday the Tivoli will offer *The Mikado*, with the following cast: Teddy Webb as Ko Ko, Charles Gallagher as Poo Bah, Robert Pitkin as the Mikado, Henry Santrey as Pish Tush, John Philips as Nanki Poo, Rena Vivienne as Yum Yum, Hon Bergere as Pitti Sing, Marie Sherwood as Peep Bo and Sarah Edwards as Katisha.

## Correspondence

SEATTLE, July 14.—John Mason, creating a pronounced impression in *As a Man Thinks*, concluded his engagement at the Moore Saturday night. The Frank Rich Company opened its engagement at the Seattle Theatre Sunday, July 6, in *The Cabaret Girl*, changing Thursday to a 30 to 1 shot. This week the bills are *Wedding Bells*, and for the change, *College Days*. At the Orpheum the bill shows the Bell Family and Taylor Holmes in the headline honors. The Bell Family are musicians and Taylor Holmes is doing a monologue. *Sentence Suspended*, is the sketch offered by Angela Kier and company; Fred Hamill, singer and Charley Abbate, violinist, are heard in repertoire; the acrobatic comedians are the Swain-Ostman Trio; Harry Devine and Belle Williams offer *The Traveling Salesman* and the *Female Drummer*, and Edgar Berger, contortionist, rounds out the bill. The bill at the Pantages is headed by the *Eight English Roses*. The extra added feature is Charles Lindholm and his company in *The Man from Minnesota*. Other acts are: the Victoria Four, singing quartette; Dilla and Templeton, presenting *The Goblin's Den*, and the St. Clair Trio, xylophonists and mirambaphonists. At the Empress the headline attraction is the spectacular musical comedy tabloid, *Dorothy's Playmates*, in which the Cat, Teddy Bear, Parrot and Buster Brown figure in the cast. Other acts are: Sager Midgley, supported by Dawn Elton and Wm. F. Granger in the comedy sketch, *Early Morning Reflections*; the Four Readings, hand-to-hand acrobats; Mort Sharp, comedian; Lew Manning and Edward Ford, dancers, and B. Kelly Forrest, in tramp make-up. Zoe Shoop, formerly assistant treasurer of the Moore Theatre and recently assistant treasurer of the Cort Theatre, San Francisco, is to return to the Moore Theatre as treasurer. Mr. Shoop will arrive about the middle of August. At a conference July 12, between representatives of the 163 managers and producers of plays in the United States and Canada, and officers of the International Alliance of Theatrical Stage Employees, it was decided to transfer the scene of negotiations over labor to New York. The managers demand appointment of an arbitration board and a reduction of the number of stage hands required to be carried by traveling shows and theatrical acts. The union appointed a committee of five, who will sit in New York in conference with the managers' representatives over the points in dispute. Affiliation of the stage

employees with the musicians was agreed upon today.

## Boucicault Succumbs

NEW YORK, July 10.—Aubrey Boucicault, the well-known actor and son of the late Dion Boucicault, actor and playwright, died today at the New York Hospital, a victim of last week's hot wave. For three days Boucicault was unconscious. While he was in a Broadway restaurant with a party of friends last week he suddenly fell to the floor. His collapse did not appear especially serious at the time, and after he was taken to the hospital he responded to the usual remedies used in heat cases. His improvement continued for two or three days, and his friends were expecting he would be able to leave the hospital, when his condition grew more serious. He did not rally from this relapse. Aubrey Boucicault was born in London in 1868. He came to this country in 1890.

## Cole and Ely Resign from Pantages Forces

There have been two changes in the Oakland and San Francisco theatres of the Pantages circuit that have caused no end of astonishment in theatrical circles. William Ely has resigned as manager of the Oakland and Charles Cole has resigned as manager of the San Francisco theatre. Just why they resigned nobody knows. Ely gives no excuse for his resignation, while Cole says that he needs a vacation and he is going to take a good long one. The resignation of Ely and Cole is a great loss to the Pantages circuit, because they are the most efficient men that can be found along the line. Both of them have a host of friends, not only in San Francisco and Oakland, but all over the state. Cole will be sorely missed from the San Francisco house, because not only is he a man of wonderful personality, but he is a tactful and polite business man who treats everybody, from the ushers up to the headline attractions, alike. Hereafter San Francisco will be the headquarters of the Pantages circuit, and Alexander Pantages will be permanently located in this city. He is expected to locate within a very short time.

## Tabloid Opera at Wigwam

Ralph Pincus and Frank Healy have organized a company of operatic stars who are to give tabloid versions of well-known operas and musical comedies at the Wigwam Theatre in conjunction with the vaudeville and other features on the bill. Thomas Persse and Edith Mason, than whom there are no more popular singers in the West, are to head the company, which also includes Joseph Fogarty, whose name was so well associated with the old Tivoli, Robert D. McClure, a young baritone who is the possessor of a fine voice; Bessie Tannehill, a contralto who is well known here, may be of the company. Fred Kavanaugh is also in the company and the well-known comedian and dancer, Bobby Woolsey, has been signed. Negotiations are in progress for the appearance of comedian, John L. Kearney. The opening tabloid is to be 35-minute version of *The Bohemian Girl*. This will be followed by *All Aboard*.

May Irwin in *Widow by Proxy* will pay her first visit to San Francisco in many seasons when she comes to the Columbia Theatre late this year.



## Clara Whittier

Clara Whittier is one of the latest aspirants for recognition in character parts. She has had considerable experience, possesses a large amount of ability and is a serious and reliable member of the profession. She may be addressed care of this office and will consider any fair offer.

## Personal Mention

JACK J. MOORE is second man with Al Hoogs, ahead of the big *Quo Vadis* production.

LYDA POWELL is the successor to Nell Stewart as leading woman for the Dick Wilbur Company.

McKEE RANKIN will have a prominent part in *The Mission Play* when it is seen at the Columbia Theatre.

HUGH DAVIS, business manager of the Isabelle Fletcher Stock, soon to be launched in Vancouver, B. C., is in town for a short visit.

RHEA MITCHELL and ROSCO KARNS carried off the honors in Sunday, when that play was played recently in Vancouver by the Howard players.

ROBERT PITKIN, the handsome and clever comedian of the Tivoli force, will close in two weeks. Hon Bergere, the soubrette, will close next week. It is rumored that Mindel Kingston will soon be seen in the Tivoli Company.

ISABELLE FLETCHER (late of Walter Sanford's Players, Vancouver, B. C.) has leased the Imperial Theatre, Vancouver, B. C., and will open August 25th with a very strong company.

HARRY DUFFIELD, of the Burbank Stock of Los Angeles, will be married next Monday, at 4 P. M., to Miss Jessie B. Odell of the Angel City. Congratulations and best wishes.

Auda Due has succeeded to the position held by Florence Stone with the Utah Stock, Salt Lake City, and will play the leads for three weeks. Miss Due made quite a hit in her opening role. She was visiting her folks on a vacation and was persuaded to accept a short employment.

VIC POTEI, the tall, good-natured business manager of the Essanay Film Company, is developing into an excellent movie comedian. His make-up takes perfectly in the camera and lately Vic has been getting a number of good parts. Now it is getting so that the producers are figuring up scenarios with Potei in the leading part.



## Columbia Theatre

Remarkable features will be added to the program of the Kinemacolor season for the third week, commencing this Sunday afternoon, when the main features of the making of the Panama Canal and Actual Scenes of the Balkan War will be supplemented by the presentation of the latest products of the Kinemacolor process, consisting of the story of the great American novel, *The Scarlet Letter*, written by Nathaniel Hawthorne, and remarkable views of Niagara Falls, both subjects being shown in this city previous to their presentation in New York. That the public is vitally interested in the Panama Canal and in the Balkan War scenes, as portrayed in motion and actual color effects secured by the Kinemacolor invention, is shown by crowded houses. *The Scarlet Letter* ranks as the great classic of American libraries. The perfect picturization of this romance of the Pilgrim Fathers and the Puritans has placed this Kinemacolor production in the classic ranks. To see Niagara Falls in all the glory on the screen is wonderful. Daily matinee at 2:30 p. m. and regular evening presentations at 8:30 p. m. will be given during the balance of the Kinemacolor season at the Columbia Theatre.

## Cort Theatre

The third and positively the last week of the Passing Show of 1912 will begin Sunday night. Additional arrangements have been made whereby the company will remain over on Sunday night, July the 27th, this being the last performance in this city before the departure of the company to Oakland, Portland and Seattle. It will not be seen anywhere else on the Pacific Coast south of Portland. Three matinees will be given during the last week, on Wednesday, Friday and Saturday. In justice to the management, it should be recorded that every claim made in advance for this organization was fulfilled, and that not a single one of the many stars, who were seen during the New York run, was missing when the curtain went up on the opening performance here.

## Alcazar Theatre

Forrest Stanley, who returns to the Alcazar Theatre next Monday evening to serve as Bessie Barriscale's co-star during the remainder of her season there, is well and favorably remembered by San Francisco's play patrons, for he was Laurette Taylor's leading man when she was under Belasco & Mayer's management last summer, and he then proved himself to be an actor richly endowed with personal magnetism and histrionic ability. James Forbes' successful American comedy, *The Traveling Salesman*, which will be the medium of Mr. Stanley's reappearance in the O'Farrell-street home of drama, was chosen because it enabled him to score an emphatic hit in the East and affords Miss Barriscale almost equal opportunity to do effective work. He will be seen as Bob Blake, a typical commercial tourist, and she as Beth Elliott, the pretty ticket-seller at a village railroad station in the Middle West. These two characters are surrounded by more than a dozen others, each of whom is familiar to anyone who has studied the inhabitants

of a small town. Throughout the play there is abundance of clean and wholesome comedy and forceful dramatic action. Places shown are the railway station, Bob's rooms at the hotel and Royce's office. In the cast with Miss Barriscale and Mr. Stanley are the full strength of the Alcazar's regular acting corps, including Jerome Storm, who is engaged as light comedian for the season and will make his first appearance in San Francisco.

## The Orpheum

For next week one of the best and most novel bills is announced. Miss Orford will introduce her marvelous elephants. Pat Rooney and Marion Bent will present a diverting bit, called *At the News Stand*, which bristles with wit and humor. Lamberti, the musician, who plays upon the violin, cello and piano, has evolved a distinct and unique method of displaying his genius. Hal Davis, Inez Macauley and their company will present an up-to-the-minute comedy by Archie Colby called *The Girl from Childs*. A sketch by Elsie Janis, entitled *Three In One*, will be an amusing feature and will serve to introduce Val Harris, Reta Boland and Lou Holtz. Ida O'Day, whose versatility has been abundantly demonstrated, will introduce her original Songologue. For the second week of her engagement Irene Franklin, who is scoring one of the greatest hits the Orpheum has ever known, will introduce new songs and impersonations. Theodore Bendix and his Symphony Players will conclude their engagements with this bill.

## The Empress

The Exposition Four, emperors of mirth and melody; John White and his comedy animal circus, and *The Trainer*, a pretty story of the turf, will make up a triple headline bill at the Empress Sunday afternoon. Willing and Cooper, musical comedians who have traveled extensively as featured attraction with Neil O'Brien's Minstrels which has closed for the summer. Their meritorious offering is a versatile one. Russell Alexander provides the humorous side of the act with his blackface comedy. John White's comedy circus is making its second appearance. Unridable mules, leaping hounds and dog actors that are particularly pleasing to the children, go through their performance with remarkable intelligence. *The Trainer* is an artistic sketch which unfolds a story written around a former trainer, who bets on a Kentucky horse to provide the comforts in his home, over which the stork hovers. Paul Dullzell is star of the sketch. Theo Lightner and Dolly Jordan, winsome comediennes, furnish a singing, dancing and piano playing act and wear some becoming gowns. Raymond Teal, blackface funster, will be another comedy spot. Marcou, a shadowgraph expert, is a clever performer in his line. Mme. Lorraine and her operatic trio, and the Essancee-scope, wind up the bill.

## T. M. A. Convention in Spokane

SPOKANE, July 12.—Eighty delegates from 60 cities of the United States and Canada attended the biennial session of the Theatrical Mechan-

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ical Association, in Spokane, July 7 to 10, and the convention proved one of the most successful in the history of the organization. At Wednesday's session San Francisco won out over Atlanta as the convention city for 1915. It is believed Atlanta will be the scene of the 1917 grand lodge meeting. On that day also the following grand lodge officers were elected. President, Charles W. Schweitzer, Cincinnati; first vice-president, W. G. Horne, Oakland, Cal.; second vice-president, A. L. Gordon, Philadelphia; third vice-president, Charles Nolte, Pittsburg; fourth vice-president, J. S. Haughey, Portland, Ore.; fifth vice-president, E. M. Quinn, Sharon, Pa.; secretary-treasurer, R. C. Newman, Toronto, Ont.; trustees, W. P. Lowther, Birmingham, Ala.; Fred Thompson, Spokane; R. Marcell, Ottawa, Can.; C. E. Manning, Peoria, Ill.; and C. F. Hicklin, Calgary, Alta.; grand marshal, W. J. McDonald, Minneapolis; grand tyler, Max Fogel, San Francisco; finance committee, Frank Hammond, Atlanta, Ga.; J. Elmer Ferris, Toronto; O. N. Olds, Butte, Mont; W. L. Delaney, Providence, R. I.; and J. Fogel, Los Angeles; laws, appeals and grievance committee, N. P. Pickering, Boston; L. M. Heinrich, Chicago, and A. J. Nirschell, Buffalo. Miss Edna Newman, daughter of Grand Secretary Robert C. Newman, of Toronto, Canada, was accorded the distinction of being the first honorary member admitted to the grand lodge of the Theatrical Mechanical Association. The precedent broken here may never be broken again, according to the delegates. The young woman is 21 years old. The fact that her father has been secretary of the organization for many years and that, through assisting him in his work, she is as familiar with the details of administration of the organization as any member, gained the honor for Miss Newman. Salt Lake City made application for the organization of a lodge at that place, but the grand lodge ruled that, if the members started a new organization, the charter should be extended under the new rules and regulations of the order, but if a reorganization of the former T. M. A. local was contemplated the new lodge must assume all of the debts and liabilities of the former local. The case of the Cincinnati lodge against the Pittsburg lodge was dropped at the request of Charles Nolte. The grand lodge sustained the action of the executive board in the case of R. W. Mansfield, who appealed from their decision. The report of the executive board was accepted by the lodge without the reversal of a decision on the many cases tried during the last two years. A new law was passed, to the effect that any member under suspension from any subordinate lodge, for non-payment of dues only, may rejoin any

other lodge upon payment of three months' dues to the first lodge and by passing all of the requirements of the lodge to which he applies. The grand lodge decided not to permit the organization of woman's auxiliaries. James J. Quigley, of Memphis, Tenn., the retiring president, presided over the deliberations, which were, of course, secret.

## Dick Tully Lands Another Angel

Richard Tully has commissioned Mrs. Anita Baldwin McClaughry to write the incidental music for his new play, and this has brought to light the story that Mrs. McClaughry is seeking solace in the study of music from her marital troubles, which have just culminated in an interlocutory decree of divorce being awarded the heiress of the Baldwin millions. She has written a number of vocal and instrumental selections, which have received the praise of well-known musicians. Much of Mrs. McClaughry's time next year will be spent abroad studying under European masters although the facilities for musical composition at her new home form a distinctive feature. The question now agitating the Western Rialto is—*is Tully to marry the well known heiress?*

## Phileas Fogg Up-to-Date

John Henry Mears, for several years acting manager of the John Drew company, sailed from New York on the *Mauretania* last Wednesday, July 2, in an effort to beat the time record for a trip around the world. He plans to be back in New York on August 6—in just thirty-five days. The best record at present is a few hours under thirty-nine days. Among other messages received by Mr. Mears was one from Mr. Drew wishing him a "speedy" trip.

## Models Study Models

Hugh Ford, the stage director of A. H. Woods' forthcoming production of *Potash & Perlmutter*; Louise Dresser, who will have the role of Hortense Snyder, the designer of *Potash & Perlmutter*; and the dozen young women who will appear as the "perfect 36" models for the show-room scene, have been having a busy time during the past few weeks visiting the cloak and suit district of New York City, to study "atmosphere." Rehearsals of *Potash & Perlmutter* will begin this week, and the New York premier will take place at the Cohan Theatre, New York City, on Saturday evening, August 16th. Later in the season, it will be presented throughout the entire country.



## Funeral of Thatcher, Old-Time Minstrel

The funeral of George Thatcher, the old-time minstrel man and for years one of America's premier blackface comedians, was held June 7 from his residence in East Orange, N. J., and was attended by many of the professional friends of the deceased. Mr. Thatcher succumbed to cancer after a long and painful illness extending over years, but he bore his suffering with remarkable fortitude and remained cheerful up to the last. He is survived by his widow and one daughter, Mrs. J. H. Parker. Interment was at Fairview Cemetery, Westfield, N. J.

## Coast Defenders' Office

The office of the Coast Defenders is visited daily by that king of jugglers, Phil La Toska, who is summering amongst us. From letters received from absent C. Ds. who are sweltering in the East, they convey a reminder if they ever get back they will only be found in the East from September until May. Dick Mack, who has become a full fledged C. D., is in the employ of Brother Benjamin, with his medicine company. They are playing the mountain towns of California. Chas. Oro has a circus tent all ready for the road, but where is the road? No one wants to walk—too warm in the interior—Market Street more preferable. Owen Dale, a Coast Defender patriot, was a visitor at the office the first part of the week. He likes the change of views from North Beach to Market Street. He brings the information that the Mother Superior and Sister Kathryn are enjoying the summer in Slough City. Billy Baker, stage director of the Thalia, is placing ten soubrettes in a singing and dancing act at his theatre. The Bookies cannot induce C. D. acts to play Eureka this time of year; it is only the green ones on climate they can get to go down there. "Hot here," "yea Bill." Picture operators, all Coast Defenders, held an election of officers on July 15th. The following were elected: President, P. Boyle; Vice-President, J. Morie; Secretary, A. L. Noriega; Business Agent, Leslie G. Dolliver; Financial Secretary, M. P. Meyers; Treasurer, F. Rhea; Executive Board, H. Lubfin, W. E. Butler, N. E. Moynahan, W. Lewis, Chas. Sweeney; Sergeant-at-arms, A. Cohen. Their hall is at 68 Haight Street. Nick Brown, leader of the Republic Theatre orchestra, is a brother of Bothwell Brown and Harry Brown, all good performers and A-1 Coast Defenders. Why hasn't Harry Richards of the Cort Theatre paid the office a visit? There are no dues. All right if you are from Spokane, care of you. Jerri Gerard is rehearsing and compiling a series of musical numbers that have never been attempted on the musical comedy stage. When it comes to putting on numbers, Miss Gerard is the best on the Coast, of course, she is a Coast Defender, so is Nellie Harding, Pearl Clow, the Astor Sisters, Gertie Alvarado, Rosie Elsmere, Mabel La Monal and Grace Oaks.

## Arthur Don is Dead Broke

A voluntary petition in bankruptcy was filed in the United States

Court last week by Arthur Appleton, an actor, known as Arthur Don, with debts of \$3155 and no assets. All his debts were contracted in Los Angeles.

## Alphin Will Try His Luck

Beginning tomorrow, Charles Alphin will present the Twentieth Century Girls in The Follies of Paris at the American Theatre. Ed S. Allen is the comedian of the organization. Alphin comes from San Diego, where he was successful, as in other Southern California cities.

## Vaudeville Notes

Frederick Warde is to be seen in vaudeville.

Tommy La Rose, Eddie Murray and Edith Vina are in stock at the Mirror Theatre, Santa Ana. The old time acts are being produced and are going well.

Frank Hill, formerly an illustrated song vocalist, and also treasurer and assistant manager at the American Theatre under Ed Homan, is now the assistant treasurer of the Columbia Theatre.

Chas. Alphin, formerly of Goldfield and Los Angeles, will place a musical comedy company in the American Theatre, commencing tomorrow afternoon. He will retain that very efficient bunch of Coast Defender Chorus Girls that are now working there. He appreciates talent when he sees it. Now, Charley, send for Mendel and Matt Burton, and you will have a show the best on the Coast.

James Magrath is working five shows a day at the Gayety Theatre, on 10th street, Oakland, for Culligan, at 5c admission, with musical comedy. Dillon and King are in the next block. Can this be opposition or death?

Lenore Simonsen, the prima donna, will return to Paris in a few weeks to renew her studies in voice culture.

Solly Carter is working with his brother, Monte, at the Garrick Theatre, Stockton.

Guy Smith, of the Broadway Theatre, Oakland, says his patronage has fallen off one-half on account of vacation for old and young, but it will soon be full.

Jim Hennessey, well known in vaudeville, is down and out from a complication of diseases of the hip and limbs.

Charley Morrell, he of the African Harp, has been playing in stock at Santa Ana with Joe Arthur and a small chorus. Charley writes he is again on easy street, but late reports tell the story of another busted company.

The Gem Theatre of Napa was burned last Wednesday and a loss of \$500 was the result.

Bobbie Woolsey, who was last here with The Prince of Pilsen, is coming from New York to appear as one of the comedians with the comedy operatic company to present tabloid features as one of the three parts of the New Wigwam Theatre "Three in One" shows. The other portions of the bill will be made up of exclusive vaudeville features and first run pictures.

## Live News of Live Wires in Vaudeville

The Lozano Troupe, a sextette of wire performers from the Ringling Brothers Show, and Matt Keefe, well known yodeler and tenor, will appear on the same bill at the Empress shortly.

Beth Stone, Hines and Fentone, offering Story Dancing, have one of the most delightful dancing treats of the present season that they will introduce to Empress patrons in a couple of weeks.

Archie Levy, the booking agent, asked Harry Bernard the other day how things were moving. Here was Harry's reply: "Everything is moving except the pen, ink and paper; that is stationery." Archie gasped, and then wanted to book Harry in a single turn. Harry objected, stating he had a partner.

Who among the present-day vaudeville performers remembers the Orion Varieties at 6th and Broadway, Oakland, the Academy of Music (Sagehorn's Hall) on 6th street, between Washington and Broadway, and the Variety Hall on 8th street, near Washington, by Smith and Jim Post, when they were a blackface song and dance team; Dietz Opera House, 12th and Webster streets, Zimmer's Varieties, that was run by O. R. Hawkins, Billy Cartwright and Dick Thornton—those were the good old days across the Bay. And the best in the profession played them.

Harry Ellwood, the female impersonator, formerly of Haverley's Mastodon Minstrels, is residing in this city in the Ocean View district, and is still hale and hearty.

Al Hallett has been offered a three-act, one man, two women, written by a lady of the University of California. If Al decides on taking it, he will be supported by his wife, Ethel Howe and a lady to be selected. It is a very strong dramatic playlet, running 20 minutes.

Will Cross is despondent these days for two reasons—one is he has to work three shows a day, and the other is, the Seals are going down. But they will come up again, says Will.

Tony Kenne says that Jule Mendel, the German comedian of the Century Theatre, or Olympic Theatre, Los Angeles, made his debut with Ed Carter at Bottle Meir's Variety Hall, in a boxing match. Tony ought to know, as he was property man there at the time.

Walter Reed and Pete Arnold of the Regal Theatre, Los Angeles, believe in the theory of letting well enough alone. They produce from the old school of acts, and as Walter and Pete are judges of human nature they should know what pleases their patrons. Smith and Allen are also satisfied. No complaint, everybody satisfied.

The American Theatre must become a burlesque theatre at any cost. Nat Magner passed three uneasy weeks there and has decided that it is more work trying to make money in that theatre than it is to dig the Panama Canal. Charles Alphin will be the next producer to go in there. Somebody has to tie the powder can to the jinx; will it be Alphin?

Morton and Moore have rejoined the cast of Oliver Morosco's production of Louis Gottschalk and L. Frank Baums' musical fantasy The Tik Tok Man of Oz, now playing at the Grand Opera House, Chicago.

Ed Dale, the blackface comedian, says he can give idle performers four consecutive weeks picking his prunes, which are ripening on the trees on his ranch in Napa. No percentage taken out. No excess baggage. Just a roll of blankets and old clothes and good clean hay for your pad. Mrs. Dale will attend to the culinary department.

Lulu Oro, one of the greatest character women ever in vaudeville, who retired from the stage some years ago, has a very nice business and property at 200 Broad street, Ocean View, this city. She is doing nicely and her property interests, which are large, have increased in value. Lulu says she is satisfied with life.

Louis B. Jacobs, on the advice of friends, has dropped the damage suit brought against his mother-in-law alleging the alienation of his wife's affections. There has been a baby born and it is understood the young wife and her husband are in a fair way of being reconciled.

Arthur Hammerstein announces that he has engaged Evelyn Nesbit Thaw and Jack Clifford for his brother, William Hammerstein, the manager of the Victoria Theatre in New York. They will receive a salary of \$2000 a week and will open on August 4.

Raymond Teal is heart-broken over the unfair and embarrassing treatment that he claims was accorded him by the musicians and house managers of the Sullivan-Considine theatres along the Coast from Vancouver to San Francisco. Teal had trouble with the musicians in Vancouver and he says word was passed along the line, and he had a hard time getting the musicians to give him a square deal.

Several of the Essanay actors had a narrow escape from being badly injured while taking a scene in A Horse Country. Dave Kirkland, Harry Todd, Victor Potel and Frank Keenan were in a farm wagon of the 1812 model racing along the road as fast as two strong healthy horses could go. Kirkland was driving, while the others were clinging on for dear life. Just as the wagon passed the camera the tongue dropped out and the horses ran headlong into a picket fence. Fortunately there was nobody hurt, but the actors were shaken up in a lively manner and are not anxious to repeat the experience.

Tony Kenna, stage carpenter at the American Theatre, says the present nine chorus girls at the American are the best he has ever seen, and Tony says that he has seen some nines, including the White and Red Sox, but these girls wear tights.

Hilda Seimor paid a visit to Stockton last Sunday and Monday to visit some lady friends connected with the Monte Carter Musical Comedy Company, now playing at the Garrick Theatre.



## Vaudeville

### The Orpheum

The best show ever placed on the Orpheum stage is there this week, from the opening act to the closing every act is of the best in its respective line. Never have we heard such unstinted applause as was bestowed on each and every act from an audience that assembled on Monday night, and the house was packed. Opening the program was the Goyt Trio, two dogs and a man, and what the man did not do the dogs did! The black and white Scotch terrier is a wonder as a balancer. His marvelous feat of turning a complete somersault onto Mr. Goyt's hand and alighting on one foot is a sample of his work, and prolonged applause that greeted all the feats of this act made it a distinct reputation in the line of balancing. Theodore Bendix and his Symphony Players, consisting of two violins, piano and cello, were heard in the Hungarian Dance for the quartette of instruments. Arthur Bernstein was heard in a cello solo (Berceuse from Jocelyn). Michael Bernstein followed with a violin solo (Gypsy Fantasy). Mr. Bendix and his assistants rendered the Rosary (by Nevin). This was a special arrangement by Mr. Bendix. After many curtain calls they responded with a potpourri of Irish airs, Mr. Bendix leaving the piano and playing a violin in this number. It will be many a day before the public will listen to a symphony orchestra of four great artists like these. McIntyre and Hearty were good singers, and the patter of the male of the duo was all new. They were a laughing success. Clark and Bergman, in a tabloid musical play, is the best that has ever appeared in this City. Everything connected with this act is the best. Henry Bergman and Gladys Clark are certainly some team, and they are ably supported by a very strong company of good singers, good dancers and splendid wardrobe. The orchestra for this act was directed by Marie Mosier, dressed as a nurse. Seven very catchy numbers were introduced. Our local favorites, Willard Mack and Majorie Rambeau, appeared in Mr. Mack's well written, well staged and well acted play, Kick In. It held the audience spell-bound until the finish, when the applause broke out to greet these sterling artists for their very able effort. They were well supported by Lillian Rambeau and Arthur J. Price, and received five curtain calls. The Le Grohs, contortionists, consisting of two men and a woman. What this trio do with their anatomies would be hard for anyone to describe. They are wonders, not only as contortionists, but as acrobats. Something out of the ordinary to see these equally good contortionists and acrobats combined. Irene Franklin, assisted by Burt Green at the piano, is a master mind of progressive vaudeville, and is in a class all by herself. Meyerfeldt & Beck don't have to have their European representative scour Europe for singing comedienne. We have one here in America that outclasses all of the foreigners put together. Her opening song, I Don't Care What

Becomes of Me, (as an up-to-date wife), followed in rotation with, I Knew Her When (as a chorus girl), I'm Bringing a Family Up (The Little Mother), I'm a Chambermaid (the sentimental slave), I Want to Be a Janitor's Wife (a Poor Little Rich Girl), and The Girl From Childs (a quick lunch waitress). To say Miss Franklin created a sensation is drawing it mild. No artist that has ever appeared in our City is in her class. Her dressing of the different characters is up-to-date. She has a splendid voice and a good stage presence. She stopped the show for several minutes, the audience being loath to let her retire. Nine bows, for this American girl, is not bad. Moran and Wiser—if there are any wiser hat throwers living we fail to see where they can have anything on this team of boys. What they do with straw hats in boomerang manipulation is a revelation. The comedian of the duo is exceedingly funny. They closed one of the best programs ever produced at the Orpheum.

### The Empress

The Empress bill this week is replete with entertaining material. Emma Francis and her whirlwind Arabs start things off in a lively manner. She is a pleasing little woman and exerts herself to delight her audience. Gus Hibbert and Harold Kennedy, blackface comedians, do some fine dancing and have a lot of funny patter. The added attraction is The Marseilles Duo, in an artistic contortion act. They are agile and do some very interesting turns, and win rounds of well-merited applause. Morris and Beasley are very clever. The fascinating, sweet manner of the lady of the pair is very pleasing, and with their songs, dances and patter provide real amusement. Porter J. White and Company in the dramatic playlet, Scandal, have an act that has a real surprise in its denouement. Mr. White is excellent in his role and he is well supported. The very last lines are not very satisfying, but the act is above the average. Pisano and Bingham, character vocalists and patter talkers, are well liked in their new songs and steps. The bill closes with the Booth Trio, who do some daring feats on their bicycles, and make a lively end for a jolly good bill.

### Pantages

This week's program is up to the usual thing, and starts off with a lively pair, Hathway and Mack, the dancing tango duo. They get over some very good steps. Following them comes Zalfredo, the Ysaye of vaudeville, in classical numbers that are well rendered. The Florenz Trio are a set of excellent acrobats and delight their audience. Belle Oliver, ragtime singer, presents the usual entertainment and arouses the usual amount of applause. Scott Sydney and Company in the Police

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Inspector have a very good act which they get over in good style. Josephine Foy, in the character part does some clever work. Coogan and Cox, a pair of funsters, are a riot. The audience were more than delighted at their talk and dances, and called them again and again to repeat their stunts. Alisky's Hawaiian Serenaders in A Night in Hawaii, present a beautifully staged act. The music of the Islands is always sweet and fascinating and has a charm that is delightful. Altogether the performance is most gratifying.

### The Majestic

Manager McArthur has a good bill on this week, but that is nothing unusual for he always has. For the first half of the week, Hart, in a novelty wire act, opens the bill; Will Cross and Company present an act, Under Suspicion; Gilmore and Clayton, character change artists, are seen in songs and dances; Clayton and Earl in a singing act; Lizette Hoskins, pianologue. Second half of the week: The Al Hallett Company of seven people have a strong act, by Edwin Scott, called Found; Nardini, the piano accordionist; Brown and Lewis in a musical act; Jack Harper, blackface comedian, and Trask and Montgomery in songs and dances, fill out the bill.

### The Portola

This house is a very popular place for tired shoppers and folks who want to fill in time between engagements to drop in to and get a little rest and enjoyment. The pictures are always good and the acts also. This week the bill is varied enough to suit everyone, the Guzman Trio, balancers, are interesting; Obrad Gurin, operatic tenor, pleases with his numbers; also Dolliver and Rogers, singing soubrettes; Skates Ray, the Lone Minstrel, evokes much pleasure. Dreane and Goodwin are mirth producers; Texas Cleo, the trained pony, is a clever little vaudevillian; Herbert Coons, blackface comedian, and Roberts, Ed-

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wards and Roberts, in a Western act, round out the performance.

### The Victoria

The Victoria program is quite as good as usual this week. The Mar-kee Bros.; Grace Allen, singer; sketch; Tom Kelly, the baritone. The second of the week is especially strong. There are Tom Kelly still pleasing; Christine Hill and Company in their dandy sketch; Hazel Boyd, female baritone singer, and Cleveland and Downey in a musical act round out the bill.

### The Lincoln

The Richmond house has a varied bill on this week, consisting of music and excellent acts. The first half the sketch, Found, is pleasing; Billy Sather, comedian; Joe Carroll, comedian; Morris and Sherwood, blackface act; Hazel Boyd, female baritone singer, comprise the bill. The second half: There are Yerkes and Adele; Heinie Auerbach, German comedian; Sid Stewart, card manipulator; Keystone Quartette, and Miss Roderick, singer.

### The Republic

Manager Lebovitz has displayed his usual good taste in choice of programs and is showing for the first half of this week: Albert and Cherry, in a clever acrobatic act; Nardini, musical act; Rafael, ventriloquist; Collier and De Wall, novelty skating act; Heinie Auerbach, German comedian; and Abram, Johns and Company in a clever sketch by Harry Cottrell. The act goes big. The second half sees those clever boys, Browning and Lewis, in The Recruit; Abram, Johns and Company in another good sketch; Joe Carroll, monologist; Milton and Gilmore in a sister character act, Wop, and Albertus and Miller.



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**Personal Mention**

SIR HERBERT BEERHOIM TREE has persuaded Maxine Elliott to play the part of Zuleika, the wife of Potiphar, in Louis M. Parker's play, Joseph and His Brethren, which will open at His Majesty's Theatre, London, on September 2d.

JOHN HOGARTY is enjoying a visit in Oakland, after a long season as manager of the Chauncey Olcott Company. Mr. Hogarty and Mrs. Hogarty (Maribel Seymour) will leave next week for Saratoga, where the Olcott company will start rehearsals about the 25th of this month. Miss Seymour will play a prominent part in the Olcott play next season.

MABEL TALIAFERRO is the bride of a month, following a secret marriage at Tapere Mich., June 1, to Thomas J. Carrigan, who was her leading man in Springtime and went to St. Louis to revive his part in the wartime drama, which he played for a year with his bride in New York City. They were married at Carrigan's home in the presence of his father and two brothers as witnesses. Miss Taliaferro admitted today that she was married again, but said business reasons made her wish to keep it secret.

THERE is always a light in the Ingraham house in Niles. Lloyd Ingraham and his family occupy one of the Anderson cottages across from the studio, and there isn't a time, from six o'clock in the evening on until the wee sma' hours of the morning that the laughter of a gay assemblage of actors cannot be heard coming from the house. There is always a card party or something of that sort going on there all the time and anybody is welcome. But, when one o'clock comes, Lloyd begins to think of the following day's work and clears the house by saying: "Well, haven't you people got any homes at all." Ten minutes later the house is dark.

WHEN CHARLES NELSON BELL and his wife, Adele Ritchie, who were married on the day before Friday, June 13th, got back to the bride's home at Applejack Farm, Greenwich, Conn., the first thing they were called upon to do was to deny that Bell failed to get a divorce from his first wife before taking unto himself a second. Dispatches from Liverpool said that Bell's first wife was living in the suburbs of the English city and dependent on friends for a home. Moreover, it was said that she did not know that Bell had married again until her mother, who lives at Bath Beach, sent her newspaper clippings about the wedding. Talking over the telephone from Applejack Farm, today, Mrs. Bell said that her husband got a divorce somewhere in Pennsylvania. "We've got all the papers and they'll be produced at the proper time if it's necessary," she continued. Mrs. Bell explained that the first Mrs. Bell left her husband about four years ago. According to the story from Liverpool, Bell bade his first wife good-bye in May, 1911, and she has not seen him since.



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Leading Man

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## Correspondence

**SALT LAKE CITY, July 15.**—The most important thing in local theatricals this week was the opening of the American Theatre on lower Main street, midway between Second and Third South streets. The Liberty Theatre Company, that so successfully operated the Liberty Theatre making big money for the stockholders under the management of C. W. Midgley, increased its capital stock to \$250,000. Of this amount \$150,000 went into the American, unquestionably the finest theatre, specially built and devoted to motion pictures, in the West, if not in the country. Everything that could add to the comfort and entertainment of its patrons has been installed—there is an \$8,000 organ whose pipes are arranged ornamentally on either side of the huge screen, a \$15,000 cooling system that washes the air and cools it in the summer time before forcing into the auditorium and warms it in the winter time; large, broad, comfortable chairs, 3,000 in number, and a 16-piece orchestra under the able direction of Edgar Bayless, Ed Kimball acting as assistant at the organ. C. W. Midgley has been appointed general manager of the company and has full charge of this house, as also the Liberty Theatre, which has closed for redecorating and the installing of an immense pipe organ there. To him should be given the credit for the elegance of the American, as he designed and executed the entire construction under personal charge. The Liberty Theatre Company has for its president Albert Scowcroft; vice-president, Chas. Ziemer, and secretary and treasurer, H. A. Sims, all of Ogden. The admission scale runs from 5 cents for balcony seats to 20 cents for choice seats downstairs, and licensed films, 5 reels to a program that changes three times weekly, are offered, each bill being specially selected. Since the opening immense business has been done and despite the warm weather the ticket sellers have been forced to withhold sales periodically on account of the house being packed by those already aware of the coolness of its interior. Considerable notoriety is being given the affairs of the Stamnede Company, who put on a Wild West exhibition at the Fair Grounds last week, by their failure to pay up on the prize money earned by the "punchers" from the ranges. Big business was done and there apparently is no reason why all should not have been paid in full, but the fact remains that a large number of dare-devil riders and ropers of the plains have been forced to take their lives in their hands and though the prize money was supposed to have been paid Friday, same has not been forthcoming at this writing. The Utah Theatre Stock Company is introducing its new leading man this week in the personage of Robert McKim, who comes from the Northwest. The bill is Arizona, he assuming the role of Denton. Richard Vivian has the part of Tony and the balance of the company are well cast. Nana Brvant, who was contracted to play opposites, wired her inability through sickness to come and her place will be filled with next week's production of Divorens with Alice Fleming. The Empress has a rather off bill this week and business has fallen off considerably as a result. Hal Stevens is the only redeeming feature

in his clever portrayals of characters that attracted special attention during the season just closing. Others—The Melody Four, The Nathal Trio, Van Cleve, Denton and "Pete", Vincent and Lorne, and Bromstick Elliott. A strong bill headed by Jimmy Britt is headed this way for next week's showing. The Majestic Theatre is introducing Miller Evans, recently with Jack Golden on the Coast, as producer for the musical comedy company that is entertaining there. E. H. Fitzgibbons has also joined, doing character work, and is fast working into a favorite. Buddie Knapp and Scotty Brown are still in the cast. The week's offering is entitled At Coney Isle, and coaxes forth many a hearty giggle with its comedy situations and laughable lines. The chorus is neatly dressed. Preparations are being made for extensive improvements and decorations that this place has long needed, both on the exterior and interior. The recent refusal of Iver Lawson to ride at the local saucer without receiving his pay beforehand has resulted in the management closing the track to bike racing this season, and a lot of riders are out of a job as a result of their high-strung dictatorial methods. The Wandamere Motordome still continues to offer motor races once a week and is doing nicely. J. H. Garrett has just recently returned from San Francisco and reports that the new Orpheum on Second South street will be formally opened for the season on August 2d with a strong vaudeville bill.

R. STELTER.

**SAN DIEGO, July 16.**—Empress—July 14: Fun in a Boarding House; Alvin and Kenny, funny men on flying rings; the master magician, Del Adelpia; Archer and Belford, in The Janitor's Troubles; Pat's Little Sister, Julia Rooney, in songs and dances; Bowman Brothers, comedians and singers. Spreckels—July 23-4-5-6: Everywoman. Savoy—July 14: Ford and His Dancing Beauties; Heras troupe of acrobats; La Bergere and her hunting dogs; Jourtdane Trio in repertoire; Jack Simonds, monologist. Lyceum—July 15: The Lyceum Stock in The Daughter of the Ghetto. This is a strong emotional play dealing with the Jew. Ed Clisbee plays the old chemist, Aaron Cohen, and Julia Gray, Ruth, his daughter. Olive Wright, Verne Layton, Ed Donell, Frank Kelly, Roy Von Fossen and Walt Whitman are all well cast. Majestic—Trixie Regina, Norma Gould and Ted Shawn in a repertoire of dances.

**SACRAMENTO, July 16.**—Clunie—July 26: John Mason in As a Man Thinks. Grand—July 15. The Redmond Players in Graustark have combined splendid stage settings, elaborate costumes and clever acting, making a delightful evening's entertainment. Beth Taylor plays the part of the Princess Yette delightfully. Paul Harvey is seen to advantage as Grenfall Lorry, and Harry Auguish, his companion, is satisfactorily put over by Chauncey Southern. Jack Frazer is good as the unscrupulous suitor, Prince Gabriel. Hugh Metcalfe makes a fine Prince Lorenz, and Bert Chapman essays the part of the son. The rest of the characters are in the capable hands of the rest of the Redmond players and they make the performance one of excellence. Empress—July 15: Hugh Herbert and Company in The Son of Solomon; Models

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## Columbia Theatre

San Francisco—Starting Aug. 3rd

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CHICAGO, ILLINOIS

de Luxe; Dolly and Mack, musical act; Gilmore and La Tour, entertainers; Elliott and West, dancers; Wilton and Merrick, horizontal bar experts. Oak Park Amusement Grounds—Royal Hawaiian Singers, Performing Bears. That the Theatre Diepenbrock has been leased for four years to President S. H. Whisner and Secretary E. M. Bresee of the Central California Telephone Herald for the purpose of supplying vaudeville entertainment to telephone subscribers by wire, is the announcement made public by M. H. Diepenbrock, owner of the local playhouse. The new promoters will have their apparatus entirely installed by the first of December, at which time they are to take formal charge of the place. It is the desire of the company to organize a twenty-three piece Sacramento symphony orchestra which will be a feature of the attractions to be given at the theatre. Accommodations for a regular audience will be afforded as in any regular theatre, but the new management intends to provide amusement for those who do not care to attend. In addition to the vaudeville which is being arranged for, several musicians and singers are applying for dates. It is said that the Central California Telephone Herald has already something more than 4,000 subscribers, and that arrangements have already been made with the telephone authorities to supply the entertainment to subscribers over special wires.

**VANCOUVER, July 15.**—Pan-tages, July 15: Willard's Temple of Music; Charles Kenna, comedian; Maidie De Long, the baseball girl; Two Lavolas, novelty tight-wire act; The Favorite, a lively sketch; The Troubadours, in selected songs. Columbia Theatre: Monday, Tuesday

and Wednesday, Boyd and Allen Challis and Challis; Lee Zimmerman; John Chick and Company Thursday, Friday and Saturday Barnum and De Larsh; The Jesters, illusionists; Ed. Harley; Le waltie Ives. Avenue, July 14th: I is a strange coincidence anywhere but in Vancouver to see two companies in the same town playing the same play, the same week. However, that is just what is happening for the Avenue Players are putting on Mary Jane's Pa this week. The management has secured Mayo Meithot, who was the original Mary Jane with Max Figman, to play the role here and with the Avenue's excellent support they ought to give a fine performance. Clara Byer plays Portia and Rhea Mitchell plays the ingenue. Empress, July 14: The Del Lawrence players are also seen in Mary Jane's Pa. This play is sweet and clean and full of heart interest, pathos and comedy. It will certainly be very popular with Vancouver audiences, for Maude Leone is ideal in the part. The detail of the sets is carefully worked out and the special scenery is most effective. Del Lawrence plays Hiram Perkins. Lillian McPherson is an ideal Mary Jane. The performance is up to the usual excellence of the Lawrence players. TOWNSEND WALSH, Blanche Bate advance representative, leaves the latter part of next week for Honolulu, Japan and China. He plans to be gone about two months.

Dick Wilbur writes that he will finish the 18th week on his upper circuit and will switch to the southern valley time on August 4. Dick has been out now nearly two years in this territory.



# THE SAN FRANCISCO DRAMATIC REVIEW

Music and Drama

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San Francisco, Saturday, July 26, 1913

No. 1—Vol. XXIX—New Series

CLAUDE KELLY  
COMEDIAN

MADELINE ROWE  
PRIMA DONNA

DEL ESTES  
SOUBRETTE

FRANK HARRINGTON  
BARITONE

GEO. COLVIN  
COMEDIAN

PREMIER TRIO.

MONTE CARTER

AND HIS FAMOUS

That Funny Fellow

DANCING CHICKS.

DRAMATIC

VAUDEVILLE





*The Apostle Peter preaching before the Christians. One of the most thrilling and awe-inspiring scenes from the photo-drama Quo Vadis, at the Columbia Theatre, commencing August 3rd.*

## Report of Chicago Grand Opera Company

The recent annual meeting of the stockholders of the Chicago Grand Opera Company, following the close of its most successful season, revealed for the local pride some interesting figures showing the enormous cost of operating one of the world's greatest operatic institutions. The Chicago Grand Opera Company was incorporated three years ago with a capital of \$500,000 to provide for the citizens of Chicago and vicinity an operatic organization that should be second to none in artistic merit. The stockholders of the company enlisted many prominent citizens of the Garden City, who were solely actuated by civic pride, without regard to the seemingly remote contingency of profit. The first year the company experienced a heavy loss, but incidentally learned a great deal about the business, and has for the past two seasons managed to make it self-sustaining—something surprising beyond precedent. Primarily the Chicago Grand Opera Company was created solely to cater to Chicago, but there was an early wholesome and profitable alliance with Philadelphia and other cities to request its ministrations. So that the season has now been prolonged to six

and a half months. During the past year Chicago had ten weeks; Philadelphia seven weeks, during which period weekly performances were given at the Metropolitan Opera House in New York City on Tuesday nights, and in Baltimore on Friday nights, with occasional representations in Washington, D. C. In addition to these regular visitations, this organization made a trans-continental tour of nine weeks duration. This notable tour required two special trains of Pullmans of twelve cars each, carrying 300 people including 50 principal artists, an orchestra of 70 instrumentalists, a chorus of 100, a ballet of 32, and 50 minor people, electricians, mechanics, wardrobe workers and baggage men, and was made without financial loss. This remarkable tour, covering over 10,000 miles, at an expense of \$80,000 for fares, was launched at the Metropolitan Opera House in New York, and concluded with a final performance at the same place on May 3rd. In the interim the following cities were visited: Dallas, Los Angeles, San Diego, San Francisco, Portland, Seattle, Spokane, Denver, Wichita, Kansas City, St. Louis, Milwaukee, Minneapolis, Cincinnati, Columbus, Washington and Baltimore. The cost of operating the Chicago Grand Opera Company is approximately \$65,000 per week, for a period of 25 weeks, which

in the aggregate amounts to the enormous sum exceeding a million and a half dollars. The books of the season just closed show that the receipts were equal to the expenses, a result as surprising as it was satisfying to the Board of Directors. Next year the trans-continental tour will further include a number of cities not visited the past season. At the first stop in the last tour, Dallas, Texas, made an enviable record in accumulating over \$46,000 receipts in two days. The interests there were so admirably managed that people journey from far sections of the great Lone Star State, making it a real festival occasion.

## Margaret Anglin and Shakespeare

With Margaret Anglin's announcement of four Shakespearean revivals, the playgoing public may get the erroneous impression that she is venturing into a field altogether new to her. That such is not the case is established in the fact that Miss Anglin has already played the characters of Rosalind, Viola and Katherine. Some years ago Miss Anglin starred in *As You Like It*, and during her successful Australian tour three years ago, she played the stellar character in spe-

cial revivals of *The Taming of the Shrew*, *As You Like It* and *Twelfth Night*, and was accorded the highest critical encomiums for her rendition of these exacting roles. It has long been Miss Anglin's ambition to devote her energies and talents exclusively to the Shakespearean and classic drama under her own direction, and in realizing this ambition she will, in addition to the revivals named, make a special production of *Antony and Cleopatra*, in which she will, of course, play the role of the Egyptian Queen. Miss Anglin promises a new and novel version of the tragedy, in which the principal elements of action will be reduced to the two local characters, and the powerful and absorbing love story of the two greatest personalities in Shakespeare will receive new treatment amid new ideas of scenic environment, and acted throughout by a superlative company of players.

Douglas Fairbanks' third season as a star under the direction of Cohan and Harris will commence in September. Mr. Fairbanks will then be presented in a new comedy by Hugh Ford and Frank Lord, entitled, *Cooper Hoyt, Inc.*, the plot of which revolves around a most unique idea, i. e. the capitalization by a syndicate of a man's personality.



## Another Cohan Story

Geo. M. Cohan was hurrying to the theatre for a matinee performance in Chicago recently. At the mouth of the passage which leads to the stage door of Cohan's Grand Opera House he was accosted by an elderly and resolute stranger who begged pardon for the interruption, but:—"You are Mr. Cohan, I believe." "That's us," replied the wielder of the vernacular who finds expression in many rhymes, "what can I do for you?" "Nothing," replied the stranger, "I merely wished to introduce myself to you as a veteran song writer, and to thank you for a discovery that you made early in your career as a lyricist." "Discovery of mine?" queried Geo. M. "What do you mean?" "I simply wish," replied the old man, "to express my gratitude for your discovery that there is extant in the English language an available rhyme for the word baby. This luckless word has been continually paired with 'lady' in our classic love songs until you broke into the time with your 'I Guess I'll Have to Telegraph my Baby' which revolutionized love songs by an actual rhyme of 'baby' and 'maybe'." "Is that all you have on your chest?" asked Cohan. "No, sir," replied the veteran, "I could use a two-dollar bill if you had one handy." "Here you are then," said the author actor as he passed over the piece of "soft money," "and you deserve more credit than I do." "I do not follow you," said the old gentleman. "Why, you see," said Cohan, "you've made 'baby' rhyme with two dollars."

## The Mission Play Coming

All San Francisco is apparently interested in the announcement published a few days ago, to the effect that Gottlieb, Marx and Co. of The Columbia Theatre, have secured for early presentation, The Mission Play of San Gabriel. During the past two years much has been printed and said of the wonderful story of early California life which has been told by the players at the Mission Theatre in the little town of San Gabriel, Southern California. Not unlike the Passion Play of Oberammergau has the Mission Play attracted the traveler from all parts of the globe. It has become one of the great features of the tourist's itinerary, and it was only after great inducements were offered that the directors arranged with the Columbia Theatre management for the presentation of the pageant-drama in August. All of the effects, players, etc., will be brought to San Francisco and the story of Father Junipero Serra, Don Gaspar de Portola and all the others who participated in the making of early California history, will be told here just as it has been for the last two years at San Gabriel, in the little theatre opposite the old San Gabriel Mission. George Osborne will make his appearance in the role of Father Junipero Serra.

## Man From Home Company Will Get to New York

ST. LOUIS, Mo., July 5.—After having been in charge of the box office of the Marguerite Clark Theatre since last Tuesday, members of The

Man From Home company hope to be able to pay their way home by tomorrow morning. The members of the company, headed by Thurston Hall, decided to supervise the receipts of the theatre, following the failure of the "ghost" to walk as regularly as they desired. Last Tuesday Jacob Oppenheimer called the members of the company together and told them the house was losing money and that they could choose between closing the theatre or continuing through the week on such salaries as they could get. Members of the company held a meeting at which they elected Thurston Hall, star of the troupe, business manager, and Robert Kegerris assistant business manager. Kegerris said today he had been in charge of the box office receipts ever since and enough had been taken in to pay fares to New York.

## Husband Only Incurs Displeasure of His Wife

Violet Gerish Colby, musical comedy prima donna and wife of J. Clarence Harvey, the actor appearing in The Passing Show of 1912 at the Cort, is annoyed at the continent-wide search which Harvey instituted for her last week. She sent him a paid telegram to that effect early this week from London. It read: "Am in London. Inquiries annoying. Letter following." The cable was as great a surprise to Harvey as the six weeks' silence of his wife. The actor, seized with the fear that his wife had met with foul play, cabled European express companies and tourist agencies last Sunday from this city to exert all their efforts to locate Miss Colby. "I am simply stunned at this reply," he said at the St. Francis Hotel. "I am going to look into the matter, and she must explain this six weeks' silence, or it is all off between us."

## New Theatre for Pendleton

A contract for the construction of a new theatre in Pendleton, Ore., for C. F. Colesworthy, has been let. C. E. Oliphant, formerly of the Palace Theatre, Roseburg, Ore., has closed a lease with the owner for the house for a term of ten years. The size of the stage will be sufficient to accommodate road shows. The seating capacity will be 600.

## The Real Quo Vadis Picture Coming From the Astor Theatre, New York

The Columbia Theatre announces that Cohan & Harris will send George Kleine's eight-reel moving picture production of Quo Vadis to that playhouse following the Kinemacolor season, opening with the matinee on Sunday, August 3rd. Countless imitations have sprung up since the Kleine production has met with stupendous success in the East and in Europe, and this has only served to attract more attention to the fascinating picture which is coming here to the Columbia Theatre.

## Los Angeles Little Theatre Opening

In collaboration with Frank C. Egan, a children's operetta is being written by Beatrice Hubbell Plummer, the well-known soprano and teacher



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By Richard Walton Tully

### THE MONEY MOON

By Hartley Manners

### THE FOX

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In Preparation

Nat C. Goodwin in

### GAUNTLET'S PRIDE

Laurette Taylor in

### PEG O' MY HEART

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By Hayden Talbot

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of children, for presentation at the Little Theatre this fall in Los Angeles. The opera will be the first entertainment given exclusively by children in the beautiful and dainty playhouse, which is at present hedged about with such deep interest, both by the older and younger element. The date of the Little Theatre's opening is approximately November 1, at least the contractors have agreed to have the building ready for Mr. Egan's use at that time. The regular stock company to be seen in the Little Theatre performances, under the management of John H. Blackwood, will occupy the same every evening, except Sunday, with matinees Wednesday and Saturday. The theatre will be given over to the Egan interests four afternoons per week and Sundays.

## The Butler-Nelke Academy of Dramatic Arts

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GEO. M. COHAN has abandoned his contemplated European tour this summer in order to complete his dramatization of Earl Derr Biggers' unique story, 7 Keys to Baldpate.

BONE SMITH, after a three months' experience in moving pictures with the Universal Company in Los Angeles, is in town on his way to Sacramento, where he will spend a three months' vacation.



## President Meyerfeld Gets Home

Morris Meyerfeld, Jr., president of the Orpheum circuit, returned Wednesday from a trip to Europe extending over several months. During that time he motored through Southern France, looked in at Tunis and Algiers and, between times, did considerable proselyting for the 1915 Exposition. Also, he signed up for appearance on the Orpheum circuit the cream of foreign vaudeville acts and began the construction of a new theatre in Paris. "In connection with Alfred Butt, the London manager," said Meyerfeld, "we built two years ago the Victoria Palace, opposite Victoria Station. It is a beautiful theatre and has been a big success from the start. The theatre we are building in Paris is to be a replica of the Victoria Palace, and is situated directly back of the Grand Opera. We have already one theatre in Paris, the Alhambra, the only house, by the way, which plays vaudeville there of the sort played in America. All the vaudeville that they have is in the guise of revues, with much attention paid to the undraped figure. We have been giving them clean shows, catering to the patronage of the better class of families. We have been very successful—so much so that we are building this new theatre in the very heart of the city's life. The Alhambra, to make a local illustration, is situated in a district corresponding to the Mission. The new theatre is—carrying out the local picture—down-town, on O'Farrell Street. A part of the object of my trip was in the interest of the concession committee of the Exposition, of which I am a member. I found interest in the Exposition very keen throughout France. There will be some very wonderful exhibits from that country. Germany and Austria, while not so demonstrative as France, will also be represented quite adequately. From observations I would say that the whole world is dance crazy. The only music played anywhere, except in Berlin and Vienna, is American music. It amounts almost to a rag-time plague. Their dances are the rag dances, the Tangos and the turkey trots. How long this will last is a question. Just now it is a positive rage, even over in Algiers and Tunis. I had thought that I might pick up there some acts which would be of value to the circuit, but there was really nothing to interest the public. The best of the acts I secured was an operetta in one act called The Flying Captain, written by Herman Dostal, an Austrian bandmaster. It has been running at the Apollo Theatre in Vienna for four months. We have it in rehearsal now in New York. Dostal himself is planning to bring to the Exposition a full regiment band of sixty pieces, which may be guaranteed to furnish a sensation."

## Now Orpheum Manager

Hugo Hertz, who for twelve years has been associated with the Orpheum box-office and has been its treasurer for the past four years, has been promoted to the position of house manager and has already

entered on his new duties. Frank Levey is promoted to the vacant treasurership.

## Pantages Manager's Change

William M. Wright of the Vancouver Pantages is succeeded by Edward Graham, formerly assistant to Manager Walker in Spokane. Wright goes to Oakland to succeed W. W. Ely.

## W. V. M. A. News

Definite news concerning the movements of the Western Vaudeville Managers' Association is coming to the front. It is now definitely known that besides San Francisco, the circuit has signed contracts with the Majestic Theatre in Reno, the new Colonial in Stockton, the Parra in Bakersfield, a new house to be built by a Mr. Vogt in Fresno, the Grand Opera House in Los Angeles, the Spreckels Theatre in San Diego and several other houses in other parts of the state. An amusing story is extant regarding Archie Levy's great hopes of becoming Coast representative. When Frint George first struck town, Archie invited him to be at home in his office. Unsuspicious George assented and then Archie rushed out to a sign painter and had the news emblazoned in his door that he was the simon pure representative of Frint George. George became better acquainted in this city, he decided that it would be better to have an office of his own and asked Archie to remove the sign—but the sign still remains.

## Vaudeville Notes

Thos. K. Ryan, the extemporaneous vocalist, for many years connected with the Elite and Tivoli concert halls of Stockton, is located in St. Louis. Mr. Ryan for years was a circus clown, eventually forsaking the sawdust for the footlights. He composed songs from subjects given to him from the audience. In Looking Around Me Some Faces I See was a composition he sang nightly for sixteen years. He dedicated it to Ed Cavin, proprietor of the Elite Concert Hall. Mr. Ryan has many friends in and out of the profession. He is still pursuing his profession.

Billy Morton has been engaged by Chas. Alphin for second comedy parts in his musical comedy productions.

Ed. Allen, the Jew comedian, was a riot at the opening show of Chas. Alphin's company at the American, Sunday.

Matt Burton was called into action by Chas. Alphin at the American Theatre owing to a disappointment at the last moment on Sunday on behalf of one of his performers who failed to appear. Burton is playing the eccentric French comedy part in Follies of Paris.

Mabel Smith, cornetist at the Victoria Theatre, is the daughter of D. C. Smith, cornetist for many years with Billy Emerson's Minstrels when they were located at the Standard Theatre on Bush Street, and for many years leader with Norris & Rowe's Circus. Miss Mabel cannot complain that she did not have an able tutor, for her playing tells the tale. She is a fine player.

A. R. Shepard, representative of the Brennan circuit of Australia and New Zealand, is in town for a brief stay.

Raymond Teal will play S. & C. time toward the East. When that is finished he will loaf a few weeks in New York, pick up some of the latest hits, turn back to Chicago, organize a musical comedy company and battle his way to the Coast, where he will fill in a few weeks or months, as business determines. After that he thinks he will play a return engagement in the Orient.

Monte Carter is having his troubles in a bunch. He starts his season in Stockton with a great, winning business; then he is almost forced to go to a hospital; next Mrs. Carter goes under the doctor's care; then Brother Sol is stricken with sunstroke in Asheville, N. C., just as he is about to join the big brother's show. And to make matters more interesting, his juvenile man, Frank Harrington, takes the rest cure in a hospital for a week. The family bird is still in the cage, but the cat has his eyes on him.

Joseph E. Bernard, now on the Pantages time, will soon bring out a new act by Willard Mack, entitled Who Is She?

## The Princess

For the week of July 20th the management is showing a program full of interest to every one. The first half of the week Roberts, Edwards and Roberts, present the Double Cross; Ford and Louise appear in an Irish musical act; Hazel Edwards, child impersonator, does some clever turns; Dupar Brothers are a pair of novelty dancers, and Janecke, German comedian, appears in the Flying Dutchman. The second half there are Marseilles and Le Ville in a novelty contortion act; Hickman and Lydston, entertainers; Golding and Keating, the long and short of vaudeville; Lillian Galloway, novelty juggler, and Mary Lamb, singing and talking comedienne.

## The Wigwam

The new Wigwam Theatre, a beautiful Class A playhouse in Mission Street, near Twenty-second Street, was dedicated Thursday night. The dedication ceremonies were given eclat by the participation of Mayor Rolph, members of the Mission Merchants' Association and the Mission Promotion Association. The theatre is one of the finest structures erected in this city for popular-priced performances. More than 1500 people can be accommodated within its walls, and every possible comfort has been arranged for. Vaudeville headliners will vie with tabloid comic opera and the newest and exclusive first-run movies. The opening bill showed Edith Mason and Thomas Perssee, popular singers; Amy Leicester, Robert D. McClure, Joseph Fogarty and Fred Kavanaugh in a tabloid version of The Bohemian Girl. Among the vaudeville features were Huntress, the

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classic dancer and impersonator Valentine and Bell in a novel wheel act; June Roberts and company in The Toymaker; Magee and Kerry presenting the skit, The Department Store; Florence Bell and company in the dramatic playlet, The Hypocrite, and Dreano and Goodwin in a comedy singing and dancing act

## The Republic

This popular Western Addition house is keeping up its reputation for clever performances and crowded houses. The first half of the week the bill is as follows: Sid Stewart, musical entertainer; Colton and Darrow in a brand new act, The Wise Guy and the Show Girl; Lisette Hoskins, trombone soloist and pianologist; Russian Troubadour in songs, dances and music; Martini and Troise in A Night in Little Italy, and Abram, Johns & Co. in a tabloid version of Dumas' Camille. The second half: Kelly and Kelly in comedy; Davis, Allen and Davis in musical oddities; Julia Gonzales trapeze performance; Hazel Boyd singing and dancing, and the sketch One Christmas Eve.

## The Portola

Manager Roth has an exceptionally good set of vaudeville features this week, among them being: Eddie Roy, character singer and eccentric dancer; The Three Aerial Berros, novelty gymnasts; Manuel Carpio, exceptional Mexican tenor; Punch Jones & Co., Darktown cabaret entertainers; Wiesser and Reeser, black and tan fun makers; Lillian Edwards, singer; Viola's Animal Circus, and Clark and Devreaux in a singing and piano act.

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**PLAYS**



## Dana Hayes is Temporarily S. & C. Representative in Los Angeles—Henry Kolker Has Reported to Mgr. Morosco

LOS ANGELES, July 23, 1913.—The Mason has closed for the season and the Majestic is dark, although John Mason is a looked-for feat. This leaves the stock companies and the vaudeville to satisfy the theatregoers. \* \* \* A most interesting wedding taking place this week is that of Harry S. Duffield and Miss Jessie B. Odell, which occurred at Christ Episcopal Church on July 21, with Mr. James Neill and Mrs. Edyth Chapman Neill as assistants. Mr. Duffield, who lightly bears the distinction of being the oldest actor on the Pacific Coast, is appearing with the Morosco Company this week in Hawthorne, U. S. A., so the honeymoon will be deferred. Miss Odell is known to the newspaper world of Los Angeles. Mr. and Mrs. Duffield will be at home at 1222 Lomita Avenue, Glendale. \* \* \* Paul Armstrong is entertaining his mother, Mrs. Armstrong, who is visiting here from Portland, Ore. \* \* \* Clarence Drown of the Orpheum is completing his vacation at Coronado. William Wyatt will lose the office at the Mason and launch forth on his vacation at Catalina Island. \* \* \* Henry Kolker, who has had an enviable success under David Belasco, arrives soon to join the Morosco Company, opening in Our Wives. \* \* \* Dean Worley has left to take on his new duties as personal representative of J. W. Considine. George Boyer, who will assume the management of the Empress, is expected from Denver in August. In the meantime Dana Hayes will occupy the manager's chair.

BURBANK.—Madame Sherry is receiving a revival of real merit and worth. The melody, motion and beauty are all cared for by Burbank talent, and this is a Madame Sherry not lacking in ginger, color or artistic merit. Perhaps the largest part of the interest is due to the fact that little Selma Paley makes her initial musical bow—that is, having been doing small parts with the Burbank and Belasco companies for the past two seasons, she now comes forth in a new light, that of a musical comedy star. As Yvonne, Miss Paley is charming and winsome, with a voice, although small, that is beautifully handled, combined with an ability to dance that is beyond the expectation. Lillian Tucker is cast as Lulu and gracefully fills the role. Her voice is delightful and her dancing of the sort that means long training. Percy Bronson, in his best and breeziest manner, assumes the role of Edward Sherry. Mr. Bronson's singing is always satisfying and his dancing is a thing of joy. Grace Travers leaves nothing to be desired as Catherine, the housekeeper, and her singing of the Dublin Rag is a big hit. Morgan Wallace plays Phillippe, the jealous janitor, with unsuspected comedy talent. Donald Bowles as young Gomez shows a marked versatility and is all the role calls for. Winnie Baldwin puts an impassioned

Spanish spirit into the part of Pepita that is hardly to be expected from so small a maid, and her dancing is grace itself. James Darling, to whom is due the credit for this splendid production, fills the role of Theophilus Sherry, and through his effortless efforts, handles the largest share of the comedy in a way that that is a scream. Madame Sherry, as produced at the Burbank loses none of its beauty and the orchestra, under Harry James, makes the most of the lovely score. Madame Sherry will probably be with us for a long visit.

CENTURY.—Heinze's Home Sweet Home, is an uproarious piece of nonsense set to music. The comedy situations follow thick and fast and Jules Mendel, as Pickle Heinze, takes unto himself a large share of the honors. Al Franks as Michael Brady is a close second and, with his particular brand of humor, is a huge success. Earl Hall and Walter Spencer have new songs that appeal to their listeners. Clara Howard is a charming little soubrette and from the reception she receives, 'twould seem she will be a favorite. Gale Henry has one of her eccentric roles, to which she brings marked ability along that line. Esther King lends a beautiful voice to several good songs. The chorus has many new numbers and is no small part of the performance.

EMPRESS.—Hugh Hubert returns with The Son of Solomon. This little comedy is one of those that bear repetition because of the delightfully human touch given the bit of humor and sentiment contained in the story. Mr. Hubert's picture of the thrift, affection and cunning humor of the old Jewish father, whose son is a grim disappointment, is a masterpiece. Craig and Davis' Models de Luxe live up to their high-sounding name, in a series of artistic poses against a beautifully lighted background. Wilton and Merrick are a pair of clever acrobats. Elliott and West offer some new and eccentric steps in their dancing turn and are well received. Gilmore and La Tour have a collection of songs that seem to please vastly. Charles Mack and Mae Dolly are one of the strongest attractions, he with his ability to handle the banjo and guitar artistically and she because of her talent as a violinist. New pictures complete the bill.

MAJESTIC.—Dark.

MASON.—Dark.

MOROSCO.—Hawthorne, U. S. A., is a combination of romance and farce that is wholly satisfying to the summer theatregoer of this week, and allows Charles Ruggles to carry things along with a dash and vim that lends spice to the whole performance. Anthony Hamilton Hawthorne is a breezy American chap, who is nothing daunted even when finding the lady he has been making violent love to is a princess, and that he also is in the midst of a full-fledged revolution. Charles Ruggles

breezes through the play with a splendid characterization of the buoyant, irrepressible Hawthorne. Frances Ring is a most fascinating princess. Grace Valentine makes a very attractive Kate Ballard. Harrison Hunter assumes the role of His Majesty, King Augustus, with due dignity. Howard Scott makes a handsome Prince Valdimir. Thos. Meighan capably plays Rodney Blake, ready companion and champion of Hawthorne. Thos. McLarnie, Richard Barbee, Henry Duffield, Wills Marks, Richard Sterling, James Applebee, Florence Oberle and others fill out a satisfying cast. The stage settings are a tribute to the art of Mr. Collette, and Hawthorne, U. S. A., under the direction of Mr. Niel, goes with a speed that whirls it into favor.

ORPHEUM.—This week's bill is made up principally of holdovers. The only two new acts are Miss Norton and Paul Nicholson, and Frank Coombs and Ernest Aldwell. The first mentioned couple return to us in a skit called A Dramatic Cartoon, in which the woes of a young couple, employed in a department store and trying to live on six-dollar-week jobs, are turned into good fun. Of course it is funny when the tooth-brush, the scissors and the alcohol lamp seem to be the chief culinary articles, but through it all runs a strain of pathos. Miss Norton is a bright and happy little lady, while Paul Nicholson recalls the days of The Girl Question and is a competent assistant. Frank Coombs and Ernest Aldwell sing songs, both new and old, in good voice. The Persian Garden, with the comedy of Kathryn Osterman and Louis Simon, is well worth a second hearing, as is also Zelda Sears in The Wardrobe Woman. Gordon Wilde also remains with his wonderfully "hand-made" shadows; G. S. Melvin and his Scotch turn and Jo Jackson, so silently funny. New pictures, of course, should not be forgotten.

PANTAGES.—Girls, pretty girls, are the dominant feature of the week's bill. Breezy, musical, dressy and attractive are the Six Girls of the Golden West, who play upon the brasses in musicianly style and fairly dazzle the beholder with their many changes of costume. Adair and Hickey are two more pretty girls, who entertain with ragtime, voice and piano. Gilbert Lossee sings "a little tenor, sings a little baritone and also sings a little bass," therefore is billed as the triple-voiced. Those Four Kids in Youthful Pranks can surely joke and dance and sing in a taking way. Harry Fischer & Co. are cyclists of skill and dexterity. Bust, a dog owned by Ed. Vinton, is a performer of intelligence, whose responses to each request of his master is done with a promptness that means instant understanding.

REPUBLIC.—The Two Stuarts offer an effective high-wire act, adopting feminine apparel which seems to hamper their work in no way. Lewis and Abbott sing and dance cleverly; Walter Le Mar sing songs on the comic order. The Woods family can play upon any old instrument and little Miss Edith makes the snare drum a feature of the act. The Dohertys sing them-

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selves into favor. Ballard and Alberts know what is wanted and their jokes and songs are pleasing.

SAN JOSE, July 20.—Theatre Jose—Will Armstrong & Co., presenting The Expressman; McGee and Kerry, singers, dancers and talkers; Maude Wellington, the Australian mimic; The Marsillers, acrobatic novelty dancers. Victory Theatre is being renovated.

FRESNO.—Barton Opera House: July 28-29, Everywoman. Plaza: The Pinkston Trio, novelty instrumentalists and singers; Eddie Nelson, ragtime singer; Valentine and Bell, A Wheeler's Jag on Wheels, with acrobatic features; Woodward and Alwin, de luxe duo, musical act; Emmett Bros., novelty songs and dances. That the Kinema Theatre, which is under course of construction on the west side of J Street between Fresno and Merced streets, would be completed within the next three months, was the declaration made by H. P. Hoyt, the contractor. The building is being erected by the Roeding Estate Company for Emil Kehrein, the manager of the Kinema circuit of motion picture theatres, at an approximate cost of \$35,000.

VANCOUVER, July 21.—Columbia Theatre—Monday, Tuesday and Wednesday: La Velle and Finney, Russell and Bergren, George and Vesteeno, Montgomery Musical Duo. Thursday, Friday and Saturday: Bulger's Comedy Goats, Romanelli, violinist; the Ritters, Tom Malcom. Pantages—The Victoria Four, in quartette work; Edith Hanney, singing comedienne; Eight English Roses, in songs and dances; sketch, The Man From Minnesota; Dilla and Templeton in The Goblin's Den, acrobatic act; The Tyler and St. Clair Trio, marimbaphone players. Imperial—July 22, for one week, the Pollards in The Belle of New York. The Avenue—July 22, The Avenue Players in Fifty Miles From Boston are giving an excellent performance. The stage settings are exact duplicates of those used in the original production, and, of course, the cast appears to advantage in its various roles. Edward Dale Lynch plays Joe Wescott, Clara Byers, Sadie Woods; Rhea Mitchell, the charming ingenue; John Summers, the role of Harrigan, Sr.; V. T. Henderson plays Harrigan, Jr., the village villain. Roscoe Karns and the others are all well cast and they put on a good show. The Empress—July 22, the Del Lawrence players in Rex Beach's play, The Ne'er Do Well, give an interesting performance of this always popular play. Del Lawrence plays Kirk Anthony, and Maude Leone plays Edith Courtland. The other characters are in the capable hands of the rest of the company.



## Correspondence

NEW YORK, July 20.—One of the features on the bill at Hammerstein's Roof Garden and Victoria Theatre last week was the appearance of Ina Claire, late of The Quaker Girl, who is making her farewell appearance in America. Aida Overton Walker, the clever colored comedienne, assisted by her own company of fifteen, offered an act that was full of bright songs and dances, she herself giving an impersonation of the late George Walker, the famous colored comedian. Toots Paka and her company of Hawaiians in their unique repertoire of native songs and dances were more than pleasing in their novel offering. Another feature was the first presentation on any stage by Jesse Lasky of a novel animated picture novelty, entitled The Three Beautiful Types, the reproduction in living form of famous works of art posed by artists' models. Ching Ling Foo and his company and little Miss Chee Toy, the Chinese sou-brette, are retained, and Dainty Marie, Trovato, Bedini and Arthur, Wentworth Vesta and Teddy, Marvellous Tyler, Joe and Lew Cooper, Hilda Glydere and Don and Nephews complete the bill. \* \* \* A program that took in the best from every line of vaudeville was given at B. F. Keith's Union Square Theatre last week, several of the features being new, and scored emphatic success. Robert T. Haines gave a one-act playlet called The Man in the Dark, by Wm. J. Hurlbut. It is a melodrama, very interesting, and carries a strong moral. The audience was very appreciative and seemed to enjoy every line of the play. Marie McFarland and Madam —? gave selections from famous operas and songs of long ago, and were compelled to repeat several times. Harry Godfrey and Vera Henderson, with their skit, Aboard for Abroad; Ward and Curran, in The Stage Door Tender; Temptation, a novel illusion; Hoy and Lee, A Monkey Hippodrome, the Cavano Trio and Moss and Fry were also seen. \* \* \* The stock company at the Academy of Music last week presented The Merchant of Venice. Miss Knowles as Portia was a picture satisfying to the eye, while Mr. Friebus as Shylock gave one of the best performances in his career. Specially engaged for Antonio was Brigham Royce, and Wm. Green as Bassanio was excellent. Others worthy of mention were Angela McCaull as Jessica, Marie Curtis as Nerissa, Richard Lyle as Old Gobbo and Henry Sothorn as young Launcelot Gobbo. \* \* \* Vaudeville best adapted to outdoor presentation is in evidence at the Rustic Theatre at Palisades Amusement Park, in addition to the free attractions given throughout the afternoon and evening. Last week, as the guests of the park, the stage children were entertained, all the amusements and attractions of the recreation spot being thrown open to the youngsters and special features provided for their entertainment. \* \* \* The opening last Monday of the new Nixon Theatre in St. Charles Place, Atlantic City, directly on the Boardwalk, was the big event of the season and the most important the-

atrical enterprise that this favorite seaside resort has ever witnessed. The theatre represents the last word in superior architecture, with the latest and most improved devices in exits and fireproof appliances. The new Nixon would do credit to Broadway, New York. The policy of the house will be quality vaudeville and photo plays booked in connection with the Metropolitan Opera House in Philadelphia, both under the management of the Nixon-Nirdlinger circuit of theatres. Tunis F. Dean of Baltimore is the resident manager. \* \* \* Arizona, Augustus Thomas' greatest play, unanimously pronounced by critics and the public as the biggest dramatic success that America has seen in a generation, was the attraction at B. F. Keith's Harlem Opera House last week. Edna Von Luke, the new leading woman there, made her first appearance in the role of Bonita. \* \* \* Dancing in the open air continues to be the drawing card at the Madison Square Roof Garden, the pavilion being crowded nightly. The cabaret includes several new numbers besides the old favorites. GAVIN D. HIGH.

STOCKTON, July 23.—Week of July 20-26—Garrick: Monte Carter and his dancing chicks presented Lovesick Izzy the first half of the week to extra big business. The plot is full of laughs at every turn and Monte Carter as Izzy, who is very much in love, was, as usual, the big feature of the show. Claude Kelly, as Jeremiah, a henpecked husband, shows his wide versatility as a character comedian, and Madeline Rowe was as fascinating as ever in the role of Mildred, who is the cause of the trouble. Blanche Gilmore, Del Estes, Geo. Colvin and Frank Harrington are all well placed in this show. The musical numbers showed great care in selection and the Back to Carolina number especially stopped the show and called for five encores every show. Izzy in Mexico will be the offering for the last half, commencing Wednesday. \* \* \* Yosemite: This house has been dark for some time and it is not known at what date it will open, but a road attraction will probably appear here soon. \* \* \* Novelty Photo Theatre: Manager Tucker has made his house immensely popular while he has been in charge. The Idle Hour, Maze, Stockton and Film theatres all showing pictures to good business. \* \* \* Stockton is to have a new theatre on Main Street, between Sutter and California, and it will be named The Colonial. The seating capacity will probably be 900, on one floor only. It is the intention of the proprietors to run three reels of pictures and three acts of vaudeville. The Colonial Amusement Co. are the owners and N. L. Watten will have charge of the house. \* \* \* L. Tucker, manager of the local Turner and Dahnken house, The Novelty, will be put in charge of their new house in San Jose next

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Tracy, Monday; Livermore, Tuesday; Lodi, Wednesday; Modesto, Thursday; Turlock, Friday; Oakdale, Saturday; Merced, Sunday.

month. This advancement for Tucker is a reward for his faithful and efficient services and his friends wish him the best of luck in San Jose. \* \* \* Frank Harrington, the leading man with Monte Carter, returned to work Sunday after a ten-days' sojourn spent in the hospital with typhoid fever. \* \* \* The Premier Trio, who are an added attraction with Monte Carter at the Garrick, have become immensely popular. \* \* \* Monte Carter has made a host of friends here and has become a great favorite. He is due for a long run in this city. \* \* \* Nat Holt threatens suit against Monte Carter for the sum of 30 cents, and just what the outcome will be is in doubt. Carter refuses to pay, so there you are. The Ritchie-Rivers fight pictures were shown as an added attraction at the Garrick Monday and Tuesday, in addition to the big bill put on by Monte Carter. Record business was the result and the people were indeed given a big show for their money. NAT HOLT.

TACOMA, July 19.—The Tacoma Theatre is closed for the summer season. The last attraction, Hanky Panky, did capacity business at each performance. Every one of the big stars was capital, but funny Florence Moore was the hit of the show. J. W. Dumont, who has been a member of the Princess Stock Co. for some time, has become manager of one of Tacoma's numerous picture houses. Miss Emma Carus was guest of honor at a supper party given last evening by Manager Joe J. McGinnity, owner of the Tacoma Baseball Club. The Pantages Theatre is to be entirely altered according to plans drawn by B. R. Printeca, staff architect for Alexander Pantages. Among the improvements are included the newest designs in opera chairs, new scenic equipment and a new front entrance. While Robert McKim of the Princess Co. is playing a six-weeks' engagement in Salt Lake City, Mrs. McKim (Dorcas Matthews) has remained here. Her performance of the artist's model in The Common Law this week was most artistic and in every way delightful. This play, like last week's offering, The Easiest Way, gave Warda Howard full scope to display her emotional powers. In both plays George Zucco gave excellent account of himself, in fact, in The Easiest Way Mr. Zucco gave a masterful delineation of the characteristic New York man about town, and is one of the best actors ever seen in local stock. Ethel Tucker is doing excellent character work at the Princess. Next week's bill will again employ the full strength of the company, and an excellent production of Our New Minister is promised. Pantages.—Besides Emma Carus, genial and funny, a novelty cycling act was given by Hill, Cherry and Hill. Alfred Latell, the original "Tige," delighted the young folks with his mimicry. A breezy

sketch was put on by Chas. Nicholson and the Croix sisters, and Cota pleased with his xylophone solos. Empress.—A pleasing little musical comedy was The Girl in the Vase, and included Geo. M. George, Dorothy Van Court, Ruby Bailey, E. B. Mountain and Jack Bick. An excellent animal act was the acrobatic bull-terriers featured by the Savoyes. George Richards & Co. had a funny sketch, as did Walter Daniels & Co. Golden and Wendell danced well and Sampson and Douglas, who have improved their act, were pleasing. A. H.

PORTLAND, July 21.—The summer days are with us and, as usual, the houses, with the exception of the vaudeville theatres, are closed. The Heilig will open next week with The Passing Show of 1912, and will occasionally be open during the summer with some other booking. The regular season will not commence until September, and meanwhile theatregoers must be satisfied with vaudeville and the pictures. Heilig Theatre (Calvin Heilig, mgr.; Wm. Pangle, remgr.)—After the close of John Mason's engagement, pictures have occupied this house and will continue to do so all this week. Baker Theatre (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.)—The house is dark; Manager Geo. L. Baker is in the East procuring plays and players for the coming season, and Milton Seaman is in California. Orpheum Theatre (Frank Coffinberry, mgr.)—For this week stellar honors are divided between The Bel Family, nine in number, in musical offerings, and Taylor Holmes. The other acts offered include Angele Keir & Co., Hamill and Abbate Swain and Ostman Trio, Devine and Williams, and Edgar Berger. Empress Theatre (H. W. Pierong, mgr.)—The acts announced for this week are The Girl in the Vase, a musical tabloid; Walter Daniels Savoyes and their bulldogs, Sampson and Douglas, Golden and West and George Richards. Pantage Theatre (John Johnson, mgr.)—The bill for this week includes Emma Carus as headliner, and supplemented by Nichols and Croix Sisters, Hill, Cherry and Hill, Latell and Vokes, and El Cota. At The Oaks, presided over by John Cor dray, the vaudeville acts are Chas. Hasty, Owens and Pine, and Italian Street Singers. The Lyric will offer Finnegan's Troubles for a laugh producer this week. A. W. W.

## Trouping in the Woods

Avis Manor, second woman of the Foster-Elliott Company, writing of an experience in Kerby says: We arrived about 3:30. The boys built a stage in the hall. We made up by lamp light. Then a great many of the people brought their own chairs. We did very well for a town of that size, played to forty-five dollars each night. Opened in Wyoming and closed with Ole Olson.



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**REASON  
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to Vaudeville**

## Sensational New Play Will be Seen Here

The Traffic, a four-act play by Rachael Marshall, presented by a complete and competent company of well-known players, will open at the Savoy Theatre on August 3 for a two-weeks' engagement. Those who have witnessed this play agree that it is the most shocking and daring dramatic composition that has ever been offered to the American playgoer. It deals with the traffic in girls—the commerce of prostitution—and the industrial truths that lie at the bottom of the big sociological problems of the day. Miss Marshall's play has dignity—the dignity of literary and dramatic excellence and the added quality of sincerity. To these have been added the advantage of a first-class presentation of lavish stage investiture and of wholly adequate acting. There all "promise" stops. The rewards of prostitution are disclosed—rotten glories of bawdry—but the reasons and causations of the regular "business" of lechery and vicious commerce are projected in logical and unmistakable verity. That's what makes the play shocking. It will astound the "old sport" as well as the unsophisticated because it presents the inside, intimate and familiar facts of "sporting life" in a manner so convincing, so naively frank as to be instantly recognized. The Havoc, Mrs. Warren's Profession, Damaged Goods, The Easiest Way, Salvation Nell and other quondam adventures into the new field of dramatic audacity and realism, are tepid aloof and of the "pink tea" order compared with The Traffic. On the other hand, the gum-chewing giggler who thinks he or she will find any cheap salacity or vulgar gratification for his pruriency in this singular play will experience a shock of shame and at least momentary awe. The grin of lascivious levity will fade and the individual who has any normal equipment above the equator will take a think for himself. And yet, it is said, The Traffic abounds in much natural, spontaneous and inescapable wit. The story is intensely human, interesting and reasonable, founded on facts of record and with the hallmark of realism all over it. Perfectly staged, acted by well-known and capable players, this new play of Rachael Marshall's is making no impertinent bid for the attention of the San Francisco public. Nana Bryant, an emotional actress of exceptional talent and temperament; Claire Sinclair, John C. Livingstone, Guy Hitner, Barrie Norton and others of equal excellence, who created the parts in which they will appear at the Savoy, give assurance of artistic adequacy. The premiere performance of this play was looked upon as a daring and even discouraging experiment. But the first week's result was a startling surprise to Messrs. Bailey & Mitchell who produced it in the Se-

attle Theatre. Capacity houses were followed by "standing room only," and hundreds were turned away from the last three performances of the piece in Seattle.

## Keane Will Organize Movie Company

James Keane, who has been a director for the K. B. and Bronco Film Company in Los Angeles, has resigned and will organize a new film company.

## K. & E. and the Biograph Film People

The announcement of Klaw & Erlanger some months ago that they were about to embark in the moving picture field naturally attracted a great deal of attention. Since then a corporation has been formed with a paid-up capital of half a million dollars, and it is now announced that Messrs. Klaw & Erlanger have made an association with the Biograph Company for a long term of years. The province of the new corporation, called the Protective Film Company, embraces an exclusive service of copyrighted plays and at frequent intervals, large special films. Already four hundred plays have been secured for this purpose and six hundred people will be employed in carrying out the project. The Biograph studios in the Bronx section of New York City, the largest in the world, will be utilized. Here the scenario writers, stage managers, actors and others will congregate. The first of the film plays will be released about October 1. The moving picture idea is not entirely new with Messrs. Klaw & Erlanger as they became interested in the subject and saw the first moving picture exhibited in New York seventeen years ago. They entered into negotiations with the proprietors, Messrs. Raff and Gammon, and they still have in their possession a contract made between them and Messrs. Raff and Gammon and Thos. A. Edison for an interest.

## Correspondence

OAKLAND, July 24.—The Macdonough has been dark thus far this week, but will open on the 26th with John Mason in As a Man Thinks, which will be followed by The Passing Show of 1912, for which an immense advance sale is already reported. A Butterfly on the Wheel, this week's production at Ye Liberty, is a notable one and is playing to fair audiences at every performance. The play contains considerable merit and receives a praiseworthy presentation at the hands of Bishop's players. Henry Hall essayed the leading role and was satisfactory, although his work was hardly as good as that of the previous week. Frank Darien, who made his initial appearance last week, was seen in the important part of Lord Ellerdine and showed to much advantage. George Webster and Charles Yule were cast as at-

torneys and were quite in the spirit of the piece, giving animated and diverting performances. Ivan Miller and Walter Whipple contributed excellent portrayals. Vera McCord, Bishop's new leading woman, made her debut. She has a winning personality and promises to become very popular during her engagement here. That reliable artist, Mrs. Mina Gleason, took good care of the role of Pauline and Marta Golden showed up finely in the part of Lady Atwell. The balance of the company show versatility and on the whole the performance is well worth seeing. The Girl in the Taxi will follow. The return of Marjorie Rambeau to the Orpheum this week is the occasion of much rejoicing among her many admirers, as she was a great favorite here while playing with Bishop's players. She and her husband, Willard Mack, appear in a lively sketch, Kick In, which is just about the best of its kind that we have seen on a vaudeville stage. Another sketch that is almost on a par is one entitled The Trained Nurses, interpreted by Clark and Bergman. The two form the nucleus of one of the most magnificent shows that Manager Ebey has offered for sometime. Others on the bill are London Palace Girls, Le Grohs, McIntyre and Harty, Cecile Beresford, Ota Gygi and Watson and Santos. An exceptionally well balanced bill is drawing good crowds at Pantages and is providing some fine entertainment. Specially good are Alisky's Serenaders in A Night In Hawaii. The balance of the bill contains The Police Inspector, Cogan and Cox and Belle Oliver. With its popularity steadily increasing, the rustic theatre at Idora Park is getting more than its customary share of patronage. This week's attraction, Quarter to Four, a brand new musical comedy by two of our local playwrights, Adam Hull Shirk and Ed Gage, is given its first presentation on any stage and is pleasing beyond all expectations. There is a surfeit of bright lines, comical situations and sensational climaxes and the music and songs are far above the ordinary. A couple of melodies, Maybelle and My Hindu Love are particularly catchy. The company is exceptionally well cast and great credit for the performance is due to Ferris Hartman, Mindel Kingston, Harry Pollard, Fay Poston, Grave DuVall and also John A. Raynes, the capable and efficient musical director. Considerable friction is going on between Emile Kehrlein, Fred Dahnken and James T. Powers, proprietors of the Lyric and the Oakland Photo theatres in this city, and a dissolution has been asked for by Kehrlein, while legal action has been taken by the other partners restraining Kehrlein from interfering with the affairs of the corporation. At present he is in possession of the Lyric, while Turner and Dahnken are in control of the Oakland. Several arrests have been made and all kinds of trouble is anticipated.

LOUIS SCHEELINE

SAN DIEGO, July 22.—Spreckels: July 23-26, Everywoman. Savoy: Regular Pantages bill, July 21: Laura

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Ordway English comedienne; Klein and Erlanger; Willie Zimmerman; Ferris Wheel Girls; Harry Holman and Company, in The Merchant Prince, and Freddie Olson. Empress: July 21: Ray Thompson's High School Horses; Lorse and Sterling, dare devils in mid-air; Albert Leonard, novelty descriptive dancer; J. Herbert Frank and Company, in a powerful one-act Protean drama, The Arm of the Law; Fay and Mynn, in songs and dances; Creighton Brothers, rural singing comedians, and Edison's wonderful Talking Pictures, new subjects every week. Princess Theatre: July 21, Graham and Norton, novel musicians and songsters; The Great Curlew, ventriloquist; Charles Ross, baritone and yodeler. Lyceum: July 21, Manager Dowell offers Margaret Hles and her own play, Amy, as a double attraction this week. Miss Hles headed the first stock company that ever made good in San Diego, opening in the old Rudwin Theatre about six years ago. She displayed much talent, which was not long in asserting itself, and winning her popularity in a very short time. Since the first engagement in San Diego she has had her own company out on the Coast and made good. The role of Amy gives her a splendid opportunity to show her abilities to good advantage and local theatregoers have a treat in store for them in welcoming this favorite. The Lyceum cast has been augmented for the occasion and each one is happily placed. Julia Gray appears in the role of a heavy, and Verne Layton plays the young minister, a great part in which he has a rare opportunity for some of his fine acting.

H. A. WICKHAM, theatrical manager, was killed in an automobile accident near Akron, New York, Monday, July 7. Mr. Wickham started as an advance agent for Arthur R. Wilber in 1883 and was associated with Mr. Wilber in the management of Julia Arthur, Milt G. Barlow and other enterprises for a number of years. Since 1885 Mr. Wickham has acted as manager for Dunne and Ryley, Fisher and Ryley, John C. Fisher and Henry W. Savage. Last season he managed Little Boy Blue. The funeral was held at his home in Gowanda, New York. He was a member of the Friars and Green Room clubs.



# THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Editor

Issued Every Saturday

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## Monte Carter

This clever Jewish comedian is now at the head of his own company and is playing a most successful engagement in Stockton, and has plans that will keep him busy for a long time to come. Monte is a splendid all-around comedian, having had a long training in stock. His best work, of course, is in Hebrew impersonations and his ability in this has been likened to that of the great Warfield. He has a most promising future. His company is above the average and personally popular.

## Getting a Company for Anderson's Gayety

J. J. Rosenthal, manager of the Anderson's Gayety Theatre, which is to give San Francisco a high-class musical stock company, and William Rock, who is to do the producing, have engaged a very promising little singer and toe dancer for the company. She is Maxine Brown, whose home is in Denver. Miss Brown is a newcomer in the East, but she is well known over the Western vaudeville circuits. Rosenthal and Rock believe that, despite her youth, her winsomeness, voice, toe dancing and natural talent as an actress will make her a valued acquisition to their organization. The Anderson Company, according to the present plan, will begin rehearsing here in New York next week. A popular musical piece has been selected, and all is in readiness now but the personnel of the company. A number of people are yet to be selected. When the production has been whipped into shape by Mr. Rock it will go on tour, with San Francisco as the objective point. On the way west it will play in Chicago, Kansas City, Denver, Salt Lake City and possibly Los Angeles.

## Trying to Pardon a Murderer

PHILADELPHIA, July 23.—A pardon is being sought for George Marion, an old-time actor, who was sent to prison for life for the murder of his wife four years ago in Wilkesbarre. Marion has been confined in the Eastern penitentiary for 18 months. Clemency is asked on the ground that Marion is dying from tuberculosis, but accounts of his condition vary. It is alleged by the petitioners that Marion cannot live more than a year longer shut up in "Cherry Hill." He is declared to be so weak that he spends most of his time in the prison infirmary, his lack of strength being such that he cannot even take his usual exercise in the prison yard. On the other hand

it is reported by the prison authorities that Marion's condition is by no means so serious as has been reported. The chief physician at the penitentiary says that Marion was suffering with a tubercular bone in his foot when he was admitted to the institution, but is now in better condition than he was at that time. It is declared that he eats well and that he is in no danger of dying. Marion has heard nothing of the efforts for his pardon and seems resigned to fate. Daniel Hart, city treasurer of Wilkesbarre and 15 years ago noted for theatrical sketches he wrote, is heading the movement to intercede for Marion. He has circulated a petition which has been signed by several score of prominent actresses, actors and managers, and will be presented shortly to the board of pardons. Hart has visited Marion in the penitentiary several times, his last visit being two weeks ago. Hart then told prison attendants that he felt assured the governor and the board of pardons would act favorably for Marion. Why pardon Marion? What of the poor woman he killed? This sympathy for murderers makes us weary.

## Theatrical Baseball Team

The Columbia Theatre baseball team, a nifty lot of semi-professionals, played the Chronicle team last Sunday and lost by a narrow margin—the same being 9 to 8. The Chronicle boys are anxious to engage in mortal combat with any semi-professional team in the city. The team is made up as follows: Dewey, first base; Velis, third base; Meyers, second base; Hockwald, shortstop; Lenzen, pitcher; Benas, left field; Michaels, center field; Rosener, right field; Lipman, catcher.

## Vaudeville Notes

Tony Lubelski is meeting with success in putting out the English Talking Pictures.

Jack McLellan will introduce his new act at the Republic on Sunday. It is headed by Charley Paret and May Graham, and will use six girls.

Ed. Armstrong will send out a series of musical companies over the Pantages time, commencing a week from tomorrow. He expects to open his company in the Star, of Portland, on September 1st.

At Pantages Thursday, at the conclusion of the matinee performance, Manager Charley Cole, who is soon to give up the managerial reins, was presented with a valuable watch and gold chain and knife on behalf of the employees of the theatre, by B. C. Hart, the representative of the New York Telegraph.

Charley Reilly opens in Calgary on the Pantages time in a sketch called A Bit of Old Ireland, revamped from the play, An Irish Christmas, that was played two years ago at the Valencia, and which caused the Irish societies to agitate against it. Reilly will be supported by Robert Lawler, Mattie Townsend and four dancing girls.

ALBERT EDMUNDSON, Orrin Knox and Fern Marshall of the Anglo-American Players got in from Manila Monday, via Vancouver. Carl Case, of the same company, remained in Vancouver and joined the Del Lawrence Company.

## And We Let Him Get Away

H. S. Woodhull left for the East last Wednesday. Behind this simple statement is a story that is something out of the common. Mr. Woodhull for years was a prominent factor in the Eastern burlesque wheel shows, and when the burlesque business reached its greatest prominence two years ago, Mr. Woodhull sold out his interests for something like \$150,000 and undertook to forget the show business in a couple of years of globe trotting. These travels brought him here four weeks ago, and with his advent came back with irresistible power the old longing for the show business. So this man of much and valuable experience got busy, and had an idea that he would take out about \$90,000

and toy with the business again. Now all of us who know anything about the show business, know that \$90,000 in real money is quite a wad. Well, to get back to the narrative. The Woodhull had could not get into action. Nobody seemed to want to offer any opportunity for its use. Mr. Woodhull advertised the fact that he was on hand and had real money and was ready to burn some of it, but there was no result, and can you blame us for exclaiming with some despair in our voice, "we let him get away."

FOSTER-ELLIOTT CO.—Fort Klamath, Ore., July 25-29; Klamath Falls, 30-31; Merrill, August 1-3; Bonanza, 4-6.

## Columbia THEATRE

THE LEADING PLAYHOUSE

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Beginning Sunday Matinee, July 27  
Fourth and Last Week

## KINEMACOLOR PICTURES

ALL STAR FEATURE WEEK  
Nathan Hale, Steam (great industrial subject), Everyman and other notable subjects

Matinee every day at 2.30. Every night at 8.30.

Prices: Evehings 25c, 35c, 50c. Matinees 25c. Sunday Matinee, August 3. Direct from the Astor Theater, New York. George Kleine's Eight-reel Production of Quo Vadis.

## Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in America

Week Beginning This Sunday Afternoon  
Matinee Every Day

SUPERLATIVE VAUDEVILLE  
GUS EDWARDS' KID KABARET with Eddie Cantor, Georgie Jessel and a Kompany of Twenty Klever Kid Komiks; JANE CONNELLY & CO. offer A Strong Cup of Tea; FRED WATSON and RENA SANTOS, vaudeville ideas in songs and dances; BRENT HAYES, an artist on the banjo; last week MISS ORFORD and her WONDERFUL ELEPHANTS; PAT ROONEY and MARION BENT; LAMBERTI; ORPHEUM MOTION PICTURES, showing current events. Last week the American comedienne, IRENE FRANKLIN, with Burt Greene at the piano—entirely new songs.

Evening prices: 10c, 25c, 50c, 75c. Box Seats, \$1.00. Matinee prices (except Sundays and Holidays): 10c, 25c, 50c.  
PHONES: DOUGLAS 70; HOME C1570

## CORT

LEADING THEATRE

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Last Time Sunday Night—The Passing Show of 1912  
Starting Monday Night, July 28—Two Weeks. Matinees Wednesdays and Saturdays. The Messrs. Shubert Present "America's Foremost Actor"—Boston Globe

## John Mason

(By arrangement with Charles Frohman)  
in Augustus Thomas' Master Drama,

## As A Man Thinks

Nights and Saturday Matinees, 50c to \$2.  
"Pop" Wednesday Matinees

## Alcazar Theatre

O'FARRELL ST., NEAR POWELL

Phone Kearny 2

Monday Evening, July 28, and Throughout the Week.

## Bessie Barriscale, Forrest Stanley

Howard Hickman and the Alcazar Company in Billie Burke's Most Successful Starring Vehicle.

## Mrs. Dot

A Comedy by W. Somerset Maugham  
Prices—Night, 25c. to \$1; Mat., 25c. to 50c.  
Matinees: Thursday, Saturday, Sunday

## Pantages

Unequaled Vaudeville

MARKET STREET, OPPOSITE MASON

Week Commencing Sunday, July 27

## A Wonderful Bill

FRED ARDATH and COMPANY  
in A Night Out

WILL H. ARMSTRONG and COMPANY  
in his great creation, The Expressman

ROY LA PEARL  
Baritone Blacksmith

HOWARD and DOLORES  
Classy Entertainers

LESTER BROTHERS  
Clowning Comiques

WILLIE HAMILTON  
Boy Cornetist

## Empress Theatre

Week of July 27, 1913

THE ACME OF VAUDEVILLE PERFECTION

Evans and Harris present THE CAVALLIERS; John B. Hymer's Spectacular Laughing Hit, THE PASSENGER WRECK, featuring Edward Racey and Bessie Burt; a trio of agile athletic girls, THE (3) BENNETT SISTERS; THE PALACE QUARTETTE—Henry Taylor, Hughes and Witzman; JOE BIRNES, the poetic story teller; GEORGIA TRIO, blackface comedians; CAMERON and RENO, comedy knockabout gymnasts; ESSANCESCOPE PICTURES

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## Columbia Theatre

The Kinemacolor pictures, showing striking events of current world happenings in a vivid way, continue to please large audiences at this theatre. The new feature of the week has been the Scarlet Letter film, a graphic presentation of Hawthorne's great love story. Next week other new and sensational film features will be shown, and the week following will come the great Quo Vadis pictures.

## Cort Theatre

The Passing Show will have passed its three weeks in San Francisco after tomorrow night. This spectacular take off on the year's attractions in New York is just the kind of a show that San Francisco likes, and the attendance during the entire engagement has been generous.

## Alcazar Theatre

This week-marks the opening for Forrest Stanley of what promises to be a most successful season, if the cordial reception which greeted his entrance on Monday night is any indication. After a year's absence, he returns as handsome and debonair as ever, and with Bessie Barriscale's efficient help, immediately proceeds to reinstate himself in popular favor by appearing in the title role of The Traveling Salesman, a play which, while not overtaxing his histrionic strength, still calls out his talent for making effective contrasts, and though reserving for him the lion's share of attention, at the same time allows his co-actors chances for good character work—chances they are not slow to take advantage of, the down-East village types of the automobilist, the baggage man, the conductor, the rural farmer and his wife being excellently done by David W. Butler, Frank Wyman, Lawrence Edmonds, Fred Wilson and Alice Patek. The Traveling Salesman is so slender in incident and sketchy in plot that it makes the realistic poker scene all the more notable, well handled as it is by Jerome Storm, Lee Millar, Roy Clements, Burt Wesner, Howard Hickman and Forrest Stanley, who disclose as fine a bit of team-work as it has been my good fortune to see, at the same time preserving the salient points of each individual role. Jerome Storm is breezily attractive as Ted Wells, Blake's friend, and Lee Millar and Roy Clements are drummers to the life, while Burt Wesner is in his element as the colored porter, who is also the combination bell-boy, janitor and waiter, his plump, good nature throwing into bold relief the crabbed thinness of Howard Hickman, who plays the villain with the delightful voice and artistic poise that are worthy of a better cause, although they do give an added touch to Kernan Cripp's interesting portrayal of Martin Drury, the arch villain. Adele Belgarde plays the crotchety Mrs. Babbitt with a nice sense of its light and shade and Bessie Barriscale is her usual charming self as Beth Elliott, the heroine. But while she plays the part conscientiously, there is always the feeling of her having grown beyond the ingenue, and the desire to see her try her artistic wings in a real part that will give her a chance to show the progress she has made.

## The Tivoli

The Mikado is being sung this week, with Teddy Webb, Robert Pitkin, Charles Gallagher, Myrtle Dingwall, Rena Vivienne and Sarah Edwards in the principal parts. Next Monday The Pirates of Penzance will be given. A little difference of opinion between Ilon Bergere and the management the latter part of the week, resulted in a quick sending to Los Angeles for Myrtle Dingwall, who got up in Miss Bergere's part in The Mikado at short notice and went on Monday.

## Personal Mention

ALBERT MORRISON, accompanied by his wife, is here on a visit to his parents.

FLORENCE BELL and Billy Brewer will open at Ye Liberty in Oakland, in two weeks.

COL. D. P. STONER will return from San Bernardino next Monday. Business is slow in that city.

THE mother of Edmund Lowe died in San Jose last Monday, and Mr. Lowe is out of the Alcazar cast this week.

CHARLEY EDLER will take a vacation from moving pictures and will open at the Columbia with The Mission Players next month.

SYDNEY AYRES is visiting his folks in Oakland. He has been succeeded as director of the Jack London Film Company in Long Beach by Hobart Bosworth.

INFORMATION comes from the East that Mr. and Mrs. Charley Waldron have made up their differences and that Mrs. Waldron has withdrawn her application for a separation.

LELAND MURPHY, the well-known juvenile, is spending the summer at Rio Vista. The Dramatic Review is in receipt of a box of fine peaches from the Murphy orchard. We send our thanks.

H. R. PELTON, of the once prominent firm of Pelton and Smutzer, of Salt Lake and Denver, is now the proprietor of a news company in Los Angeles, but says he will soon be back in the show business.

CHESTER STEVENS and Ethel Martelle are much in demand these days, for their abilities are generally recognized. And this in spite of the boast of a self constituted authority that he would keep them out of work on the Coast. It is to laugh.

ROBERT BOND is living in Coalinga, in the oil region, and to vary the monotony of having to work for a living puts on occasionally a performance. So far he has achieved Rip Van Winkle, A Cheerful Liar, As You Like It and Hickory Farm.

THAT very capable actor Bruce McRae, will be featured by Cohan and Harris in their production of Edgar Selwyn's farce, Nearly Married, which is to be the initial fall attraction at the Gaiety Theatre, New York, opening there on Labor Day, September 1st.

JOHN H. RAFTERY, well known in New York, Philadelphia, St. Louis and Chicago, as a brilliant all-around writer and dramatic critic, is in town, booming the way for The Traffic, a new play that is about the hottest bit of stage literature yet pulled on a palpitating public. John Cort and Oliver D. Bailey are paying the bills. The piece comes to the Savoy and it is hoped it will create the furore it met with in Seattle.

## Real Plot in Moving Picture Game

OAKLAND, July 21.—No motion picture film ever depicted the situation which exists in Oakland at the present time with regard to the Lyric Theatre, at Twelfth Street and Broadway. "Strong-arm men" in the employ of J. T. Turner and Fred Dahnken, at 5 o'clock this afternoon, broke down the doors of the showhouse, imprisoned the men in the employ of Emil Kehrlein in a small office on a mezzanine floor, and were finally ejected by Chief of Police Walter J. Petersen in person. Three arrests were made as a result of the row, and one man went to the Receiving Hospital. Arthur Brown, an employe of Kehrlein, was treated at the hospital for lacerations about the head. A. P. Ade, head of the detective agency employed by Kehrlein, was beaten and arrested, and two of his employes received a similar fate. They are Linden A. Brown, whose eyes were blackened, and G. W. Johnson, whose face was battered. All were charged with disturbing the peace, although none of the employes of Turner and Dahnken, who started the fight, were arrested. This afternoon's fight was but a continuation of the row begun yesterday when private detectives employed by Kehrlein took possession of the Oakland and Lyric theatres. Kehrlein claims that he is an equal partner with Turner and Dahnken in a string of six motion picture theatres, of which the two Oakland houses are units. He claims that they are attempting to "freeze him out," and for that reason took possession of the two houses. The Lyric Theatre is closed. Kehrlein and a number of his employes have barricaded themselves in the place. The doors have been boarded up, the windows locked, and the only way of egress is through a barber shop next door. It is through this door that the besieged men secure their food. They sleep in the theatre.

### TURNER AND DAHNKEN GIVE VERSION

OAKLAND, July 22.—The struggle between Emil Kehrlein, Fred Dahnken and James J. Turner for the possession of the Lyric Theatre, Oakland, which resulted in a row between the detectives and the police in Oakland Monday, had an echo in the Superior Court on this side of the bay yesterday by the filing of a number of affidavits in support of a motion for a permanent injunction to compel Kehrlein to keep his hands off the Lyric's affairs until the differences between the parties can be finally adjudicated. Kehrlein is accused by Dahnken of having taken advantage of his temporary possession of the Lyric Sunday by abstracting from the cash register "a large amount of money, which the affiant believes to be in excess of \$60." Dahnken follows this charge by asserting that Kehrlein then "took from the cash receipts" a sum which he "believes to be in excess of \$150." Both affiants declare that Kehrlein, assisted by A. P. Ade and a number of detectives, unlawfully entered the theatre and ejected the employes of the Lyric Theatre Company,

which owns the building. Kehrlein's own interest in the company is asserted to consist only in the ownership of one share of its capital stock. The affiants assert that they both sustained financial damage by this action, and that one of their employes was physically injured. Kehrlein sued last April for a dissolution of partnership. Turner and Dahnken now deny that there ever was a partnership to be dissolved. They admit that he was an employe of the Lyric Theatre Company. E. B. Johnson also filed an affidavit yesterday to the effect that Kehrlein was a mere employe. The permanent injunction now asked for will, if granted, restrain Kehrlein from interfering, not only with the Oakland theatres, but with the Lyric Theatre Company's moving picture places in Stockton and Fresno.

OAKLAND, July 22.—A truce was declared today in the motion-picture war being conducted by Emil Kehrlein, J. T. Turner and Fred Dahnken over the ownership of the Lyric and Oakland theatres. Kehrlein and his men still remain in possession of the Lyric Theatre, and no attempt has been made to dislodge him since last night. The little band is barricaded behind closed doors. The Oakland Theatre still remains in the possession of Turner and Dahnken and is open. The Lyric is closed. The Kehrlein forces have boarded up the entrance, using heavy spikes in nailing up the doors and windows.

### KEHRLEIN FOOLED

OAKLAND, July 24.—While a detail of police under Corporal John Fahy stood quietly by, Phil M. Walsh, attorney for John T. Turner, and Fred Dahnken, backed by a band of assistants in the employ of the two, this afternoon battered down the doors of the Lyric Theatre, Twelfth Street and Broadway, and took forcible possession of the showhouse. This is the latest development in the sensational motion picture war between Turner, Dahnken and Emile Kehrlein. Walsh, who has been the aggressive leader of the Turner and Dahnken forces throughout the present fight, wielded a ponderous iron bar in his assault upon the barricaded doors of the showhouse. No resistance was offered to the entrance of the belligerents, the Kehrlein forces being taken unawares. Kehrlein says that his confidence was betrayed by the Turner forces. Turner, he states, gained admission to the theatre on the pretense that he desired to speak with him in an attempt to arrive at terms of settlement. While Turner and the Kehrlein forces were in conference, Walsh made his attack upon the doors. Chief of Police Walter J. Petersen arrived on the scene shortly after and ordered Corporal Fahy and his men to stop the attack.

James Pilling, on the S. & C. staff of house managers, has been transferred to the Vancouver, B. C., house. John Donnellan, who went north a short time ago to manage the Vancouver house, is sent to the Seattle Empress. Mr. Pilling's family will join him in Vancouver.



## Columbia Theatre

A widely diversified program composed of star features will be offered by the Kinemacolor Moving Picture Company for their fourth and last week, commencing Sunday matinee, July 27th. Two strong features of a dramatic nature, Nathan Hale and the old English morality play, Everyman, each in three reels, will probably know the greatest popularity, for such has been the case during the presentations of the Kinemacolor programs in the East containing these two subjects. An intensely interesting feature will be the three-reel photo play entitled Steam, in which is shown the discovery of steam by Watts, and his realization of the wonderful properties it contained, as well as the application of steam as a means of propelling locomotives. Two pretty love stories in which the two well-known personages, Watts, the discoverer of steam, and Stephenson, who first applied it as a means of power, are heroes, have been interwoven in the story. From the London office of the Kinemacolor Company have just come the two reels of The Pearls of the Madonna, and which will also be presented on next week's program in addition to several other features, all of which give promise of an exceedingly interesting bill. Matinees at the Columbia are given daily at 2:30, while the evening performances begin at 8:30.

## Cort Theatre

After playing in New York for over a year and a half in his new play by Augustus Thomas, As a Man Thinks, John Mason will fill a fortnight's engagement, starting Monday. Augustus Thomas wrote As a Man Thinks especially for John Mason, just as he wrote The Witching Hour for him, and the character of the gentle old Doctor Seelig in the new play is said to fit the magnetic genius and odd personal traits of the star better than any other stage character type he has interpreted. As a Man Thinks is in four acts, these depicting scenes associated with New York's smartest social set, but all centered about the love life of two young sweethearts, sweetly influenced by the mysterious power of an old family physician, Dr. Seelig (Mr. Mason). Julie Herne, the beautiful daughter of the famous actor-author, James A. Herne, who wrote Hearts of Oak and Shore Acres, is in Mr. Mason's company, and other popular players of the supporting cast include John Flood and Geo. Gaston.

## Alcazar Theatre

Mrs. Dot, the offering next Monday night and throughout the week, will be another well-fitting vehicle for Bessie Barriscale, Forrest Stanley and the regular company. Written by W. Somerset Maugham, the British playwright, it served Billie Burke as a starring medium for a season in New York and a year on tour, and this will be its first presentation at popular prices. Miss Barriscale's talents are admirably adapted to effective portrayal of the central figure in Mrs. Dot. She has the role of the youthful, pretty and vivacious widow of an opulent Lon-

don brewer, and when she finds that Gerald Halstone, a poor young fellow who has won her affection, is engaged to marry a girl unworthy of him, she neither mopes nor seeks distraction, but systematically plans to win him for herself. How she manages to succeed without conveying dissatisfaction to anyone concerned makes delicious comedy. Mr. Stanley will be seen as Gerald, Howard Hickman as the widow's cynical accomplice, Jerome Storm as the youth she utilizes to transfer Nellie's loyalty, Burt Wesner as Gerald's valet, Alice Patek as Nellie, Adele Belgarde as her mother, and Anna McNaughton as Dot's maiden aunt. There are three acts, the places shown being Gerald's flat in London and Dot's villa on the Thames.

## The Orpheum

Gus Edwards, who is notable for the development of clever youngsters, will introduce next week his latest achievement, which he appropriately styles The Kid Kabaret. It contains a cast of twenty juveniles, with Eddie Canter and Georgie Jessel at its head. It is a musical melange suggested by the present cabaret craze. Jane Connelly and her company invite you to join them in A Strong Cup of Tea, a comedy of modern life. It will be served in the ornamental garden attached to the quaint little cottage where Betty makes her home, and Miss Connelly as Betty, Donald Fraser as Billy, and Erwin Connelly as Billy's father, invite the audience to join them. A quartet of an hour's diversion, consisting of song, dance and story, will be furnished by Fred Watson and Rena Santos. Brent Hayes, banjo virtuoso, will play selections without any accompaniment. Next week will be the third and most positively the last of the engagement of Irene Franklin, the American comedienne. With this program Pat Rooney and Marion Bent, Lamberti and Miss Orford and her wonderful elephants will close their engagements.

## The Empress

The Cavaliers, a magnificent scenic and musical production, and The Passenger Wreck, will be joint headline attractions Sunday afternoon, on a varied and costly bill. William A. Halpen is the baritone and Alma Moore the soprano of the organization. A musical act is always a welcome addition to a bill and particularly so when surrounded by a gorgeous array of soloists, scenic embellishments and costumes. The Empress management assures a rollicking offering in The Passenger Wreck, wherein comedy and tragedy have a large place, with comedy slightly outweighing the tragic portion of the act. Three sturdy athletic girls, the three Bennett sisters, give an exhibition of physical culture exercises in which a three-round boxing bout by two of the girls is featured. A swagger set of soloists will be seen when the Palace Quartette make their appearance. The quartette is composed of Henry, Taylor, Hughes and Witzman, who offer a delightful song review. Joe Birnes is a poetic story teller of character songs and

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dialect stories. The Georgia Trio will offer some amusing chatter and songs. Motion pictures and Florence Bowes, singing comedienne, complete the bill.

## Spotlights

The Will—one of the plays by Sir James Matthew Barrie, which Charles Frohman brought from England lately—is, in form, a new angle on the old art of playwriting. The playlet runs an hour and a half; it is three acts in one. The curtain is lowered three times to mark the ends of as many acts, and between the opening lines and the last the traditional three-score years and ten of human existence passes. There are only three characters in The Will. Blanche Bates will be seen in the chief part.

On September 8, Billie Burke will begin her plans for the year surrounded by two different dramatic organizations. She will begin a quick tour of the cities west of Chicago in The Amazons, at the Apollo Theatre, Atlantic City. On December 8, for a few preliminary performances before going to New York, she will appear, also at Atlantic City, for the first time in her new play by W. Somerset Maugham, called The Promised Land. In this, his latest play, Mr. Maugham has laid his scenes in London and North America. The Promised Land will reveal Miss Burke in an entirely different character than any she has heretofore undertaken. It is a character part marked by extreme simplicity and unusual passion. The entire play is supposed to typify that instinctive individual initiative, even among lowly people, that has been the great force for the advancement of civilization. In this play Miss Burke will commence her fifth starring season under the management of Charles Frohman.

Each season Messrs. Cohan & Harris make it a rule to bring out an entirely new American dramatist, and so far their experiments have been extremely successful. Last season it was Carlyle Moore before Stop Thief, the season before Augustin MacLugh with Officer 666, and the coming season they will introduce Edward Laska as the author of a new comedy, called The Brain Promoter, which is to have an early fall production. Edward Laska began his career in the theatrical field nine years ago at the age of nineteen by writing the American numbers used in The Earl and the Girl, the most successful of which were I Would Like to Marry You and How'd You Like to Spoon With Me? Since then he has been a regular contributor to Broadway musical comedies, writing both lyrics and music.

The Passing Show of 1912 will close its engagement at the Cort with Sunday night's performance on account of John Mason's opening in As a Man Thinks being now scheduled for Monday.

John Mason, star of As a Man Thinks, is exceedingly popular with San Francisco play followers, who have had ample opportunity to study the versatility of this actor. He was last seen here as the polite gambler, Brookfield, in The Witching Hour. For years Mason has toured the country and his first appearance in this city was with Edwin Booth. He was also seen here as the star of Friend Fritz. As leading man with Mrs. Fiske in Leah Kleschn and The New York Idea he did particularly fine work.

Ready Money is designated as "comedy of today." It has been enormously successful throughout the East. Plays with the genuine touch of farce and comedy in their makeup are rare, and Ready Money is said to be one of the rare ones. It comes to the Cort soon.

The Purple Road, Joseph M. Gaite production of Heinrich Reinhardt, Wm. Frederick Peters-Fred de Gresac-Wm. Carey Duncan romantic opera, will begin the fifteenth week of its New York run, and the fifth week of its engagement at the Casino Theatre on Monday night. The delightful operetta is the sole surviving musical hit of the New York season of 1912-13. At the termination of its summer run the company will be seen intact on tour, playing the cities of the United States and Canada, east and west. The cast of principals include Valli Valli, Eva Fallon, Harriet Burdette, Hattie Arnold, Anabel Dennison, Emilie Lee, Harrison Brockbank, H. Forde, Edward Martindel, W. J. Ferguson and Clifton Webb.

Bought and Paid For, the dramatic sensation of last season at the Cort, is due for another engagement at that theatre following the engagement of John Mason in As a Man Thinks. This greatest of the George Broadhurst plays ran for three weeks to capacity business before, and it is sure of an enthusiastic welcome. The drama American to the core and portraying American life in thoroughly realistic fashion. Its characters are people that we all know and barren of the artificiality of the stage.

When the Mission Play of San Gabriel is staged at the Columbia Theatre there will be over one hundred people on the stage. All the massive paraphernalia used during the two years' run of the play at the Mission Theatre, San Gabriel, has to be brought here, the management desiring to offer the piece in this city exactly as in the Southland. No other city but San Francisco will see the play outside of San Gabriel.



## Accuse Film Trust

Attorneys for the defense in the Government's dissolution suit against the Motion Picture Patents Company and other defendants were temporarily balked in New York City last week in an attempt to show that the business of Louis M. Swaab, one of the Government's complaining witnesses, was not ruined by the operations of the so-called film trust. Swaab, who formerly had a moving picture house in Philadelphia, testified before Special Examiner Edward Hacker that he violated a condition imposed on him by the trust and that the Motion Picture Patents Company refused to supply him with any more films. He continued to operate independently, he said, but his business, for which \$37,000 had been offered to him, was practically ruined. Peter Adams, proprietor of a moving picture house in Philadelphia, testified that the Motion Picture Patents Company once threatened to revoke the license allowing him to operate a "trust" apparatus because he was using a set of films manufactured by an independent company. A similar story was told by William J. Anderson, who also owns a motion picture theatre in Philadelphia. Charles J. Balsley, a member of the Board of education of Connellsville, Pa., testified that in May, 1912, he took a set of pictures of 2,500 school children going through their drills and tried to show the films in Uniontown, Pa. The trust, he said, forbade the use of the films and he has never been able to get them on the screen. The hearing will be resumed at 10:30 o'clock this morning.

## MacDowell in Sardou Again

The Western States Vaudeville Association announces that Melbourne MacDowell will play a limited engagement for them, doing condensed versions of Sardou's plays.

## Bible Lessons by Movies

ASHEVILLE, N. C., July 20.—Fully 1000 delegates will attend the convention of the International Bible Association which opened here today to remain in session one week. Among interesting topics to be considered by the delegates will be the advisability of teaching Bible lessons by means of motion pictures.

## Attractive Poster Work Done by a San Francisco Firm

A big compliment was paid to The Francis-Valentine Co., the leading show printers of our city, by the placing of a large order of the George Kleine's masterful production of the Cines photodrama, Quo Vadis, consisting of a full line of poster and other display printing. Their excellent work and prompt service has commended this firm to the favorable consideration of the many Eastern theatrical organizations who periodically visit our Exposition city. No matter to what straits they may be put by non-arrival of paper, dates, etc., this firm has always been able to deliver the goods.

## Vaudeville Notes

Grace Cameron, the former comic opera star, will shortly be seen at the Empress.

Dorothy's Playmates, a pretentious musical extravaganza with a company of ten people, will be seen at the Empress in a few weeks.

Roberts, Hayes and Roberts, presenting their latest lodestone of laughter, On the Road, and Ralph Ashard Winn Shaw in A Night in Chinatown, are coming over the Sullivan & Considine circuit.

Harry Leander and his company of merry cyclists, in A Night on the Beach, and Hal Merritt, monologist and cartoonist, are important attractions coming to the Empress.

Admitting she had stolen \$400 worth of jewelry from her half-sister, Anna Miller, who appears in a vaudeville sketch called Trained Nurses, Maria Goodner, also an actress, 23 years old, was on July 23 held for the New York Grand Jury when arraigned in the Coney Island Police Court on a charge of grand larceny. When arrested the girl admitted her guilt, and pleaded with her sister to drop the case, but she refused. Miss Goodner waived examination, but explained the theft by declaring she needed the money and could get it by no other means than pawning the jewelry.

The Dramatic Review notes with pleasure that Laura Ordway, the well-known English comedienne who has been headlining over Pantages Circuit, and who was taken seriously ill some weeks since, is entirely recovered and opened this week in San Diego at the Savoy. This plucky little woman has had a tough battle with death, but thanks to her grit, determination, physician and excellent nursing, she is once more able to take her place among the real laugh getters of the vaudeville stage.

## Bookings

At the Sullivan & Considine, San Francisco office, through Wm. P. Reese, their sole booking agent, for week of July 27, 1913.

EMPRESS, San Francisco—Three Bennett Sisters; Joe Birnes; Georgia Trio; Passenger Wreck; Palace Quartette; The Cavaliers. EMPRESS, Los Angeles—Emma Francis and Company; Morris and Beasley; Hilbert and Kennedy; Porter J. White and Company; Pisano and Bingham; Booth Trio. EMPRESS, Salt Lake (July 30)—Lohse and Sterling; Albert Leonard; Fay and Mynn; Herbert Frank and Company; Creighton Brothers; Ray Thompson's Horses. EMPRESS, Pueblo-Colorado Springs—Van Cleve, Denton and Pete; Fred H. Elliott; Vincent and Lorne; Four Melody Monarchs; Hal Stephens and Company; Nathaniel Trio. EMPRESS, Sacramento—Marcou; Lightner and Jordon; The Trainer; Exposition Four; White's Animals. EMPRESS, San Jose—Wilton and Merrick; Elliott and West; Gilmour and Latour; Hugh Herbert and Company; Dolly Mack; Models De Luxe. EMPRESS, Denver—The Wheelers; Barnes and West; Charlotte; Agnes Lee and Company; Jimmie Britt; Piano Bugs. EMPRESS, Kansas City—W. C. Hoeffer; Lillian Holmes; Broughton and Turner; Al Herman; Frank Stafford and Company; Moffat-La Reine Company.

## Actors' Equity Association

The Actors' Equity Association has for its object precisely what its name indicates, writes Bruce McRae to the Dramatic Review: Equitable arrangement of all business matters pertaining to those who follow the art of acting, and especially pertaining to those who are members of the Association.

As is declared in the preamble to its Constitution:

It is a voluntary Association, formed to advance, promote and foster the profession of acting and those engaged therein.

To protect and secure the rights of actors.

To inform them as to their legal rights and remedies.

To procure appropriate legislation in matters affecting their profession.

To do such things as shall appear advantageous, or refrain from doing such things as will appear disadvantageous to the profession of acting, or to the members of this Association.

It is in no sense a social organization, such as The Players, The Lambs, The Green Room Club, The Twelfth Night Club, The Professional Women's League, The Actors' Order of Friendship and The Friars, which are composed of people following various arts and professions.

The Actors' Equity Association is the only non-beneficiary organization (The Actors' Society possibly excepted) formed in the interests of actors and actresses, which is composed almost exclusively of those in the active practice of their profession. Its lay membership is strictly limited and is composed at present of two lawyers and a banker, who are elected for the purposes of legal guidance, located treasure-ship and for the making up of quorums of committees, and whose known affiliation and sympathies with the drama and its exponents are unquestioned.

Just as no person who confines his activities purely to the profession of acting would be eligible to membership in the Engineers' Club, or the Lawyers' Club, so no one who is not an actor can become a member of the Actors' Equity Association, which has been formed just as the aforementioned clubs have been, for a specific purpose, already stated.

It aims to be an Advisory Board, to which any just grievances or injustices, coming either from actor or manager, may be referred with a certainty of respectful consideration and determined but unbiased attention. It aims, in fact, to occupy towards the theatrical profession a position not precisely like but similar to that held by the Bar Association towards its members.

Any person, irrespective of nationality, who can establish a record of three years as an actor, is eligible to membership.

The organization begins its career the enemy of no person or manager, nor yet of any particular class of persons or managers, and still less the champion of any particular class of favored or disfavored actors.

It knows that whatever injustices have crept into the business relations between some, not all, managers and actors, are due chiefly to

the fact that for want of proper organization, all but a few favored actors have been powerless to protect themselves against such injustices.

Managers have not been especially to blame for this, but if actors have been weak enough heretofore not to organize successfully, in their own behalf, some managers have been too astute not to take advantage of that weakness.

The first duty then of the Association is the establishment of an equitable uniform form of contract, acceptable to the fair-minded manager and the fair-minded actor.

The Association will gain its power from the character and strength of its membership from public opinion, which it feels it must win by the justice, fairness and courtesy of its demands. It is in no sense attempting a crusade; it seeks a re-establishment of business conduct, previously prevailing under the best managers; a renaissance, not a revolution. It is an endeavor to uphold and advance the dignity and profession of acting.

## Jim Neill Just Can't Make His Auto Behave

Jame Neill, Oliver Morosco's clever stage director in Los Angeles, has a fine automobile, and like all fine cars, it is susceptible to breakdowns. A few days ago Neill invited Harry Duffield to take a ride. They started from the Morosco Theatre and pointed the machine's nose toward Hollywood and about a mile and a half out the auto blew a wheel and left the pair stranded in the road. When the accident happened the car was hitting up a pretty good rate of speed and the wheel took the reverse english and spun backwards down the pavement for half a block. The director and actor searched a half hour for it without success, when finally a small urchin playing on the roadside came across the lost article and brought joy to the hearts of the autoists by returning it. Another half hour was spent trying to repair the break, but it was no use; the "joyriders" had to take a street car home, while garage hands towed the car to a repair shop. Neill wonders if Duffield is a hoodoo—an accident like that never happened to him before. Duffield doesn't know just what to think, but he thinks friend Jim is a bad risk. They are still friends, however.

## Maggie Fielding is Dead

NEW YORK, July 19.—Maggie Fielding, once famous as an Irish comedienne, died at a sanatorium here Tuesday. Mrs. Fielding was about 65 years of age and began her stage career in the early '70's. Mrs. Fielding and her husband, John Fielding, were members of the famous road company of Tony Pastor, which included such celebrated vaudeville people as Harry Kernell, Gus Williams and Ella Wisner. Afterwards she took to the legitimate stage, and joined the forces of Chas. Frohman, under whose management she continued for several seasons.

C. F. PRATT, some years back a well-known valley manager, is now the successful head of the Pratt Building Material Company of this city.



## Vaudeville

### The Orpheum

"An exceptionally good program," is what everyone is saying regarding this week's performance. Theodore Bendix and his symphony players give a beautiful, finished, musical performance. In Beauty's Bowler, by Theo. Bendix, and Dvorak's Humoresque, specially arranged by Mr. Bendix, are delightful. The violin selection, Airs Hongroise, played by Michel Bernstein, and Hauser's Cradle Song, rendered by Arthur Bernstein on the 'cello, meet with hearty applause. The closing number, an Irish Potpourri, Bendix's arrangement, calls for a well-merited encore, which they graciously give. Ida O'Day follows in her songologue and is mighty entertaining in her various offerings, which she gets over in a neat, dainty manner. Hal Davis, Inez Macauley & Co. present a lively little comedy, The Girl From Childs. The situation, a divorced wife being employed by wife number two as a maid and the subsequent denouement, is novel enough, and the comedy is bright and taking. Irene Franklin, singing comedienne, assisted by Burt Green at the piano, really stops the show. Each characterization seems better than the one before. From Dimples, on through her longing to be a Janitor's Child, or the sad experiences of the Chambermaid, or in Expressions, or in the Talkative Waitress, one wonders what other touch of cleverness she can possibly add. Val Harris, Rita Boland and Lou Holtz have a lively turn called Three In One, by Elsie Janis. They do some clever character songs and dances, and with their patter are an interesting trio. Lamberti, the master musician, has a most artistic, finished act. He impersonates musicians and performs upon the instrument through which they won fame. As Joseph Hollerman, he gives The Rosary on the 'cello; as Paderewski, a piano selection; as Joachim, Hearts and Flowers on the violin; as Liszt, Rubenstein's Melody in F. His renditions are beautiful, holding the audience quiet during that flattering moment immediately following the close of a number. What can be said of that delightful pair, Pat Rooney and Marion Bent, that has not already been said? They are a riot. Their lively patter is taking enough, but when they dance those novelty steps of theirs, their auditors' pleasure is boundless. They are a wondrous couple. After watching human beings, who rely on their own brains for their dancing turns, the act that follows, in which animals, and at that, huge, unwieldy elephants, dance and carry out a regular program, led on by man, is very remarkable indeed. These big jungle inhabitants dance, talk and go through a little pantomime, the latter executed apparently with no one on the stage but themselves. And finally Miss Orford, with her toe dancing and lively gyrations and the antics of her truly wonderful elephants, brings a very fine program to a close, that one would just as leave defer, providing one could see and hear more of the same sort.

## JOHN DELMORE

In his original  
creation, entitled

### Between Acts

A DRESSING-ROOM ODDITY

Assisted By The Mack Sisters

But they, of course, have to be postponed for another week.

### The American

Charles Alphin's Twentieth Century Girls opened at the above house Sunday matinee, with the following principals: Ed. S. Allen, Hebrew comedian; Billy Morton, Irish comedian; Matt Burton, character comedian; Geo. Ford, straight; Lou Davis, juveniles; Olive Morgan, prima donna; Frances White, soubrette; Bessie Allen and Clara Star, ingenues, and a chorus of twelve girls. The opening bill was The Follies of Paris. This company was an instantaneous hit. Ed. S. Allen, the Hebrew comedian, is extremely clever. He has a grand singing voice for a comedian, and his parodies stopped the show at every performance. He was well supported by every member of the company. This is Chas. Alphin's first appearance in this city in four years, and too much praise cannot be extended to him for his very fine production of his opening musical comedy. He is very affable and each and every member of his company tries their best to produce his ideas. Alphin does all in his power to help his performers along, as he is constantly on the stage during the performance of his play to lend what assistance he can. Alphin's next production, commencing at the Sunday matinee, is Poppland, a pretty, entertaining potpourri.

### The Empress

This week's attraction at this popular house is up to the usual thing. The splendid orchestra starts things off in fine condition and the acts flow along in good style. Marcou, shadowgraphist, has a clever pair of hands, with which he makes many an interesting picture on the screen. Lightner and Jordan in songs and pianologue are well received. They have a neat act which they do in one before a most novel shimmering drop of white and silver. John Maxwell presents The Trainer, a story of the racetrack, one of the best sketches that has been seen here for some time. The story is one of an ex-horse trainer who comes to his once accustomed green to make his last bet. There are two other characters, the son of the man the ex-trainer used to work for and Abe, a faithful old black servant. The act is a gem, the setting good, but the acting not up to what it should be. Each part is a star part and the impression one gets is not of star acting. Raymond Teal, blackface monologist, is there with his songs and stories, which he gets over to the delight of his audience. The Exposition Four certainly offer a great musical number. Their setting is artistic, their changes neat and rapid and their music good. Violin, xylophone, piano and cornet are all the same to them. They put the music over. George W. Jones and Harry Syl-

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vester in The Two Drummers, give a lively performance. These boys have material that gets them many a laugh, and then they can sing. Their voices are mighty good and they ring out and fill the big Empress. John White's Animal Circus is a good animal act and one that the elders might share with the kiddies.

### Pantages

Arthur Pelky, the \$2000 attraction that is appearing at the Pantages Theatre this week, will have to develop a world of speed if he ever hopes to be even considered as a candidate for the heavyweight championship honors of the world. Tommy Burns, who appears with him, is no stranger to the people of San Francisco. He was a game fighter when he was a ring general. Fight fans are flocking in to see Pelky and Burns, and from a box-office standpoint this is a winner. Mrs. Robt. Fitzsimmons, the divorced wife of the former heavyweight champion of the world, was very much in evidence with her act, A Bulgarian Romance. Chief among her supporters in a company of fourteen is Charles Dano, whose singing of Oh You Dear Sweet Little Girls, is the comedy hit of the whole show. Billy Dodge, singing character songs, was fortunate in being placed upon a bill of this kind, as he had practically no opposition in his line. Sylvester and Vance, singing and dancing, were far above the average singing and dancing acts that are seen on this circuit. Both are good singers and dancers. Jos. Bernard and Hazel Harrington furnish a few lively minutes with their comedy sketch, A Newly Married Man. It is a clever sketch and in a great many ways true to life. Alsace and Lorraine play upon musical instruments very nicely, but their selections are so very slow that they belong more to the concert rather than a vaudeville show. The Mars Duo open the bill with an athletic act that is neatly done, yet devoid of any sensations whatever.

### The Victoria

The bill this week is replete with musical attractions. The first half of the week the management is offering Lyle and Laurey in a sketch; Kelly and Mack, Irish comedians; Hathaway and Mack, Tango dancers, and George Mann in a musical

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act. The second half: John Delmore and the Mack Sisters in their clever turn, Between the Acts; Miss Mellicie does some ragtime piano playing; The Grant Quartette, colored singers, please; Tally and Mendell do some good songs and dances, and Lillian Shattuck, singing soubrette, fills up the program.

### The Lincoln

Christine Hill & Co. in the Italian play, Fate, open the performance for the first half of the week, and go strongly. Trask and Montgomery sing and dance themselves to favor; Joe Carroll, monologist, is there to get the laughs, and Baron Lichter at the piano is a big part of the show; Grace Allen does songs and dances. The second half: Leon Morris with his ponies is a good opener, followed by Martini and Troise in A Night in Little Italy; The Lakolas, jugglers; Hathaway and Mack, Tango dancers, and Florence Printy, singing soubrette.

### The Majestic

Manager McArthur has an interesting bill on this week. The first half of the week opens with The Westons, the dancing bugs, in a lively dancing turn, then follows Florence Printy, singing comedienne; Frederick Gerke presents an act, One Christmas Eve, featuring Betty Gerke; Irving Roth, the wop comedian of Laskey's Hoboes, gets over some good dialect patter and songs. For the second half of the week Abram, Johns & Co. present Harry Cottrell's splendid act, Bone and Blood; Browning and Lewis in The Recruit; Alburus and Miller; Colton and Darrow, presenting their new act, The Wise Guy and the Show Girl, and Grace Allen, in songs and dances, round out the entertainment.



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**ARE YOU A CROOK?** (H. H. Frazee, mgr.)—New York, April 28, indefinite.

**BISHOP'S PLAYERS.** — In stock, Ye Liberty Playhouse, Oakland.

**ED. REDMOND STOCK.**—Sacramento, indefinite.

**LAURETTE TAYLOR**, in **PEG O' MY HEART** (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

**MOROSCO STOCK CO.**—Los Angeles.

**THE PASSING SHOW** (The Shuberts)—Oakland, July 27-Aug. 1; Portland, 3-9; Seattle, 10-16; Calgary, 18-20; Edmonton, 21-23; Winnipeg, 25-30; Minneapolis, 31-Sept. 5; Milwaukee, 7-13.

**Theatrical Mechanics Give Officers Banquet**

The local lodge of the T. M. A., No. 21, tendered a banquet on Wednesday evening of last week to its returning delegates who had attended the national convention at Spokane and incidentally secured the next convention for this city in 1915. The newly elected grand officers of the order were the honored guests, and included Charles Sweitzer, grand president; James Quigley, past grand president; Wm. Horne, first vice-president; Al. Gardner, second vice-president; Chas. Nolte, third vice-president; F. Hammond and J. Fogel, finance committee; Max Fogel, grand tyler, and L. McDonald, grand marshal.

MARGARET ANGLIN will arrive here shortly and spend a number of weeks in and about the city while preparing for her production of *Electra* at the Greek Theatre, as well as the opening of her next tour, during which she is to offer *Antony and Cleopatra*, *As You Like It*, *The Taming of the Shrew* and *Twelfth Night*.



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**Earle M. Gardner**

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**Langford Myrtle**

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Characters

Princess Theatre Stock, Tacoma, Wash.

**Hugh Metcalfe**

Leading Man

Ed Redmond Stock



## Correspondence

SEATTLE, July 22.—Moore Theatre: Week of July 20, Gill's Travel Tours, lectures and moving pictures. Metropolitan Theatre: Dark. Orpheum: The headliner this week is Milton Pollock & Co. in a sketch entitled, Speaking to Father, by George Ade. Other attractions consist of W. S. Dickinson, Phina & Co. in a singing and dancing act, Rameses in an Egyptian Temple of Magic, Arenera, Spanish dancer; Billy Seaton, in some good songs; Walsh and Bentley, tumblers, and usual Orpheum moving pictures. Pantages: Joe Howard, musical comedy star, and Mable McCane, his partner, are the headline attractions at this theatre. For the extra added feature there is the Velde Trio in an acrobatic novelty, introducing the "loop-the-loop dogs." Other numbers on the program are Jack Taylor, the monologist; Lopez and Lopez, in The Act Beautiful; Dixie Southern, dainty singing comedienne, and Courtney and Jeanette, comedy jugglers. Empress: Max's Circus is the headline attraction this week. He introduces a number of horses, dogs, ponies and clowns, presenting a very entertaining bill. Charles W. Bowser, Ethel Dane and Harold Parks, Jean Barry, Luciano Luca, Henry Frey, Bernard and Searth and Lew Palmore make up the bill here. Grand Opera House presents a good vaudeville show and photo plays. Colonial Theatre: This is Seattle's latest addition in moving picture houses. It is one of the prettiest houses of the kind on the Coast and they are presenting a splendid bill. The Clemmer, Melbourne and Dream theatres are doing good business and presenting first-class moving picture attractions. E. MORGENSTERN.

BELLINGHAM, July 17.—Just a line to let you know that Bellingham is very much on the map, and that the business for the season just ended has been great. Every attraction that we have played in the Metropolitan Theatre, and we have had all the big shows, have done better here than in any other one-night stand on the Coast. This is some record to be proud of as Bellingham as a show town—at least in the last few years—has not had the best reputation. My general manager, George Mackenzie, who represents the K. and E. interests in the West, is sending me a great list of attractions for the new season, opening the latter part of August, and I know we will break some new records. TERRY McKEAN

SACRAMENTO, July 22.—Empress, July 21: Emma Francis and her Arabian Whirlwinds; Morris and Beasley, in songs, dances and patter; Hilbert and Kennedy, black-face comedians; Porter White and Company in Scandal; Katherine Bingham and Fred Pisano in songs and impersonations; The Booth Trio, expert cyclists. Grand, July 21: The Redmond Players in The Gamblers, Geo. Klein's dramatic success. The play is full of great dramatic moments, strong climaxes and situations, and these popular people put it over in good style. Paul Harvey plays Wilbur

Emerson, the involved bank official. Beth Taylor has the strong emotional role of Catherine Darwin. Jack Frazer plays James Darwin, and Hugh Metcalfe, John Emerson. Leslie Verden has the nice, light comedy role of Isabel Emerson. Bert Chapman plays the traitor, Cowper, and Ed. Redmond, Chauncey Southern, Harry J. Leland and Merle Stanton all have congenial roles. It is the usual good Redmond performance. Oak Park Amusement Grounds: Four Dancing Bears, Royal Hawaiian Singers. Active steps toward the construction of another vaudeville theatre in Sacramento were taken today when Turner and Dahnken, the San Francisco theatrical men, secured a building permit for a \$75,000 re-inforced concrete theatre on the south side of K Street, between Eleventh and Twelfth. The building will be of three stories. A. W. Cornelius of San Francisco, is the architect. The contract will be let in a few days and work will be rushed to completion. A detailed report showing the plans and description of the building already has been published. James Post, who once headed a musical comedy company for some seasons here, is negotiating through Merkeley, Chittenden and Keller, with Archie Mull for a lease on the proposed Mull Building at Tenth and L streets. Post was in town this week after returning from a successful season in Honolulu. He will soon reorganize his company in San Francisco. He wants a theatre capable of seating 1400 persons, and wants a fifteen-year lease on the building, as he has faith in Sacramento as a theatre city. As a result of Post's proposition, plans are on foot to determine the type of a building necessary to provide a theatre with 1400 seating capacity with five stories for hotel purposes. A distinctive theatrical organization to be known as "The Californians" because of the nativity of its personnel, is to be organized in the near future and will be fostered by some of the leading Sacramento business men and capitalists. It is the intention of the company to produce light operas in many cities of this state. Lady Olive, a light opera written by Henry White and Harry Olsen of this city, has been selected for the initial production, which will be presented probably sometime in August. Some of the local people behind the proposition are George W. Peltier, D. W. Carmichael, H. A. McClelland, Henry Mitau, M. Diepenbrock, E. Nicolaus, Dr. J. T. Cox, Hugh LaRue and William Hanlon.

LONG BEACH, July 21.—Girls, by Clyde Fitch, a clever play depicting the lives of three bachelor maids, is the attraction at the Bentley Grand this week. The World's Fair Stock Company is deserving of great praise for the excellence of the production. Virginia Brissac bears the greater part of the work and gives a clever and spirited performance of a difficult role. John Wray revels in a light comedy part, and James Dillon is excellent as the clerk. Ruth Van and Evelyn Hamby are well cast as Violet and Kate. Miss Van displays much ability in her comedy scenes and Miss Hamby gives an excellent characterization. Harry Garrity as the Janitor is immense also "Ferdy" Munier as Sprague. Mabel Wynion does clever work as Miss Purcelle. It is a praiseworthy production in every way.

# Quo Vadis?

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## Columbia Theatre

San Francisco—Starting Aug. 3rd

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Leading Woman—Invites Offers

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## Sues Vancouver Managers for Piracy

Henry W. Savage, of New York, through his Vancouver attorneys, has filed suit for infringement against Lawrence & Sandusky, and George B. Howard, of the Avenue Theatre. The complaint cites the infringement of the copyright of the play called Madame X. Mr. Savage claims in his complaint that he holds the Canadian copyrights of the play and that the defendants produced the drama at their theatre in Vancouver during the month of September, 1912, and May, 1913. The plaintiff asks for penalties and accounting.

## Jacobs Opens in Bisbee

BISBEE, Ariz., July 18.—Just a few lines to let you know that we opened here last Sunday to capacity business, so big, in fact, that we had to give a third performance to accommodate the crowd. Our business since has been correspondingly large. Fritz Fields is more than clever, Ray Duncan made more than good with the second comedy parts and Hazel Wainwright became an instantaneous favorite. Claire Simpson also came in for a goodly share of popularity, while Egbert Roach, the juvenile man, is in a class by himself. I have had offers from Phoenix, Tucson, Globe and Albuquerque already since opening, asking for our open time, so the future

is not giving me much concern. SAM JACOBS.

## Lillian Lorraine Seeks Divorce

NEW YORK, July 19.—Lillian Lorraine, known to Broadway by reason of her matrimonial troubles, has begun an action for the annulment of her marriage to Frederick M. Greishimer on the ground of fraud and deceit. The papers are served by publication, since it is alleged that the husband has left the woman. According to the plaintiff's affidavit, she married him April 25, 1913, in Hoboken. She alleges that he falsely and fraudulently represented to the plaintiff that he was a respectable, honest, law-abiding and honorable man, and concealed from the plaintiff his true character.

## Sheriff Seeks Fritz Scheff

NEW YORK, July 23.—Will Fritz Scheff please call on Sheriff Harburger? The sheriff spent two hours last night visiting all the larger New York hotels in an effort to leave his visiting card with the actress, but failed to find her registered at any of them. Deputy Sheriff Winters has an attachment for \$1094.73 of Fritz's property and it was Sheriff Harburger's intention to demand this amount if the actress had received him. The judgment is in favor of Milton F. Bagg.



# The San Francisco DRAMATIC REVIEW

Music and Drama

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San Francisco, Saturday, August 2, 1913

No. 2—Vol. XXIX—New Series



Rachael Marshall

(Author of The Traffic)

DRAMATIC

VAUDEVILLE



## Parisians Like Their Amusements Mixed

PARIS, July 21.—Jack Johnson appeared in the Revue at the Folies Bergere tonight to fill a gap caused by the absence of Anna Held, the star who was injured in an automobile accident in England. Johnson threw the medicine ball about and boxed four exhibition rounds. The fighter announced that \$5000 had been deposited at the box-office for the man who would stand up against him for ten rounds. Johnson got a hearty welcome. He is to receive \$1200 a night. His white wife joined the fighter on the stage in the final scene, when the couple did a turkey-trot for a few minutes, and the audience seemed to enjoy this more than Johnson's previous exhibitions. The success of the performance seemed to be greatest with the women in the audience.

## Gaskill and MacVitty's Plans

Seven companies will be sent out by Gaskill & MacVitty this season—five of *The Shepherd of the Hills* and two of *That Printer of Udell's*. Both plays are dramatizations of Harold Bell Wright's novels made by the author and Elsbury W. Reynolds. One company of each is rehearsing and will go on the Stair & Havlin time. *The Shepherd of the Hills* will open the Victoria Theatre, Chicago, August 3, the following week going to the Imperial Theatre. *That Printer of Udell's* will open the National Theatre, Chicago, on the same date, later appearing at the Victoria and the Imperial. The other five companies will go on tour later in August—one company to the Pacific Coast, one to Canada and the East, and the others through the central states and the South.

## David Bispham Feels the Call of Age and the Desire for Easy Money

David Bispham has succumbed to the vaudeville lure! The eminent grand opera baritone, seeing that Sarah and Beerholm Tree condescended to work in the halls, decided, after much urging, to take a little of the easy money also. Martin Beck is the man who held out the alluring bait. He has signed Mr. Bispham for a tour of eight weeks, beginning at the Palace Theatre, New York, in September, with Chicago and the California cities to follow.

## Wants His Money Back

George C. Friend, erstwhile actor, now real estate agent in Oakland, in a suit against Clarence J. Berry which was begun in the Superior Court last Saturday, says that on February 11, 1910, he bought 5000 shares of the Premier Oil Company for \$5000 of Clarence J. Berry, a "promoter." Friend says that Berry promised to buy the stock back for the price paid for it any time Friend wanted to sell. Having failed to get Berry to agree to the retransfer at the original price, he brings this suit to compel the specific performance of the alleged contract.



*Nero and Tigellinus plotting the burning of Rome. Scene from the marvelous photo drama Quo Vadis, to be seen at the Columbia Theatre next week.*

## Merchant of Venice Excluded

LOS ANGELES, July 25.—The Merchant of Venice was excluded yesterday from the Los Angeles public schools. The exclusion was ordered by the Board of Education's committee on Courses of Study, acting upon the recommendation of J. H. Francis, school superintendent. "I do not believe," said Francis, "that *The Merchant of Venice* correctly portrays the character of the Jew. There are many fine traits of Jewish character that are not brought out in Shakespeare's play."

## Buffalo Bill Show Bankrupt

TRENTON, N. J., July 28.—An involuntary petition in bankruptcy was filed today against the Buffalo Bill Wild West and Pawnee Bill great Far West shows. Service was made on Gordon W. Lillie, president of the company controlling the show. The company is a New Jersey corporation. Ancillary proceedings will be instituted in Denver. The assets and liabilities were not stated in the petition.

## Marcus Loew is Production Manager, Too

It is not a matter of general knowledge that Marcus Loew was the real owner of the *Hanky Panky* show, which has just finished playing the Coast. It was staged by Lew Fields and bore the Lew Fields' trademark, but the entire financial onus

of the undertaking devolved upon Mr. Loew, the comedy manager coming in solely on the profits.

## Gall is Busy

Charles F. Gall, president of the Exposition Theatrical Association of San Francisco, has become interested with Emile Kahn, a prominent real estate man, in the Dreamland Auditorium, situated in the heart of the residential district in San Francisco, where they will produce and book all large attractions from New York, London and Paris. The Dreamland Auditorium contains a space of 19,000 square feet, with an approach of 50 feet in width by 140 feet in depth. The seating capacity on the main floor is 2500 and the gallery 2000. Every modern improvement and wonderfully electrically lighted. Large stage, etc., etc. The finest poultry show ever given in California will open there for 10 days, and other local exhibits have already been booked. Mr. Gall, formerly of New York, has written the following musical numbers, which have been accepted and are now being published by J. W. Stern & Co.: *Olga*, a Russian rag; *Would You?* a rag; *Love's Romance*, romantic song; *Ye Olden Times*, song and dance, and *Callaghan*, an Irish ballad.

Wallace Eddinger will create the principal male role in *7 Keys to Baldpate*, which Geo. M. Cohan is dramatizing from Earl Derr Biggers' book of that name, to be produced at Cohan and Harris' Astor Theatre in New York, September 1.

## Personal Mention

ASHTON STEVENS, the critic, is spending the summer at Boyes Springs, writing plays and doing general literary work.

JULIE OPP, the wife of William Faversham, who will be seen with him in *Julius Caesar* in this city this fall, owes her advent on the stage to Mme. Bernhardt and Mme. Calve, artists in tragedy and song. She had made their acquaintance as a newspaper-woman, and they both urged her to take up a histrionic career. Her first theatrical engagement was in the support of Bernhardt.

JAMES J. McCLOSKEY, old-time actor and playwright, died Monday at the home of his son-in-law, Assistant Corporation Counsel, E. Callahan, in Brooklyn, in his eighty-seventh year. When he gave up the theatrical life thirty-five years ago, he was appointed clerk in the City Court at Manhattan. McCloskey was born in Montreal. In 1849 he went around Cape Horn to California as a goldseeker. He managed a theatre in Marysville, Cal. He acted in support of Junius Brutus Booth and Edwin Booth. In 1856 he went to Australia with Charles R. Thorne. On his return to America he played at the old Broadway, Bowery and other theatres, and for a time was one of the managers of the Park Theatre in Brooklyn. He was probably the last surviving member of the Forty-Niners' Society of New York, which he organized.

JOHN PHILIP SOUZA, bandmaster and composer, is writing another opera. He has virtually completed the first act and will have it finished and ready for production next Spring. "The new opera is rapidly taking shape," he said. "It will be widely different from my opera of last year. This is to be an extravaganza, with a leaning toward the light and amusing, if I can work out my present idea. There will be two acts in the opera. I have nearly finished the first. The name has not been decided upon. It will represent the light, airy, free spirit of the American people. Another thing that may interest the public is that I have just sold the rights in the operas *El Capitan* and *The Bride Elect* to a German opera company for production in Germany, Austria and France. The deal was closed only last week."

OTIS SKINNER has completely recovered from the effects of the surgical operation for mastoids of the ear which he underwent at Indianapolis in April, immediately after the close of his second season in *Kismet*, and is now recuperating in the mountains of Virginia. Mr. Skinner's fortitude in continuing to play the exacting and very fatiguing role of *Haji the Beggar* until the end of the *Kismet* engagement in Boston afforded a notable instance of the actor's devotion to duty. He went almost directly from the stage to the operating table, and for a week after the operation his life was in peril. To those who knew the gravity of his illness his complete recovery in so short a time seems little short of miraculous. After a few weeks more of rest Mr. Skinner will return to New York to prepare for his third season in *Kismet*, under the direction of Klaw and Erlanger and Harrison Grey Fiske. The tour will extend to the Pacific Coast.





Chilo wheedling from Ursus the meeting place of the Christians. Scene from Quo Vadis at the Columbia Theatre next week.

### Dates Ahead

ARE YOU A CROOK? (H. H. Razee, mgr.)—New York, April 28, indefinite.

BISHOP'S PLAYERS. — In stock, Ye Liberty Playhouse, Oakland.

ED. REDMOND STOCK.—Sacramento, indefinite.

FOSTER-ELLIOTT CO.—Merill, July 31-Aug. 2; Bonanza, 3-5; Fly, 6; Lakeview, 7-14.

LAURETTE TAYLOR, in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

MOROSCO STOCK CO.—Los Angeles.

THE PASSING SHOW (The Shuberts)—Oakland, July 27-Aug. 2; Portland, 3-9; Seattle, 10-16; Calgary, 18-20; Edmonton, 21-23; Winnipeg, 25-30; Minneapolis, 31-Sept. 2; Milwaukee, 7-13.

THAT PRINTER OF UDELL'S (Gaskill & MacVitty (Inc.), mgrs.)—Green Bay, Wis., Aug. 1; Oshkosh, 2; Chicago, Ill., 3-23; Peru, 24; West Liberty, Ia., 25; Grinnell, 26; Atlantic, Ia., 27; Omaha, Neb., 28-30; Kansas City, Mo., 31.

THAT PRINTER OF UDELL'S (Gaskill & MacVitty (Inc.) mgrs.)—Joliet, Ill., Sept. 1.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty (Inc.), mgrs.)—Kalamazoo, Mich., Sept. 1.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty (Inc.), mgrs.)—Beloit, Wis., Aug. 23-24; Monroe, 25; Stoughton, 26; Portage, 27; Cambria, 28; Waupun, 29; New London, 30; Oshkosh, 31.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty (Inc.), mgrs.)—La Crosse, Wis., Aug. 17; Winona, Minn., 18; Rochester, 19; Faribault, 20; Northfield, 21; River Falls, 22; Stillwater, 23; Eau Claire, Wis., 24; Menomonie, 25; Detroit, Minn., 27; Brainerd, 26; Crookston, 28; Grand Forks, N. D., 29; Devils Lake, 30.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty (Inc.), mgrs.)—Michigan City, Ind., Aug.

2; Chicago, 3-16; St. Louis, 17-23; Kansas City, 24-30; St. Joe, 31-Sept. 3.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty (Inc.) mgrs.)—Aurora, Ill., Aug. 31; Moline, Sept. 1.

### Kleine Promises Big Things

There is a big undercurrent of excitement and suspense in the photo-drama world, a lot of big doings and much mystery. All eyes are centered on that master mind, George Kleine, whose success in exploiting the Cines production, Quo Vadis, has been simply phenomenal and seems to increase every day. His recent trip abroad was fraught with important projects. Mr. Kleine is conservative and his statements are seldom premature. It is known, however, that during his trip he completed arrangements for some big productions, with the foremost American theatrical stars as the central figures. He is a great admirer of the American actor and his idea is that with all the advantages of the foreign manufacturers and absolute truth and perfection of detail and locale observed, the American actor will produce results that will astonish the world. With all the advantages at his command, combined with a highly developed artistic taste, Mr. Kleine can achieve things of mammoth import with comparative ease. He is the foremost photo-drama producer on the American continent.

### Spotlights

Margaret Anglin is assembling a company in New York that will include many well-known actors, who will appear with her in the Shakespearean revivals contemplated for next season. Charles Dalton has been the last engagement. Miss Anglin will make a revival of Sophocles' Electra at the Greek Theatre, Berkeley, just previous to the opening of her regular tour at the Col-



The Oliver Morosco Enterprises

#### BIRD OF PARADISE

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#### THE MONEY MOON

By Hartley Manners

#### THE FOX

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In Preparation

Nat C. Goodwin in

#### GAUNTLET'S PRIDE

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#### PEG O' MY HEART

By Hartley Manners

#### THE TRUTH WAGON

By Hayden Talbot

#### THE ESCAPE

By Paul Armstrong

and others

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#### The Majestic Theatre

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MacDonough has written the lyrics as well as the book, and Mr. Reisenfeld's musical training in the conservatories of Vienna and as one of the musical directors of the grand opera season at the Manhattan Opera House in New York promises well for the score.

John Cort has arranged for McIntyre and Heath to begin their tour in a revival of The Ham Tree at the De Kalbe Theatre, Brooklyn, on Labor Day.

Christ & Bartholomew will soon put out for a Coast tour a play of Western farm life, called The Girl of the Hills. The play has new paper and electrical effects. The show will start from Portland.

Creatore has just signed a contract to bring his band of fifty pieces to this city in September to be seen during the ten days of the Mechanics' Fair. This is the first of a considerable line of contracts now pending for musical entertainment features of the fair. John Palmer Slocum, representing the directors of the big enterprise, is now in New York signing up attractions of the unusual sort.

columbia Theatre, when she will present Anthony and Cleopatra, Twelfth Night, As You Like It and The Taming of the Shrew.

Lorena Atwood, Bessie Bacon and Joseph Brennan have been engaged by John Cort for his production of Zelah Covington and Jules Simonsons' farce, The Elixir of Youth, which will be produced at the Cort Theatre, Chicago, August 3rd, with Frank Bacon in the principal role.

There have been many imitations of the great Cines Italian production of Quo Vadis put on the market but they have all met with the same fate, failure. The Columbia Theatre is to offer the original Quo Vadis production in eight reels, just as it has been seen for the past twenty weeks at the Astor Theatre, New York.

Rehearsals have begun of the new musical play by Glen MacDonough and Hugo Reisenfeld. It will be one of Klaw & Erlanger's early productions. The title settled upon is The Merry Martyr. In its original form as a farce by Leo Birinski it was called Narrentantz (The Fool's Dance), but in its present form there have been many changes and a new title was desirable. One of the principal roles will be entrusted to Maclyn Arbuckle. His friends will be glad to know that he will not be called upon to sing. As a pompous, scheming provincial Governor he will have one of the best and funniest roles of his career, however. Mr.



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Care of Dramatic Review

### The Pantages

Emma Carus, queen of singing comediennesses, will top the bill at Pantages this week. She has been rated by press and public as one of the highest-class artists that has been seen in vaudeville for a long time. September Morn, a musical melange produced by Ed. Armstrong, producer and manager of the Armstrong Follies Co., promises to be a sensation surpassing all of the musical acts of the season. Besides, a few of the famous Baby Dolls that did so much toward making the follies show such a favorite along the Coast, will be with the act. Ralph Bevan and Beatrice Flint, known here as former members of the Armstrong revue show, will be the principals. Hill Bros. and Cherry have a comedy bicycle act that has been a riot all along the line. Nichols and the Croix Sisters ramble through a catchy musical act in a pleasing style. Besides artistic singing and dancing they have a first-class brand of clever comedy to dispense. Latell, Vokes and El Cota will be seen in a novelty act featuring Arthur Latell, the animal impersonator. He was the original Tige in the musical show, Buster and Tige in New York.

### Anna Held Does Not Please London Audiences

LONDON, July 31.—Anna Held, who was engaged to appear in the London Opera House Revue for four weeks, at \$1250 a week, quit suddenly on Monday evening after the show and has returned to Paris. The London public failed to appreciate the diamond-studded stockings of the famous actress, and the management repented of its contract. One thing led to another and Miss Held shook the dust of London from her feet a week before the contract expired.

The Bandman Opera Company opened in Manila July 19th. In the company are Al Frith, Miss Frampont, Fred Coyne, James McGrath and May Glynn.

### Vaudeville Notes

Eddie Hill, who will be well remembered hereabouts, is visiting

friends here. Since the fire Eddie has given up acting and is now a moving picture magnate in Covina.

Harry Leavitt is putting on a very superior article of cabaret entertainment at the Portola-Louvre. He has a dozen of the best singers and a number of clever dancers, who are enthusiastically received by the crowds of patrons who swarm this popular place so ably managed by Gustave Mann. Harry Leavitt knows every wrinkle of the show game and he has a happy talent in picking out ability.

Sam J. Reber, an entertainer in Sacramento cafes, has confessed that he was implicated in the murder of Cherry St. Maurice, a tenderloin queen of Sacramento. The St. Maurice woman joined the night life of Sacramento about ten years ago from the chorus of a visiting burlesque show.

Bob McKenzie will open at Pantages soon in a four act. He will be supported by his wife and Roselle Fielding.

And now Frank Rich has decided Seattle does not want musical comedy.

George Spaulding and Ralph Martin will organize a new company of nine people to play Pantages time in a forty-minute version of An Old Sweetheart of Mine.

Cathrine Countiss, after two months of care-free rest and recreation in the bracing climate of Colorado, has returned to New York to resume her activities in vaudeville. She is already booked for forty weeks in her successful emotional playlet, The Birthday Present, a blend of comedy and sentiment in which she found immediate and cordial recognition during a preliminary tour last spring following its premiere at Keith's Union Square Music Hall the week of August 11, going thence to the Maryland Theatre, Baltimore. Her complete tour of the Orpheum circuit, arranged by Martin Beck, begins at the Orpheum, in Memphis, Sept. 7. From the South and Middle West she goes to Winnipeg, Edmonton and Calgary. The holidays will find her on the Pacific Coast and she will return via Salt Lake and Denver to the Palace Theatre, Chicago, and the New Palace Theatre, New York,

with the United Booking Office, Eastern time, to follow. Miss Countiss has re-engaged her original company, including John W. Lott and the very talented little player, Master Macomber.

### The Princess

This week at the Princess is full of classy numbers. There are June Roberts and Company, in The Dollmaker's Dream; Valentine and Bell, in Wheeler's Jag on Wheels; Gray and Walters, in a singing and piano act; Billy Coons, comedian, and Lillian Edwards in songs. The second half of the week McGee and Kerry are there with Irish wit and song; Weiser and Reeser, the black and tan funmakers; Gene Gorman, songs of all nations; Valentine and Bell, Wheeler's Jag on Wheels, and Hazel Kitching, sou-brette.

### The Portola

Manager Roth is showing this week a wonderful picture, The Battle of Gettysburg, and in connection, Shorty Edwards, in a comedy singing act, and Lyston, baritone singer, late of Kolb and Dill. For lovers of San Francisco there has been made a series of four or five sets of scenes of the town. Beginning Sunday, August 3rd, with San Francisco, The City Daintless; August 10th, Golden Gate Park and Environs—other subjects to be mentioned later.

### Bookings

At the Sullivan & Considine, San Francisco office, through Wm. P. Reese, their sole booking agent, for week of August 3, 1913.

EMPRESS, San Francisco—Gold-en and West, Walter Daniels & Co., Easy Money, Sampson and Douglas, The Savoy, Girl in the Vase. EMPRESS, Los Angeles—Marcou, Lightner and Jordan, The Trainer, Raymond Teal, Exposition Four, White's Animals. EMPRESS, Salt Lake (August 6)—Wilton and Merrick, Elliott and West, Gilmour and Latour, Hugh Herbert and Company, Dolly and Mack, Models de Luxe.

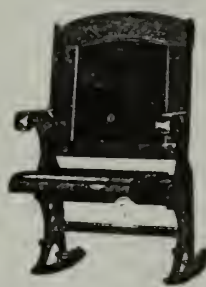
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### PLAYS



## James Neill and Dave Hartford Will Both Leave Morosco's Companies in Los Angeles, and Frank Underwood Will Direct at the Morosco—Somewhat Surprising, These Moves

LOS ANGELES, July 30.—The most startling bit of news of the week is the fact that David Hartford will leave the Burbank and try his fortune in the East. This causes a few moves on the board. Mr. Neill will go to the Burbank and later will assume the directorship of a road company when Peg O' My Heart goes traveling. Franklyn Underwood comes from New York to direct the Morosco Company. \* \* \* The two Richards of the Morosco Company will also leave for New York, which means Mr. Barbee and Mr. Sterling will leave for the East within a week. \* \* \* When Mr. Morosco puts on the Girl in the Taxi, John L. Kearney will lend his talents to the Burbank Company. \* \* \* Joseph Callahan is in the city because he is on a vacation and knows how to spend it in the pleasantest fashion. \* \* \* Vacations are still the order of the day, and Mr. William Cline of the Orpheum is resting at Coronado. \* \* \* Salt Lake evidently did not like the expressions as to impressions of their city by Dick Ferris as given out upon his return, and they saw fit to answer back in haughty manner. \* \* \* Helene Sullivan Trine will return to the stage when Our Wives is put on at the Morosco. Miss Sullivan has been away from the stage since her marriage, which took her out of the Belasco Company, where she was a favorite. \* \* \* Henry Kolker has arrived and is busy reading plays in his spare moments, thereby ingratiating himself and carefully offering one from his own pen. \* \* \* Ruth Garland, a very successful pupil of the Egan School who has been in the East for a season, has had a chance to make good when she stepped into the role of Ethel Chichester in Peg O' My Heart, when Miss Norman was taken suddenly ill. \* \* \* Frank Garbutt, an ardent Los Angeles sportsman, and Hobart Bosworth have launched a new "movie" company, solely for the purpose of putting the stirring stories of Jack London on the screen. The Sea Wolf will be the first to be staged and great care will be given to scene, types of players and all detail. Mr. Bosworth will portray the massive brutishness of Wolf Larsen, and the balance of the cast of twenty-six people will be equally typical. The schooner, Rosa Island, including crew, has been chartered for a four weeks' cruise and great will be the result beyond a doubt. \* \* \* There are many who have regarded the plans for the Little Theatre as scarcely more than so much society talk. Such might have been the case had it not been for the activity of Otheman Stevens, of the Examiner, and his success in obtaining the guarantee fund subscriptions, but with all this money in the bank it was necessary to go ahead, and the meeting held last week to organize, proved that it will go ahead with energy and business sagacity. Charles Modini Wood, Robert Bulla and A. C. Balch were elected as an executive committee, and

Louis M. Cole trustee of the guarantee fund. It is an interesting list of names which appears in the roster of guarantors, comprising as it does H. E. Huntington, A. C. Balch, E. P. Clarke, E. L. Dohney, Lee Phillips, William G. Kerckhoff, William May Garland, Stoddard Jess, George J. Denis, Henry O'Melveny, Frank J. Flint, Louis M. Cole, Robert N. Bulla, Benjamin Johnson, Charles Modini Wood, Mrs. Berthold Baruch, Mrs. P. S. Smith, P. S. Smith, Dr. Norman Bridge, Robert Marsh, Robert Sweeney, R. A. Rowan, J. E. Fishburn, W. D. Woolwine, W. H. Holliday, Willis H. Booth, John Kahn and J. O. Koepfli. John Blackwood will be the active manager.

BURBANK—Madame Sherry continues to delight a second week's audience with the attractions of Selma Paley, the art of Percy Bronson and Winnie Baldwin, the comedy of Grace Travers, James Darling, Wallace Morgan, and the able assistance of the balance of the Burbank cast in their musical mood.

CENTURY—Heinze and The College Boy is a continuous laugh to those who know the funny little mannerisms and comedy turns of Jules Mendel, whose Pickle Heinze of this week is a scream. Walter Spencer and Earl Hall are liberally provided with mirth-making material. Gale Henry as Mrs. Heinze is able to keep the fun going. Clara Howard is a soubrette whose charm and vivacity add to her popularity daily. Dee Loretta, already well known to patrons of this house, returns as prima donna and pleases old friends. There are new song and dance numbers, with the chorus in new costumes and at their best.

EMPRESS—Emma Francis and her Arabian tumblers are possibly the most exciting number on the bill. These youngsters are carelessly agile and do some spinning about that is as amazing as it is wonderful. Miss Francis offers some difficult and interesting so-called Arabian dances, clothed in gorgeous raiment. The Irish Lady and the Fruit Peddler is the offering of Pisano and Bingham, who create two characters of real merit with a line of patter and some songs that get the laughs. Porter J. White presents a sketch called Scandal, well constructed and offering opportunities for clever acting which is well supplied by Mr. White and his company. The Booties, three in number, toy with bicycles in a manner that is thrilling and excites a lively interest because of the unusual skill displayed. Morris and Beasley prove to be as fascinating and clever as the program would have us believe. Hibbert and Kennedy, black-face comedians, make up in clever dancing what they lack in comedy. Good comedy pictures complete a swiftly moving bill.

MOROSCO—Hawthorne, U. S. A. seems to appeal to the lover of romance and the rollicking experiences

of Hawthorne as portrayed by Charles Ruggles are irresistibly funny. Frances Ring, as the Princess, Howard Scott as the prince, Thos. Meighan as the loyal friend, together with an able supporting cast, are strong aids to the success of this combination of farce and romance.

ORPHEUM—The Trained Nurses is a rollicking Lasky offering, a combination of taking tunes, pretty girls and plenty of go to a real plot and an interesting story that is also well staged. Henry Bergman is the center of attraction as the fascinating patient. Then there follows more girls, when the London Palace Girls, eight in number, a vision in black and white, dance many new and intricate steps and altogether prove to be a novel and attractive number. The Four Le Grohs are contortionists whose "turns" are just a little bit different from the rest. Hal Davis and Inez Macauley appear in a mild sketch called The Girl from Childs, which gives but little opportunity for the very apparent talent of this pair. The Five Musical Gormans are three good-looking girls, who are past masters on the cornet, a man, and a small boy who is a snare drummer of amazing dexterity. Cecile Beresford is English and sings in pleasing style. Paul Nicholson and Miss Morton in a Dramatic Cartoon, remain from last week as well as Frank Coombs and Ernest Aldwell.

PANTAGES—The atmosphere of Hawaii hovers over the house of Pantages for this week because Alisky's Serenaders are there. In a beautiful garden setting they sing the songs of the tropics to the soft accompaniment of the strings. A native princess, Ruth Kaulaenau, gives a series of native dances as a finishing touch. The Police Inspector is a rather impossible sketch in which the acting of Scott Sydney and Company is to be highly commended. The Florenz Trio of acrobats are skillful and perform their stunts with grace, and brighten the work with a bit of comedy. Coogan and Cox entertain with patter and song interspersed with some clever dancing. Zalfredo is a violinist of pleasing manner and a good deal of ability. Belle Oliver is billed as the "Tetrazzini of Ragtime"—possibly an ample figure is the reason.

REPUBLIC—The Royal Singers are a quartette who appeal to all tastes with all sorts of songs sung in splendid style. Bert Wiggin and Company can juggle and also display an ability for comedy that is commendable. Devoy and Dayton sing and dance and tell stories in a gay and happy manner that takes at once. LeRoy and Hall supply enough comedy of the rural type to keep the merriment going. Chet Wilson draws cartoons in easy and fascinating style. Key and Howard contribute a musical act of note. The Pathe pictures are not the least interesting thing on the bill and close a mighty interesting program.

W. B. WARNER.

## Salinas Acts as Host to Crowd

SALINAS, July 31.—This little town displayed a flash of big city speed tonight. From 8 o'clock this evening until midnight Main Street was a pocket edition of Market Street of San Francisco on New Year's Eve. Dull care, to say noth-

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ing of a couple of tons of confetti and a ton or two of serpentine, were thrown to the four winds, and the thousands of visitors here, who previously danced only to the music of the dreamy waltz and the old-fashioned two-step, indulged in all of Terpsichore's latest fancies, and right out on the smooth pavement of the principal thoroughfare at that. Many a cowpuncher, hailing from ranches far removed from cities that keep pace with the times, watched the intricate footwork of a hundred couples doing the Texas Tommy for the first time here tonight. The fun was fast and furious while it lasted, and the good people of Salinas bent every effort toward providing a big time for their visiting guests. Close to a thousand people from Hollister enjoyed tonight's festivities. This was Hollister day at the Rodeo, and, as a consequence, business in the neighboring city was at a standstill. Only the restaurants remained open. The callers from Hollister attended this afternoon's Rodeo contest to a man, and the box-office receipts at Sherwood Park went up a few notches higher than on the most successful day of last year's round-up. The Rodeo sports were interrupted for a brief spell this afternoon while the motoring tourists from Indiana paraded around the track to a hearty greeting from both the spectators in the grandstand and the cowboys in the field. From one of the boxes C. F. Lacey delivered a fitting address of welcome to the visitors from back East. Today's round-up events were marked by snappy work on the part of both men and women participants. Only in the lassoing contest was poor form displayed, not one of the seven teams entered being able to rope their steers, which, in most instances, were too fleet for the horses. Only one accident occurred this afternoon, and that was when Charley Walter jumped off a steer he had ridden well. Walter suffered a broken ankle.

## Additional Correspondence, Fresno

The Princess Theatre has been entirely repainted, remodeled and reseated. It will open August 31 with vaudeville. The W. S. V. A. will do the booking. It is also rumored that Wait Durckel, the manager of their house here, has secured an option on a business corner and intends to erect a theatre with a seating capacity of 2000 within the coming year. There is some truth in it. The contemplated improvements on the Empire have not yet started. Neither have the building operations of the Whittemore playhouse.



## Correspondence

NEW YORK, July 27.—At the Academy of Music last week, William J. Kelly, the popular leading man, made his debut as a member of the Academy stock company as Armand in Camile. Mr. Kelly was given a warm reception by his many friends and played the ardent hero excellently. Priscilla Knowles did splendidly as the passionate heroine, and added a few touches, all her own, to the title role. The play was well staged and costumed, as well as admirably acted, by the other members of the cast. \* \* \* Going Some, the comedy by Rex Beach and Paul Armstrong, was the attraction at the Harlem Opera House last week. The play is full of amusing situations, and centers around an alleged college athlete who is visiting a ranch in New Mexico. He has been boasting about his prowess as a runner so much that the cowboys request him to run for them in a race for a trophy which they lost to the crew of a neighboring ranch. As his life is threatened if he loses, he agrees to run, eventually winning the race and a girl visitor to the ranch with whom he had fallen in love. Lowell Sherman capably filled the role of J. Wallingford Speed and Eda von Luke made a charming Helen Blake. \* \* \* Lulu Glaser headed a strong program of vaudeville last week at the New Brighton Theatre in First Love, a musical comedy, the book and lyrics by Raymond W. Peck and Melville Alexander and the music by Anatol Friedland. Miss Glaser proves just as attractive as ever in this new setting, and has a good partner in Thomas D. Richards. The comedy itself is bright and pleasing and has some attractive musical numbers. Don, the talking dog, is another feature on this bill, and appears with his owner, Martha Haberland. Don speaks only in German, so Loney Haskell is retained as interpreter. In The Yellow Peril Nina Morris and her company give a good performance and handle the melodramatic effects in their sketch with much skill. Others on the bill are Ismed, the Turkish pianist, in a repertory of classical music; Armstrong and Ford, as a New York policeman and an English detective, gave an amusing performance; the Carl Eugen troupe of nine acrobats made their American debut in clever feats; Charles F. Semon, "the narrow feller," was as funny as ever; Max Weilly and Melissa Ten Eyck offered a dancing number, and Gillette's animals. \* \* \* Richard Carle and Hattie Williams, in The Doll Girl, will open their season August 18. The piece will have its first performance in America at the Apollo Theatre, Atlantic City, and then will come to the Globe Theatre, beginning its local season August 25. Besides Mr. Carle and Miss Williams, the cast as at present organized includes Will West, Charles McNaughton, Dorothy Webb, Robert Everett, Cheridah Simpson and Ralph Nairn. \* \* \* The most remarkable group of operatic stars ever assembled, according to Oscar Hammerstein, will launch the American National Grand Opera House on its career, which begins November 10, in its new building at Lexington Avenue and 50th Street, and which, again according to Mr. Hammerstein, bids fair to eclipse any musical successes heretofore achieved in New York. When seen at his theatre, in 42nd Street, Mr. Hammerstein

declared that the taste of the New York public had compelled him to bring together the best singers in the world, regardless of cost. "New York will not stand mediocrity," he said "nor is there any city in the world which compares with it in taste or musical culture. Its demand for the highest musical achievement is so great as to be irresistible in this city, and this demand, as well as my own efforts, has been responsible for drawing together the singers who are to make next season the most notable in the history of American opera. In the nucleus of my organization, placed under contract, are Bianca Barrientos, Chenal, Victoria Fer, Gemma Bellincioni and her daughter Bianca, Doria, Henry Weldon and Marvini Renaud, Vezza Vezzani and Orville Harrold. Mme. Barrientos is without a peer as a coloratura soprano. I presented the comparatively unknown Tetrassini to the American public—Barrientos surpasses her. Chenal is occupying the first position of lyric soprano in France, professionally alternating in the National Grand Opera and the Opera Comique, in Paris. Without detracting from the merits of Mary Garden, who is one of my discoveries, Chenal surpasses her. Gemma Bellincioni is certainly the greatest living Italian dramatic soprano. In dramatic ability she ranks with Bernhardt. Her daughter Bianca is one of the daintiest and most artistic light sopranos. She has a future. With Doria the American public is already familiar—one of the leading French contraltos in my Manhattan Opera Company." Mr. Hammerstein then drew from his pocket a prospectus of his enterprise and read from it, with evident satisfaction, that "by special arrangement with M. Messager, the director of the National Grand Opera, of Paris, I am enabled to present Marvini, the great basso, to the American public. Vocal dignity and imposing personality will, I am sure, speedily secure for him the admiration of the public. Henry Weldon was for many years the first basso profundo of the opera at Brussels. His engagement with me means impressive success. And Renaud—the same great actor baritone who for four seasons at the Manhattan Opera House earned the deepest regard of the press and public." Mr. Hammerstein then put down the prospectus and praised his two tenors—Vezzani and Harrold—with great warmth. "Harrold is already known," he said; "his position today is that of the greatest American tenor. For Vezzani I predict sensational success. I expect a triumphal success with Alice Gentle as Carmen. As to my conductor, Baroni, he will be hailed as a field marshal of the orchestra." Mr. Hammerstein said that his interests in his controversy with the Metropolitan Opera House were being well cared for, and that there was no chance of the older institution interrupting the success of his venture. In closing the interview, Mr. Hammerstein declared that his valuation of the singers he had secured could not, in view of his previous success as a critic of vocal talents, be re-

garded as "flamboyant advertising," but, rather, as the sober judgment of one whose previous experience and success entitled him to speak with authority.

GAVIN D. HIGH.

CHICAGO, July 20.—The Olympic Theatre, with Within the Law as the first attraction, will be the first one of the legitimate loop Chicago playhouses to inaugurate the new season. The date for the opening is Sunday night, July 27th, and Margaret Illington will head the company. Popular prices will prevail, and there will be presented a list of standard attractions during the season which will establish the old Olympic as the new home of the popular-priced drama in the loop district of Chicago. McVickers was the habitat of the medium-priced attractions until Jones, Linick and Schaefer, the spectacular theatrical promoters, acquired the house and other of the leading theatres of Chicago. Miss Illington will have as her support the following players: Howard Gould, Sydney Booth, Neil Moran, George Wright, Frank Camp, Hilda Keenan, Sonia Jasper, Marie D'Arville, Agnes Barrington and Bernard Randell. \* \* \* Ed Lee Wrothe and his Ginger Girls are scoring at the Columbia, the parlor home of burlesque in Chicago. The show is of an unusually high grade burlesque attraction, and the clever Wrothe is a comedian of the keenest wit and humor, even though a trifle broad. There are forty girls in the cast. Business was so good during the past week that the Girls will remain another week. \* \* \* Little Miss Brown, the attraction which will reopen the Princess a few weeks hence, has as its star, Madge Kennedy. \* \* \* James Morton and Frank Moore, Leonora Novasio, Adele Rowland, and the rest of a brilliant cast, are playing The Tik Tok Man of Oz to the largest summer audiences that have been known here for a strictly summer show in a number of years. This very novel, interesting entertainment is at the Cohan Grand Opera House, where it will continue throughout the summer. \* \* \* Ralph T. Kettering, the efficient and amiable young man who looks after the publicity department of White City, Chicago's dazzling white and green amusement park, announces that the present season is proving one of extraordinary prosperity. White City is really splendidly situated for the convenience of its patrons, whether they come from the down town district, or the north, west and south sides, because car lines, surface and elevated, reach to its very portals. \* \* \* The New Song Birds, is the title of a satire on the popular operatic singers of the day, which will be the piece de resistance at the Majestic this week. William Burress heads the company, and has gathered around his banner about thirty artists who have made a study of travesty. Mr. Burress essays a characterization of that muchly-travestied impresario, Oscar Hammerstein. Victor Herbert and George V. Hobart are the composers of the music of the production. Gertrude Barnes and Company will also be seen in a sketch. Mr. and Mrs.

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THE BIGGEST REPERTOIRE COMPANY ON THE COAST

Tracy, Monday; Livermore, Tuesday; Lodi, Wednesday; Modesto, Thursday; Turlock, Friday; Oakdale, Saturday; Merced, Sunday.

Frederick Allen will present a humorous sketch, entitled, She Had to Tell Him. Kluting's Entertainers will present an exhibition of performing cats, dogs, pigeons and rabbits, which is unique and enjoyable. Carl McCullough will give Footlight Impressions; Mullen and Coogan will give an eccentric song, dialogue and dance act, entitled, Odd Nonsense; Handers and Milliss, dancing pianists from England; Lane and O'Donnell will be seen in their act, The Lunatic Tumbler Bumping the Bumps. \* \* \* At Colonial, Middle. Ameta, fire dancer, will top the list; the first part of the week will include the great Buckner, cyclist; Louis Bates and Company in the farce, His Mother; Mabel Elaine, comedienne; Hildebrandt and Delong and others; Thursday the bill changes, and the following people will go on: Harry Leone and Anne Dale in an operatic rehearsal; Axel Christiansen, the czar of ragtime; Bush and Shapiro, comedians; Lemair and Vance, roller skaters. \* \* \* Circus, vaudeville and hippodrome features dominate the stage of the Great Northern Hippodrome, and the house continues to be one of the extremely popular places in the downtown district, notwithstanding the formidable opposition in cheap entertainment which has come of late. \* \* \* There is to be a season of opera at Ravinia Park, rendered in tabloid form. Monday evening, July 28th, sees the initial performance of tabloid opera in a performance of Lucia, in which Jennie Dufau will be heard in the title role. Tales of Hoffmann will be given later during the same week. \* \* \* The New La Salle Opera House musical comedy stock company will begin rehearsals tomorrow (Monday) at Milwaukee, in the new piece which will open that rebuilt house within a comparatively short time. \* \* \* Sans Souci entertains with the eccentric Creature and his band, besides high-class tango dancing and vaudeville. \* \* \* Riverview Park has a new offering called Frederick Robinson's Spectacle Supreme, which is said to have cost \$15,000 to produce. Sinking of the Titanic continues to offer a fine representation of that crowning tragedy of the sea. More new rides have been added, and Don Phillipini's band of fifty musicians supply music which is excellent, indeed. \* \* \* Bismark Gardens are featuring Ellery and his band of Italian musicians, and Roemhildt, the lion of the Berlin cabarets. \* \* \* How Much Is a Million continues at the Fine Arts Theatre, and is doing well. \* \* \* Imperial, National and Victoria continue to offer Quo Vadis. \* \* \* McVicker's is apparently quite prosperous in the fine reception Blindness of Virtue is meeting with every night and two matinees per week. \* \* \* Burt Tucman is in Chicago studying the stage resources of the Auditorium, preparatory to the presentation of The Whip, the melodramatic spectacle which has created such a furore at the Drury Lane in London. The Whip will open the Auditorium August 30th. Mr. Tucman is the general stage supervisor for the Wm. A. Brady enterprises.



CHICAGO, July 27.—This is an era of condensation and concentration with the vast majority of the world's inhabitants, and it is because of this characteristic of modern life that playgoers have begun to show a predilection for the condensed play or the tabloid opera. The short show, in other words, excites much enthusiasm and is considerably successful, because it is a time economizer. Whether we hail or deplore the fact, the truth is that this age is not one of leisure; the modern man is a busy man, and he has just so much time to produce his bit; hence his entertainment must be what is technically known, we believe, as the snappy kind. There is no disposition on the part of enormous numbers of humans any longer to sit through the lengthy passages and the sonorous periods of some of the world's greatest dramas, and with the decadence of this desire there is the tremendous and ever growing popularity of the photo-drama, the briefest of vaudeville acts, and the tabloid shows. Undoubtedly the most successful play of the future will be that which conveys the most wonderful and varied expression in as few words as possible consistent with tremendous action. We may not, indeed, forego the inspired poets of centuries past, but production of their works will more and more become a matter of reverent attitude, not only from the managerial standpoint but from that of the public. \* \* \* Margaret Illington will open the regular dramatic season this evening at the Olympic by the presentation of Bayard Veiller's dramatic picture of the underworld, entitled *Within the Law*. The story concerns that of a young woman, an employe of a department store, who is unjustly accused by the proprietor of stealing some merchandise. She is arrested and convicted of the theft, and is given three years in the penitentiary. Upon her release from prison, she is hounded from the society of reputable people and decent positions by the maliciousness and ignorance of guardians (?) of the law. She finally becomes allied with a band of crooks, who are just clever enough to confine their operations within the pale of the law, and successfully defy the astute authorities. Later she becomes acquainted with the son of the man who had sent her to prison. He falls in love with her, and eventually they marry. After the marriage, she tells him that she does not love him, and only married him in order to avenge herself upon his father, the man who had condemned her to three years in the penitentiary. This scene is one of the really big ones in the play, and is of intense interest to the audience. In Miss Illington's support are numbered the following well-known players: Howard Gould, Sydney Booth, George Wright, Frank Camp, Charles Martin, Hilda Keenan, Agnes Barrington, Sonia Jasper, Marie D'Arville, Neil Moran, Barnard Randall and Thomas Davis. \* \* \* The *Elixir of Youth*, a farce comedy by Zellah Covington and Jules Simonson, reopened the Cort last night. The *Elixir of Youth* was tried out at the Burbank Theatre in Los Angeles, several months ago, and it became so popular with the audiences of that live producing center of the Pacific Coast, that nine weeks was none too long a run for playgoers who wished to see it. The *Elixir of Youth* relates the experiences of an old man who is looking

for an elixir. He at length finds it, or thinks he does, and this circumstance provides for much action of a humorous kind. Players who appear in the comedy are all well known in Chicago: Frank Bacon, who acted the druggist in *The Fortune Hunter*, during the thirty-six weeks' run of that play here; Amelia Summers, who was with *Fine Feathers*; Harry Mestayer, who acted the part of Larry in *The Escape*; Winifred Bryson, who has been appearing here in *The Tik Tok Man of Oz*; Joseph Brennan, George Barnum, Marie Taylor and Betsy Bacon. \* \* \* *Tik Tok* is moving along to the satisfaction of all concerned at Cohan's Grand Opera House. \* \* \* Ed Lee Wrothe and the Ginger Girls are holding their own at the Columbia, where they inaugurate their third week tonight. \* \* \* The last week of *Quo Vadis* will be given at the Imperial and Victoria theatres beginning tonight. \* \* \* Ralph Herz in character songs and recitations will be at the Majestic this week. The Avon Comedy Four will present a lively farce, called *The New School Teacher*; Jeanette Franzeska, said to be one of the greatest of Holland opera singers, will be heard for the first time in Chicago. Miss Franzeska has been highly honored by the Queen of Holland, and has also received the Order For Beautiful Art. She was the prima donna of the Amsterdam opera for six years. Ed Wynn will present *The King's Jester*. \* \* \* Colonial has for the first half of the week: Hayden, Stevens and Company, in a play novelty, called, *The Love Specialist*; Prince Ludwig, said to be the smallest vaudeville performer in the world; Hendricks and Bell Isle Company, in a frolic called, *Fun in a School Room*; Bert Ross in *The Aviator Girl*; Holland and Dockerill and *The Empress Quartet*. Beginning Thursday, Walter McCollough and Company produce *Conscience*, a playlet by Ralph Kettering and Norman Buckley. \* \* \* Great Northern Hippodrome has eliminated motion pictures from its program, and will devote its stage to good vaudeville, an entertainment to consist of fourteen acts. \* \* \* Ruth St. Denis will conclude her engagement at Ravinia this evening, and Frederick Stock will yield the baton of the orchestra to Signor Parelli of the Chicago Grand Opera Company. A repertoire of grand operas rendered in tabloid form will be the main attraction this week at this high-class resort. Jennie Dufau and Lois Ewell are the principal singers. \* \* \* *White City* has as its main features, Great Raymond and Panama Canal model. \* \* \* *River-view*, the big park on the north side, is alive with picnics of various kinds, to say nothing of the wonderfully varied character of its amusements. \* \* \* *Sans Souci*, modelled on the European idea of an amusement garden, has met with splendid patronage this season with its fine music, its clever vaudeville and the shade of its fine trees. \* \* \* *Forest Park*, the resort of the far west side, is very much in the limelight as an outdoor place of amusement this season. It has all the features of the others, including the tango, free cabaret, etc. \* \* \* *Gentry Brothers' Trained Animal Show* begins an indefinite engagement on Chicago lots tomorrow. All sides of the city will have an opportunity of seeing one of the best trained animal exhibitions before the public in the *Gentry* show. The menagerie will be open

free Sunday afternoons. \* \* \* *How Much is a Million*, C. R. Hopkins' clever comedy, closed the engagement yesterday at the Fine Arts Theatre. A well written and acted play is the consensus of opinion regarding *How Much is a Million*. \* \* \* The National brings out this week that battle-scarred veteran of the dramatic world, *Uncle Tom's Cabin*. \* \* \* The New Central is the title of a new theatre to be erected in the down town district, which will be devoted to vaudeville. It is to be located opposite the Planters Hotel on Clark Street, and will play only the highest class performers.

OWEN B. MILLER.

SALT LAKE CITY, Utah., July 22.—Again the theatre did its share to help the needy when the Empress baseball team played a benefit game with the Salt Lake police force for the widow of Patrolman Griffiths who was murdered a short time ago in the discharge of his duty. To the receipts was added the proceeds of a subscription list passed at the Empress, and the tidy sum of \$135 was turned over to the family. E. O. Child, recently in the Orpheum service at San Francisco, has been selected for the position of manager of the new Orpheum Theatre here, which will open on August 2 with a strong vaudeville bill. Heavy showers last night disappointed a crowd which promised from advance sales to be a record-breaker in the world's championship wrestling match between Mike Yokel, Utah's ideal, and Mike Jordan. The postponed match will be held Friday night instead. With the Salt Lake, Colonial and Garrick theatres out of the running the Utah Theatre is doing nicely with their stock company, who this week are seen to advantage in *Divorcons*. Robert McKim is in his second week and Alice Fleming is making her initial bow to Salt Lakers as stock star. Manager George Carpenter promises an excellent attraction next week when Pudd'n-head Wilson will be offered with Heber M. Wells and Ada Dwyer in the cast. Manager Sutton reports satisfaction at the way the business is holding up at the Empress during these hot days. Jimmie Britt takes well with his stories and recitation. The Nine Piano Bugs are billed as the added attraction, and while their piano playing on five instruments at one time is a distinct novelty, they augment their act with another catchy feature, that of parading down the aisle to rhythmic music. The Wheelers have a trick act that coaxes forth many a hearty laugh with their humorous contrivances. Margie Wilson sings several popular songs daintily, and Barnes and Robinson sing and dance well. The weakest spot is *The Test*, at the hands of Agnes Lee & Co.—ability all round is visibly lacking. Manager Buddie Knapp reports business at the Majestic as being on the increase. This week's offering of the Merry Minstrel Maids carries some good comedy and bright songs. The Sawyers have been specially engaged in their trick wall and high kicking act. Joe Sawyer is one of the old school and, despite his years, he still has the honor of being one of the highest, if not the highest kicker, his record kick being over eight feet. His act is meeting with a good reception at each performance. L. J. Swinton,

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the smiling treasurer of the Empress, is boldly exhibiting a button showing his affiliation with the Elks Lodge that he recently joined.

R. STELTER.

CARSON CITY, Nev.—Grand Theatre (W. S. Ballard, mgr.)—Carl Loveland remained ten days with the Carsonites, making good every night. Mary McElree returned last Monday for a week's stay.

PORTLAND, July 28.—Heilig Theatre (Calvin Heilig, mgr., William Pangle, res. mgr.)—This house reopens next Sunday night, when *The Passing Show of 1912* opens for a week's engagement, and thanks to the advance publicity work of Toxen Worm, Portland is on the quiver for the attraction. Everywoman follows. Baker Theatre (George L. Baker, mgr., Milton Seaman, bus. mgr.)—House is dark, and reopens the first of September with the stock company which Manager Baker is now reorganizing. Lyric Theatre (Keating and Flood mgrs.)—A musical melange entitled *The Irish Mayor* will be offered for this week at this popular theatre. Business continues big and the hot weather does not seem to affect the attendance. The usual chorus girls' contest is held Friday night. Orpheum Theatre (Frank Coffinberry, mgr.)—Milton Pollock and Company occupy the headline space for this week and the other acts announced include *Rameses*; Walter S. Dickinson; Phina and Company; Billie Seaton, Arenera, assisted by Sig. Victor; Pete Walsh and Charles Bentley. Pantages Theatre (John Johnson, mgr.)—A good bill is announced for this week, including Willard's *Temple of Music*; Charles Kenna; Madie De Long; Three Troubadours; Ferns, Bennett and Company, and La Volas. Empress Theatre (H. W. Pierong, mgr.)—This week's bill is headed by Mayo Methot, Portland's *Rosebud*, and the regular headline act is the Seven Lazanos.

A. W. W.

FRESNO, July 29.—Barton, July 28.—Everywoman. Plaza Airdome—Joe Carroll, monologist; Adolpho, accordionist; Roberts, Edwards and Roberts in *The Double Cross*; Hartford Sisters, singing and dancing team, and Miller and Moore in a singing and piano act.

SAN JOSE, July 29.—Victory, July 27.—Jones and Sylvester in *The Drummer*; Leonard Willard in an act, *Calling His Bluff*; Jane Elwin has *The Novelty Cartoonscope*; Grace Allen, singing soubrette.

HARRY JARRETTE is to be found this season with Burke's Big Show, now playing through Montana.



# THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Editor

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## Rachael Marshall

Miss Marshall is the girl who wrote *The Traffic*, which had a sensationally successful debut in Seattle a few weeks ago, and which will be offered at the Savoy in this city tomorrow. Miss Marshall is the great-granddaughter of Chief Justice Marshall, one of the great characters of United States history. She is a follower and colleague of Jane Addams, of Hull House, Chicago, and is a real authority on the great social problems of the day.

## Correspondence

SEATTLE, July 29.—Moore Theatre: Dark this week. Metropolitan Theatre: Dark this week. Seattle Theatre: Dark this week. Orpheum: Edward Davis and a capable company in an allegory of rhyme and melody is the headliner here this week. It is a novelty in vaudeville and gives Mr. Davis a splendid opportunity to present a very fine piece of work. The balance of the bill is made up by the Gromwells, lightning aerialists; Robins, imitator of musical instruments; Williams, Thompson and Copeland in a sketch, entitled, *The Burglars Union*; The Three Du-For Boys in novelty dancing and singing; Fiddler and Shelton, colored comedians, and The Vantias, a good quartette in Italian operatic selections. Empress Theatre: La Sonnambula is the leading attraction. The rest of the bill consists of Frank Evans, Will Bidocq, Fannie Ryan and Harriet Lee in soft shoe dancing; Mae Francis in a number of well chosen songs; Bertha Walker and Charles Ill in a sketch, entitled, *Just a Girl*; The Lelands in rapid landscape painting. Pantages: Six Water Nymphs is a big attraction here, headed by Lottie Mayor and Vivian Marshall. The balance of the bill is composed of Tojetti and Bennett in *The Dream Dance*; Billy Mann, vice-president of minstrelsy; Clayton and Lennie, the happy chappie and the English Johnny; Bimbert, Marion and Day, a fiddle, piano and singer, and Alferdo Marshall, heavyweight juggler. Grand Opera House: Bulger's Educated Goats, Clarence De Berry and a splendid run of photoplays make an attractive program at this popular play house. Clemmer, Colonial and Melbourne are all playing to big business, with latest novelties in the moving picture line.

SALT LAKE CITY, July 29.—Buffalo Bill's Wild West show, that had this town billed from corner to corner, covering their intended appearance yesterday, did not materialize, an attachment for \$66,000 by a lithographing concern in Denver causing disbanding at that point. Reports have it that the extensive adjustments necessary will preclude



Frank B. Hill, assistant treasurer of the Columbia Theatre, and "Ted" Barter, manager of the Kinema-color pictures—these two clever and popular young fellows have become quite chummy since the picture season was inaugurated at the Columbia Theatre.

further showing this season. After four years' local service as John Cort's representative as manager at this enterprising showman's Colonial Theatre, Ben Ketcham will leave us, going to Seattle, where he will assume charge of the Seattle Theatre. Treasurer William Francis Fitzgerald, treasurer for this house for some time now, has been transferred to San Francisco as assistant treasurer at the Cort Theatre. Mr. Ketcham's successor here will be Frank Newman, recently treasurer at the Moore Theatre, Seattle. Mr. Fitzgerald's successor has not been announced. Saturday night sees the opening of the new Orpheum Theatre on Second South Street. E. O. Child, formerly of San Francisco. Orpheum service, has been selected to manage the new house, and he is already in town supervising the final touching up of details prior to the opening. Manager Geo. Carpenter of the Utah Theatre is springing something novel this week. Former Governor Heber M. Wells, prominently associated with local theatricals in years gone by, is heading the stock company playing that theatre in *Puddin' Head Wilson*, and Ada Dwyer, another of Utah's own, is playing the roll of Roxey. Both are giving a very good performance and the idea is working into goodly houses at each showing. Fun In a Boarding House is headlining the Empress bill and keeping the audience convulsively engaged in laughter. Del Adelphia has a mystifying stunt and Julia Rooney sings and dances charmingly. Bowman Bros. introduce a blackface act that carries

## Pantages

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with it some clever dialogue and singing. Charles Kenny, of the team of Alvin and Kenny, hurt his arm en route to the city and was unable to appear in the aerial offering they have been doing over the S. & C. circuit, Michael Alvin doing a single in clown makeup. Archer and Belford played but one performance when sickness caused their cancellation and Manager "Chet" Sutton placed Chuck Hass, one of the principals in the recent Stampede Meet, in fancy roping. W. J. Swinton, treasurer of the Empress, has recently joined the Elks Lodge, and his smiling countenance is illuminated by the rays coming from the beautiful pin that graces his coat lapel. The Sawyers in their trick wall and high-kicking act added materially to the Majestic bill last week. Despite the advanced age

of Mr. Sawyer, who is an oldtimer, his standing high kick is equalled by few. The Condins have been engaged by Manager Buddie Knapp for the Majestic, and they are heading the musical comedy company in this week's offering of *A Bachelor's Troubles*. Mike Yokel, who Utah has been so proud of, through under estimating his opponent, was deprived of the middle-weight championship at a wrestling match held in the Majestic saucer Friday night. August first is circus day, when Ringling Brothers' Circus will show. July 24 was Pioneer Day, a legal holiday for the state, and the show houses all did a good business, as did the resorts. The American Theatre, Utah's 3000 seating capacity picture palace, showed to 10,000 people—some crowd.

R. STELLER.

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Evening prices: 10c, 25c, 50c, 75c. Box Seats, \$1.00. Matinee prices (except Sundays and Holidays): 10c, 25c, 50c.  
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## Columbia Theatre

This week's Kinemacolor pictures are wonderful works of art, delicate as water-color paintings, yet beautifully clear and distinct, bringing out each tiniest detail of form and color with such fidelity that it can only be called "holding up the glass to nature." Besides Mixed Signals, the program includes the old morality play, Everyman, set in a gorgeous background that is the last word of modern stagecraft, the alligator farm at Los Angeles; the beautiful beach at Ostend, at the height of the season; the English motor boats in some breathless races, a trip around Lake Thun in summer with Interlaken and glimpses of the wooded mountains and the ice-crowned Jungfrau; the winter scene of ice skating on the Swiss lake, which is perhaps the most interesting part of the program, as it shows the ice and snow in the true color of deep steely blue, instead of glittering white; the glimpse of some of the temples in India; the story of Steam, including the lives of Watt and Stephenson, and finally the drama of Nathan Hale, both of which have an antiquarian as well as an educational value, as the old flags and uniforms and firearms of the Revolutionary times as well as Watt's steam model and Stephenson's locomotive are exact reproductions of the originals. The pictures are presented by an interesting speaker, who supplies the information necessary to an intelligent understanding of the scenes. Tomorrow afternoon the great Quo Vadis pictures will be seen for the first time in this city.

## Cort Theatre

John Mason is in evidence in Augustus Thomas' master drama, As a Man Thinks. The story is interesting and runs entertainingly through four acts in the telling. The detail of the scenery is exquisite. The perfectly appointed drawing-room of Dr. Seelig's Fifth Avenue home is charming in its gilt furnishings. Frank Clayton's smoking-room is appropriately furnished for its occupant's comfort. The handsomest bit of stage setting is Dr. Seelig's library, with its crimson velvet hangings and dark furniture and wood work. So much for the settings in which are enacted the several problems of the play. The main theme deals with the double standard of morality which, however, much we say it doesn't, does exist in the world today. Besides this, there is the problem of the marriage of a Jew and a Gentile, and the conditions existing in the married life of Frank and Eleanor Clayton. Mr. Mason appears in the role of the wise, fine, Jewish gentleman, Dr. Seelig. His portrayal of the man is excellent. He makes him a man and a doctor, with whom the saving of life is ever first, whether it be a man's physical life or a man's soul. The poise which Mr. Mason brings to the part intensifies the really fine character of the Doctor. His acting at the conclusion of the play, when, after fighting over men's battles for them, and making men of his friends, he is confronted with his own sorrow, the marriage of his daughter with a Gentile, is wonderful. The mental condition is clearly portrayed in the body. One realizes the struggle as Mr. Mason seems really to age as he stands, a quiet, suffering figure. That

the victory is won is evident to the audience through Mr. Mason's realistic interpretation. Julie Herne plays the sweet, loving, rather timid, neglected, and misjudged Eleanor Clayton very creditably. In her strong scene at the close of act two, where she is denounced by her husband and befriended by Dr. Seelig, she has some heavy emotional work which she accomplishes in a quiet way which is very convincing. In Grace Reals, who plays Mrs. Seelig, San Francisco had the pleasure of welcoming back a favorite, she having been here in stock before the fire. Her Mrs. Seelig is a clever interpretation of the Jewish wife and mother. Her articulation and enunciation are so clear that nothing she says is lost on her auditors. Jane Salisbury is a charming Vedah Seelig. Unlike so many ingenues she brings no namby-pamby childishness to the part. She plays her part with a girlish womanliness natural to many Jewesses, and this, with her delightful voice, expressive face and rare magnetism, makes much of the part. Jean Stuart is good in the small part of Miss Doane, the nurse. John Flood has the hateful part of Frank Clayton to play and he does it very well. It is a thankless part, for the audience cannot like such a character. Lyster Chambers, as Benjamin De Lota, is splendid. He is just suave enough, just insinuating enough with just enough of the usual traits of the villain to be good. Warner P. Richmond makes more of the juvenile role than is usually the case. He makes of Julian Burrill a manly, straightforward, rather masterful fellow with a purpose in life, and one feels that when once Dr. Seelig overcomes his racial prejudices he will be glad of him for a son-in-law. As Judge Hoover, the old judge who is both lawmaker and father, George Gaston does a clever bit of characterization. His face, voice and manner are true to the life. Harold Christie, Frank Ditsworth and Willis Martin in the roles of Footman, Servant and Butler are good. Young Stephen A. Davis, as Dick, the little son, is very sweet and childish.

## Alcazar Theatre

Mrs. Dot is a fine vehicle for Bessie Barriscale and Forrest Stanley. The coquettish opportunities of the title part offer to Miss Barriscale many little opportunities for the exercise of her pleasing ability, and she fits with perfect snugness into the part. Mr. Stanley plays Gerald Halstone with fine effect. In poise, in enunciation, in pitch of voice, in general good looks, Mr. Stanley is by far the best leading man the Alcazar has offered in the last few years, and his popularity is steadily on the increase. Jerome, the new juvenile, plays Freddy Perkins. The part does not give him an opportunity to demonstrate his abilities. He looks promising though. Anne McNaughton is back in the part of Eliza MacGregor, the aunt, and is well received. Adele Belgarde was a pleasing Mrs. Sellinger, and Lois Meredith was rather colorless as the daughter. Bert Wesner gave an ideal touch to his characterization of the butler. Lee Miller, Howard Hickman and Roy Clements had other parts, doing them well. Next week's offering will be Hawthorne, U. S. A., and we may confidently look forward to

a gorgeous production and a fine performance.

## The Tivoli

After a lapse of years, The Pirates of Penzance is being played here. Rene Vivienne was in good voice and did justice to the part of the daughter of the British Major-General who mixed things up a bit by claiming to be an orphan. All the ludicrous situations were carried out well on the original lines by Teddy Webb as the General, Charles E. Gallagher as the king of the pirates, and Sarah Edwards as the woman pirate. Robert G. Pitkin and his squad of blue-coated, helmeted "bobbies" made a special hit with the rendering of A Policeman's Lot is Not a Happy One. The sentimental passages gave opportunities to Miss Vivienne and John R. Phillips as the conscientious sea marauder.

## James Neill Ends Contract With Morosco

The several years' contract that has allowed Oliver Morosco to use the services of James Neill as director and actor, will expire in a few years and Mr. Neill may resume his former sway on the Coast with his own company.

## Correspondence

VANCOUVER, July 29.—Imperial, July 28 and all week, The Belle of New York. Empress, July 29.—The Del Lawrence players in Seven Days. Maude Leone and Del Lawrence head the funmakers and the rest of the players are splendidly cast. Meta Marsky is back and pleasing her many friends. The Avenue, July 29.—The Avenue players in Nobody's Widow, in which Clara Beyers plays the captivating Roxana. Edward Lynch has the role of the Duke of Moreland and the other parts are ably played by the other members of the company. Pantages, July 28.—Jos. E. Howard and Mabel McCane in their clever offering; Jack Taylor, monologist; dainty Dixie Southern; the Elde Trio, acrobatic novelty; Courtney and Jeanette, comedy jugglers. Columbia, July 28.—Bulger's Comedy Goats; the Bergordster Trio, singing act; Walter Baker, magician; Dickenson and Deagon, comedy singing act; Bobby Vail in parodies and patter; Madge Lucas, india-rubber girl; Sutherland and Curtis, comedy singing, talking and change act; King and Miller, sketch artists; Dick Richards, comedy singing and talking. On Friday morning, July 25th, Maude Leone turned the first spadeful of earth when ground was broken for the new Alcazar Theatre in the Grandview district. In her charming manner she spoke a few words to the spectators, saying that she felt honored at being called upon to perform the ceremony, and hoped that nothing but success would attend the enterprise. She said she felt sure that if those supporting performances for the new house would be actuated by only the highest principles, that the theatre would be a blessing and help to the people of the district. In conclusion she said, "May God bless the enterprise and may all concerned reap the success they deserve."



John Ellicott, Stage Manager Alcazar Company

Mr. Ellicott is a fine example of the modern young actor. Possessed of a practical stage knowledge, he also has a fine character ability.

## Personal Mention

OLIVER D. BAILEY is in town rehearsing his company in The Traffic, which opens at the Savoy tomorrow.

BERTHA FOLTZ is up from Los Angeles, in fine health and spirits and ready to accept any good offer for leading roles or parts requiring special qualifications.

MRS. NICK TURNER, wife of the Chico manager, is in town visiting friends. Recently Mrs. Turner had the misfortune to be robbed of some valuable jewelry.

ERNEST HARRIS, remembered from the old Central days, is in town and will start rehearsals with The Mission Play, with which he was associated last season in Los Angeles.

EVERETT SACKETT, for the past two years connected with Los Angeles theatricals, is ahead of the three real Quo Vadis pictures, now playing the Savoy Theatre. The pictures play Pantages here next week.

PAULINE HILLENBRAND has joined the Dick Wilbur Company and is firmly entrenched in the leads. Miss Hillenbrand has much talent and a remarkable study, and got up in nearly forty sides in three hours well enough to give three acts out of four letter perfect.

MANY friends of Clifford Dempsey, who thought him dead, will be pleased to learn that the report received here some years ago of his death is untrue. Mr. Dempsey writes to The Dramatic Review from London last week, says he is in the big city with his wife, enjoying himself immensely.

MAUD PLUNKETT, the Australian actress, formerly of J. C. Williamson's forces, who is visiting San Francisco, had a most distressing experience not long ago. She carelessly left \$350 in her room without locking the door and upon her return found the money gone. No trace of it has been discovered.

The showing made in this city by the Kleine Quo Vadis pictures is being commented upon by theatrical people. The publicity end being in charge of Al (Judge) Hoogs is the explanation. Hoogs is one of the keenest agents we are in the habit of welcoming.



## Columbia Theatre

Quo Vadis, George Kleine's superb photo-drama spectacle, that aroused so much enthusiasm in New York and is nightly crowding the Astor Theatre and is duplicating its success in Chicago, Philadelphia and Boston, will be presented for the first time in San Francisco on Sunday matinee, August 3, and will be continued thereafter with matinees every day. The multitude of incidents contained in Henry Sienkiewicz's world-famed story, from which the pictures were made, have been more than faithfully reproduced and all the romantic and historic values retained. For lovers of romance the beautiful story of the Roman youth Vinicius' great love for the sweet young Christian girl, Lygia, is graphically visualized, as well as the companion story of Petronius' affection for his slave, Eunice. Nothing can be more satisfying than these vivid pictures of the infamous Nero and his court, with its horrible though spectacularly gorgeous feasts and orgies, and they can find even more sensation in the reproduction of the tyrant's pleasures in the arena, the chariot races, gladiator combats and the rending of the faithful band of Christian martyrs by the ferocious lions, and in that crowning spectacle illustrating his infamous and imbecillic vanity, the burning of Rome. The illustrated history of the birth of Christianity in Rome, the trials and the experiences of the Christians, the teaching of Peter and Paul, and the visitation of the Saviour to Peter on the Appian Way as He is about to desert Rome, are vividly pictured. The photo drama is divided into three acts, with an intermission of eight minutes between each, and consumes two hours and fifteen minutes at each performance. Special music has been composed for the production, which will be rendered on the organ. The matinee performance will begin at 2:30 p. m. and the evening performance at 8:30 p. m.

## Cort Theatre

John Mason in Augustus Thomas' drama, *As a Man Thinks*, now being presented here, has achieved a great personal triumph. The play has come in for tremendous philosophic discussion apart from the impression it has made as theatrical entertainment. It would not be well to retail in skeleton summary the course of Thomas' narrative in *As a Man Thinks*, to deprive it of its dramatic flesh and blood and so take from future spectators the emotional pleasure in the unfolding of it and the mental pleasure of the skill with which the author conducts the process. The impression of the two together makes for an esthetic delight that is rare on the American stage. Suffice it, then, to say that Thomas' play is a fertile imagination, brilliantly ordered and ingeniously contrived theatrical narrative. It is imagined, however, with due plausibility to the corner of the urban world in America in which it passes, with due accordance to the traits and sayings of the personages. Plausibility, spontaneity and humanity are the playwright's ingredients and he has mixed them with a master hand. Generally speaking, the theme of the play concerns itself with

the double standard of morality. The second and last week will commence tomorrow.

## Alcazar Theatre

Hawthorne of the U. S. A., which is to be given its first presentation in this city next Monday evening and throughout the week, is heralded as "a play with a smash." Written by James Bernard Fagan, it had a long and profitable run last season in the Astor Theatre, New York, which was in no small part owing to the critics having unanimously pronounced it one of the most stirring plays ever presented on Broadway. In the Alcazar's cast will be Forrest Stanley, Bessie Barriscale and entire stock company, and about a score of extra people. Anthony Hamilton Hawthorne, the story goes, is a young American who wins \$100,000 at Monte Carlo and with the money in a suitcase starts on a motoring tour through the present seat of war in Europe. Attracted by a pretty garden in Borovina, a bankrupt state, he enters it and is confronted by a beautiful young woman whom he falls in love with at first sight. She is the Princess Irma Augusta Elizabeth Overitch, daughter of the king, but Hawthorne does not become aware of her exalted station until he overhears her sire announce that she must marry Prince Vladimir Halberstadt, a pretender to the throne. That is Hawthorne's cue to "get busy," for he has decided to win the Princess for himself. He discovers that Vladimir is less ambitious to wed the Princess than to overthrow the dynasty of her father, and has planned to have the latter assassinated. Hawthorne frustrates the intending regicide by disarming him, soundly thrashes Vladimir in an exciting man-to-man fight, escapes pursuit, quells the revolution by taking charge of the government and employing his \$100,000 to rehabilitate the national finances. Having done all those things he is about to return to America when the grateful monarch informs him that the kingdom is about to be transformed into a republic—a hint that the Princess will soon lose her title and be in a position to accept as her social equal the savior of her country.

## Savoy Theatre

A dramatic sensation from a new and unexpected angle is promised in *The Traffic*, a new play by Rachael Marshall, which opens at the Savoy Theatre here August 3. The piece deals with the traffic in girls, the regular and well-organized "business" of procuration and prostitution. Its audacity and its "shock" are said to lie altogether in the surprising and genuine truth of its dialogue, scenes and incidents. Its authorship and the manner in which it is to be presented in San Francisco at least bespeak for it the dignity of literary excellence and fine dramatic projection. Lavishly staged, acted by a company of well-known and competent players, among whom are Nana Bryant, Claire Sinclair, Guy Hittner, John Livingston, Laura Adams, Lois Bolton and others of like caliber, *The Traffic* makes an earnest bid

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for the attention of sincere and observant theatregoers. Rachael Marshall, who wrote this play, is a woman of great distinction. She is a journalist, a painter, a linguist and a traveler, and Chief Justice Marshall and Governor Vallerie (of Louisiana) were her ancestors. The industrial side of the question of morality looms big in *The Traffic*, and the political boss, the police, the employer and the professed traffickers in vice will see themselves truthfully depicted in scenes that will, it is said, force them to admit the fearful truth of a mercilessly accurate drama. What the public of San Francisco will think and say of it is a question. One thing seems to be certain—it will amaze those who see it, and it will furnish subject matter for thought and self-criticism amongst people who are forever criticising others.

## The Orpheum

The Orpheum announces for next week a great new vaudeville show, with six entirely new acts. The Bell Family, brothers and sisters, nine in number, and hailing from Mexico, will present a complete novelty in the shape of an artistic musical offering. The triple trio play skilfully on a number of instruments. Taylor Holmes will present a sparkling monologue, rich in original humor. Angela Keir, supported by Frederick Montague, Carl Hartberg and Frank Phelps, will present a sketch entitled, *Sentence Suspended*, which is the dramatization of an extraordinary and thrilling incident which actually occurred in a Philadelphia law court. An appealing act of vocal and instrumental music will be offered by Fred Hamill and Charley Abbate as *The Singer and the Violinist*. The singer meets a newsboy who handles the bow exceptionally well and after a brief comedy dialogue they unite in harmony. The first number is a dashing march. The boy, for Mr. Abbate is really very youthful, then sings and plays an Italian song. The two wind up with a lively rag entitled, *What Are You Doing With Me*, the composition of Mr. Hamill. Harry Divine and Belle Williams will drum their way into the good graces of the audiences in their successful vehicle, *The Traveling Salesman and the Female Drummer*. A special additional feature will be the Rose Valerie Sextette, four agile, attractive and handsomely costumed girls and two nimble young men, who accomplish with wonderful rapidity all manner of marvelous feats, individually and collectively, on the taunt wire. Next week will be the last of Fred Watson and Rena Santos and Gus Edwards' *Kid Kabaret*.

## The Empress

*The Girl in the Case*, which is presented along the Sullivan & Conside circuit by Cecil de Mille, author of *Strongheart*, will be the headline for the coming week. Geo. M. George is the stellar comedian and he is surrounded by a company of ten, nearly all of whom are pretty girls. Second place on the new bill is filled by George Richards, who will present *Easy Money*, a tabloid of the old play, *Other People's Money*. Lacey Sampson and Mabel Douglas, a laugh-provoking duo, will be seen and heard in comedy of their own creation. An act especially booked for the children will shine in next week's bill; it is provided by the Savoy and their acrobatic bull terriers. A peep behind the scenes will be offered by Walter Daniels in his presentation of *It Happened at Rehearsal*. Golden and West, grotesque dancers, who are exhibiting steps never seen before in the West, and two other attractions will be added to the regular bill, together with the Essanescopes, showing the latest views from the motion world.

## Spotlights

Laurette Taylor has reached the ninth month of her engagement at the Cort Theatre, New York, in Oliver Morosco's production of *Peg o' My Heart*, and is nearing her 300th consecutive performance in the play, at which time she will have established a new record for long runs by a female star in this country. Not a single change has been made in the cast, and no player in the company has missed even one performance during the engagement.

The *Purple Road* continues its highly satisfactory run at the Casino Theatre, New York, where it will begin on Monday night the fifth month of its New York engagement. The cast includes Valli Valli, Eva Fallon, Harriet Burt, Hattie Arnold, Anabel Dennison, Harrison Brockbank, Leslie Gaze, Edward Martindel and W. J. Ferguson. About August 15, Joseph M. Gaits will send the operetta on a tour of the principal cities of the East and West.

Oliver Morosco's production of Paul Armstrong's play, *The Escape*, will receive its New York premiere at Maxine Elliott's Theatre on Labor Day, with Catherine Calvert and Byron Beasley in the cast.

John Cort's production of Zillah Covington and Jules Simonson's comedy, *The Elixir of Youth*, will be given its premiere at the Cort Theatre, Chicago, on August 3.



## Anderson's Gaiety

An ambitious attempt is to be made the coming season to make San Francisco an important theatrical producing center. G. M. Anderson, known to the movie patrons of all countries as Broncho Billy, on October 18, next, will open a handsome new play house in this city, situated opposite the Orpheum Theatre, on O'Farrell Street, and present there the big musical comedy successes of Broadway, interpreted by a specially organized company. Mr. Anderson's plan is to give San Francisco playgoers the diversion that has established the success of New York's Winter Garden, London's Hippodrome, Berlin's Metropol, and the Folies Marigny of Paris. J. J. Rosenthal, the well-known theatrical manager, is now in New York arranging the details for the transfer to San Francisco of the initial organization and production. The Gaiety Jubilee is the title of the first piece to be produced. George Hobart is the author of its book, and John L. Golden a contributor to the score. The cast includes shoals of musical comedy favorites, including Rock and Fulton, Al Shean, Tom Waters, Will Philbrick, Gene Lunska, Maxine Brown, Hazel Cox, Catherine Hayes, Sarah McVicker, Franklin Farnum and about sixty others. Following the run of The Gaiety Jubilee, Manager Anderson proposes the presentation of the most successful of the newest of Broadway musical hits of the first part of the coming New York season, interpreted by a specially selected cast, supplemented by additional spectacular and novelty features secured here and abroad.

## Not Son of Explorer Stanley

LA CROSSE, Wis., July 22.—Declaring as ridiculous and obviously untrue the story that Jack Stanley, a vaudeville actor, gasped with his dying breath at Sault Ste. Marie, Mich., last week, when he professed to be a son of Henry M. Stanley, the famous African explorer, C. W. Dow of this city today furnished facts and dates, taken from his diary during a period when he was intimately associated with Stanley in Zanzibar, Africa, tending to disprove the tale. "After an absence of nearly two years in Africa, Henry M. Stanley again appeared in England in April, 1874," said Dow. "Here is where the inconsistency of Jack Stanley's story appears. Stanley claimed he was 39 years old at the time of his death last Tuesday; also he must have been born prior to July 15, 1874. Henry M. Stanley arrived in Zanzibar, where I was representing a New York importing house, in August, 1874, and organized an expedition to find the source of the Nile, and to complete the work Livingston had started. I was with Stanley for a month at that time, and we became intimately acquainted. He told me about his life, and at that time admitted that he was engaged to be married to a young woman in New York, and showed me her photograph. He appeared to be greatly infatuated and sent her many beautiful and costly presents.

I am positive that Stanley did not have a family in England in the seventies; he was a man of high ideals and strict morals. He left Zanzibar in 1874, the year Stanley claims to have been born, and did not return until four years later. In 1890 he married Dorothy Tennant in Westminster Abbey."

## Kehrlein Abandons Theatre War

The theatre war in Oakland is over. Emile Kehrlein has apparently capitulated, for the Oakland and Lyric theatres on Broadway are occupied by the Turner-Dahnen forces. There is not even a Kehrlein scout in sight. Although hostilities have ceased, Manager Lawrence of the Lyric Theatre, stumbling over some reserve ammunition of the former besieged, was nearly a subject for the hospital last Saturday night. He found a black bottle. He carried it to his office at the top of the stairs, drew the cork, smelled its contents, and hurried, gasping downstairs again. "What's the matter?" anxiously asked the head usher. Lawrence could not reply, but extended the bottle. The head usher smelled it, and rolled over on the floor. The audience, believing it was a portion of the act, cheered vigorously. The black bottle was filled with ammonia.

## Stage Manager Arrested

OAKLAND, July 26.—P. Ryan, stage manager of the Gaiety Theatre, Tenth Street near Broadway, was arrested this evening on a battery charge preferred by Belle Langlais, a vaudeville actress, who claims that Ryan filled the house with his friends to hiss her when she appeared. During the resultant disturbance Ryan is alleged to have forcibly put Miss Langlais off the stage.

## Chicago to Banish the Naughty Cabaret

CHICAGO, July 25.—The cabaret is to be banished from Chicago. It may be all right for New York, Boston, Podunk and places like that, but it will not do here. Guardian of public morals, Major Funkhouser, has turned his thumbs down on the tango, the turkey trot and other dances intended to amuse. He says they only disgust. A sub-committee of the Council License Committee held a meeting today, and pronounced sentence on the cabaret. The committee was supposed to investigate, but the menu of an amusement park, which was exhibited at the meeting, made an investigation unnecessary. On the menu was a printed picture of a couple doing the turkey trot. Alderman Hey looked at the card and said: "It is not a license that those people need. It is jail."

Mrs. Lucy Irving, a vaudeville actress, said to have been the wife of a San Francisco physician, died in Oakland, July 20th at the Providence Hospital as the result of poison taken with suicidal intent. The woman on last Monday night followed Miss Alice Turner to her home at 72 Seventh Street, and during a quarrel which followed took the poison. She was taken to the Central Emergency Hospital, and later removed to the Providence.

## Live News of Live Wires in Vaudeville

LOS ANGELES, July 22.—James L. Murphy, convicted of second degree murder for the killing of Mrs. Irene Mattis Smith, a chorus girl, was sentenced today to serve twelve years in the penitentiary at San Quentin.

COLORADO SPRINGS, July 20.—Despondent over ill health, William Lashley, aged 30, vaudeville actor of Steubenville, O., committed suicide in a local hotel this morning by slashing his throat with a razor. Twelve gashes were made in the jugular vein without severing it, indicating that he made twelve attempts during Saturday night to end his life. Death was due to loss of blood.

Lew Palmore, a juggler, will be seen at the Empress soon.

Charles W. Bowser & Co. will play a return engagement at the Empress at an early date.

The Coast Defenders' office has been deserted this week on account of a great number of the members having gone to Salinas to take in the Rodeo. Mark Hanne will take care of them while in Salinas. The office is being looked after by Jim Rowe, assisted by Paul Brady.

Raymond Teal, the minstrel man, took a company to Salinas to play the Opera House while the Rodeo is on. The bucking horses and street carnival are a hard proposition to buck against.

Harry Bernard and his dancing girls and Phil La Toska, the talkative juggler are at Salinas this week.

Paul Brady, the acrobatic song and dance man, and Chas. Oro, the black-face comedian, are going to double in a singing and talking knockabout act.

Chas. T. Byrne, the Teutonic comedian, came up from Los Angeles last week. He has been having a good time at Venice with his wife and child. He goes as principal comedian this season with Ed Armstrong's company, taking Brother Will's place.

Bessie Allen, character woman with Chas. Alphin's company, is some actor woman. She is not afraid of grease paint.

Ed Armstrong and Ethel Davis open at Pantages Sunday, August 3, with a company of twelve people, presenting the tabloid musical comedy, The College Professor. They will play the Pantages time at Oakland, Los Angeles and San Diego.

Geo. Kelton, formerly with Will Cross and Al Hallett's company, will try his hand at musical comedy with Ed Armstrong.

Jerri Gerard, the talented singing and dancing soubrette, is at Salinas this week with her dancing girls.

Billy Morton is making quite a hit at the American with his clean Irish comedy in Chas. Alphin's productions. He is a very neat dresser.

Geo. Ford, Chas. Alphin's stage director, produces the numbers with the 20th Century Girls at the American. He is a very nifty dancer.

Alma Astor is a coming soubrette. Watch this little Coast defender go up the ladder of musical comedy and vaudeville.

At the chorus girls' contest on Friday night at the American, Alma

Astor won the first prize, Martha Marshall the second prize and Violet Stanley third prize. Some trio of ability these girls.

Frances White, the singing and dancing soubrette of Chas. Alphin's company, is putting over a football number this week in Rosinsky's Dream that gives her several recalls.

Chas. Alphin has a new and original musical number, entitled The Nobby Cop. The chorus girls will all appear in police uniforms.

When she discovered that her husband had caused her wedding ring to be remelted and made small enough to fit the finger of another woman, Cleora Prentiss, playing vaudeville time, began suit for divorce, according to her testimony yesterday before Superior Judge B. V. Sargent, sitting for Judge Cabaniss. Judge Sargent, after listening to her story, granted an interlocutory decree from Colonel D. Prentiss, an actor. The grounds were statutory, Bernice Haly of 340 Eddy Street, also an actress, being named as co-respondent. Mrs. Prentiss said her maiden name was Cleora Balcom and that she was married January 7 of this year. Twenty-five days later, she testified, she discovered that Prentiss and Miss Haly were very friendly. She found a letter, she said, written to Prentiss by Miss Haly, and still later she discovered that her husband had taken her wedding ring and had given it to Miss Haly after having it made smaller.

Jim Hallett, a well known San Jose sporting man and rancher and brother of Al Hallett, the actor, was married July 24 to Hazel Cullinan of this city. Mr. Hallett's age is 54 and the bride's age is 24. This is Hallett's fourth marriage.

## "Billy" Arlington Prevented from Breaking Contract

NEW YORK, July 29.—On application of Leon Laski, counsel for Jacobs & Jermon, producers of burlesque shows, Supreme Court Justice Guy today granted an injunction restraining William ("Billy") Arlington, well-known comedian, from playing under any other management than that of the plaintiffs until suit against the actor for breach of contract can be tried next October. In May, 1912, according to the petition, plaintiffs and defendant entered into a contract for a theatrical term of seven years. Arlington was playing in The Golden Crook, portraying the role of a tramp, and when the season closed in May last, the plaintiffs learned that Arlington was going to the Hippodrome, London, under a three-years' contract. The petition stated that the defendant's services are special and unique, "the best tramp comedian in the business," and the "only person who can play the part that he portrays in The Golden Crook."

CLAMAN-MANION PLAYERS —Oroville, Aug. 11 and week.



## Vaudeville

### The Orpheum

Gus Edwards, who has provided on numerous occasions that he has no equal in the development of clever youngsters, introduces this week his latest achievement, which he has called The Kid Kabaret. It contains a cast of twenty juveniles, with Eddie Canter and Georgie Jessel at its head. It is a musical melange suggested by the present cabaret craze. It is most interesting and full of clever things, not the least of which is the singing. Jane Connelly and her company are seen in a playlet, entitled, A Strong Cup of Tea, a comedy of modern life. It is played in the ornamental garden attached to the quaint little cottage where Betty makes her home, and Miss Connelly as Betty, Donald Fraser as Billy, and Erwin Connelly as Billy's father, prove to be interesting actors. An offering consisting of song, dance and story is furnished by Fred Watson and Rena Santos. Brent Hayes, banjo virtuoso, plays selections without any accompaniment and causes one to wonder at his control of this instrument. This is the third week of the engagement of Irene Franklin, the comedienne. Pat Rooney and Marion Bent, Lamberti and Miss Orford and her elephants are the holdovers.

### The Empress

The Passenger Wreck, a farce, is the surprise of this week's bill. From the construction of the sketch it is very evident that the writer started out without any idea of what he was going to rig up. There are so many sudden switches in situations and the dialogue is so loose in places. The finish is good, however, and creates a big laugh. It is a clever sketch with all its faults, and one of the best acts on the bill. The moving picture finish should be changed, because the dialogue of the sketch tells the story very completely, while the action is lacking. The Three Bennett Sisters, athletic girls, showed class in their feats. They can box, punch the bag, wrestle and do other rough tumbling stunts. One of the sisters gives the wind-ups of famous baseball pitchers, but failed to get any of them right. The Cavaliers, a spectacular musical act, is the most pretentious act of its kind that has ever played this theatre. There are a dozen people in it and all of them artists. This act was staged by an artist, and the scenery, costumes and the program of the performers show the result of experience and careful study. This is a big-time act and has played San Francisco before. The Georgia Trio, also an old act in this city, did much better than when seen here last. They sing, dance and hand out the humorous patter like real professionals now. The Palace Quartette did fairly well for their first appearance on the stage. They are cafe entertainers and have not lost that rough kidding, ragtime air yet. As soon as they get used to being away from the clink of the beer glasses they will be first class.

### The American

Rosinsky's Dream is much better than the first Alphin show. This

show was very funny and showed all of the members of the company up to a great advantage. Lou Davis, however, gathered the cream of the situations in the part of the hop fiend. He was certainly good in this character. Ed. Allen was even funnier this week than last, just because he had better lines to play upon. The musical numbers were well put on save for the single fault of the orchestra being unable to keep the proper time with the singers and dancers. The best number in the show is the Queen of Poppyland, by Lou Davis and chorus. Allen indulged in a few parodies and was called back several times with another one. Frances White is gaining favor with the audiences. This week she is a riot in the college number. The twentieth century girls are getting established rapidly and when they get just a little more pep in them they will make the show a riot. With the athletic nights on Tuesday and the contests on Friday night the Alphin consolidation is doing better business than any show that has been there in a long time.

### Pantages

Fred Ardath and his dainty maids in a rural musical scream, Hiram, is a clean-up on the bill this week. It is a riot from the time that the curtain rises until it falls. Without question or a doubt this is the best rube comedy act that has ever played the house. The musical part of the act was not so much, but the comedy was unusually funny. Fred Ardath himself is an excellent rube comedian, and he has great support in Charles Conklin and Claude Allen. Will Armstrong, supported by Dorothy Dale and Ada Robertson, created a gale of healthy laughter with The New Expressman. Bill is certainly funny and had the house all to himself all the time that he was on the stage. Dorothy Dale and Ada Robertson sing and dance in a fascinating manner. They show excellent taste in the selection of their stage dresses. Olga Samaroff Trio, Russian musicians, are class without a question. A high-class musical act of this kind is not a usual thing on a vaudeville bill nowadays. Every member of the trio was a finished musician and could play ragtime and classic music with equal ease. Howard and Delores, the ragtime model girls, sing classy ragtime songs. They put up a good stage presence, dress well and know how to sing ragtime. Roy La Pearl, the singing black-voice, sang his first song very well, but in subsequent numbers found difficulty in reaching his high notes without the voice cracking. Willie Hamilton, the boy cornetist, did well with his instrument, playing several difficult pieces like a finished musician.

### The Victoria

The Victoria has a bill this week that has lots of music in it. The first

## JOHN DELMORE

### Between Acts

In his original  
creation, entitled

A DRESSING-ROOM ODDITY  
Assisted By The Mack Sisters

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## Chester Stevens

With Abram and Johns

Regards to knockers—I'm always working. Are you?

half of the week Albert and Rozella, singing and talking midgets, contribute their share to the performance and with them are Karl Loveland, vocalist; Prichard and Prichard, comedy duo; the Gustat Duo, in operatic numbers, and Ruth Miller, petite soubrette. The second half: Roshier's Dog Circus is entertaining; Leonard and Willard, in Calling His Bluff; Nellie Clifford, singing comedienne, and the Keystone Comedy Four.

### The Majestic

The attractions at this popular Mission house are up to the standard. The first half are seen Martini and Troise, in A Night in Little Italy; Abram and Johns Company, in a sketch; Allen, Davis and Allen, in musical oddities, and Bay's Russian Troubadours. The second half, Abram and Johns are still drawing cards in a clever sketch; Jewel and Jordan, whistling duo. Skates Ray, in a skating act; Portia Newport, singing soubrette, and Frank Morrell in his talks on prison life.

### The Wigwam

The new Wigwam has been playing to crowded houses ever since its opening one week ago. The program is changed twice a week. For the second half of the week the following attractions are being shown: Harry Baker, manipulator; Reeves Concert Co., novelty vocalists and instrumentalists; Miller and Moore, refined singing and dancing pianologue; Frank Mostyn Kelly & Co. in Tom and Jerry; George W. Hussy and Lottie De Long in Dummyville R. R. Station; tabloid version of The Chimes of Normandy, with Edith Mason, Robert D. McLane, Amy Lester, Thomas Persse, Jos. Fogarty and Bobby Woolsey, and Golden and Keating, the long and short of vaudeville.

### The Republic

The program for the week is as good as usual and that is saying something, for Manager Leboritz always has good attractions. For the first half of the week, the patrons are enjoying Nellie Clifford, singing comedienne; Albertus and Miller, in comedy and music; Jewell and Jordan, whistling duo; Frank Parrish, eccentric novelty dancer; McLelland's Rose Maids, with Charles Parrott and May Gorman, and Frank Morrell in a talk on prison life. The second half: Arthur Trough and the Mermaid, in a swim-

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## New Wigwam Theatre

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San Francisco's newest Vaudeville Theatre, luxuriously equipped and with every improvement, will open with a superb vaudeville bill, Wednesday, July 23

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Bright and original. Contents include  
32 SURE-FIRE PARODIES  
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ming act are welcomed along with Jack Symonds, tramp comedian; Davis, Allen and Davis in musical oddities; McKenzie and Heaghitt, in a sketch, Just Plain Folks; De Moalin, baritone singer, and Cobden and Mullally, dancers, wind up the performance.

### The Lincoln

Mr. Norris has some classy features this week. Among them for the first half of the week are Reilly and Company, in A Bit of Old Ireland; Miss Mulierie, in songs; Browning and Lewis, in Nearly a Soldier; Cotton and Darrow, in The Wise Guy and the Show Girl; Prince Pat, the Russian Troubadours; Albertus and trained horse. The second half, Basy's Miller Company, in music and comedy, and Albert and Rozella, singing and talking midgets.

HOWARD LINDSAY has been secured as lecturer for the Kinemacolor pictures, through The Dramatic Review free agency.

WM. BERNARD, now with George Howard at the Avenue Theatre, Vancouver, will open with Oliver D. Bailey in Seattle next month.



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HUGH DAVIES, after a couple of weeks here, left for Vancouver last Saturday. Mr. Davies is the business manager of The Isabelle Fletcher Stock Company.

AILEEN MAY denies a story current hereabouts to the effect that she is going into vaudeville. Miss May has been busy settling some business dealings, one important item being an appearance in the bankruptcy court. Her discharge was recently granted.



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## Correspondence

OAKLAND, July 29.—The Passing Show is having a fine week's run at the Macdonough, the spacious house being filled to capacity at every performance. The company is one of the strongest of the season and the various novelties introduced during the action of the play are greatly enjoyed and heartily applauded. Kinemacolor pictures of the Balkan war and the Panama Canal will be the offering for next week. The Girl in the Taxi, an English comedy with plenty of spice and ginger, is receiving a good presentation at Ye Liberty and is meeting with sterling recognition. The acting was on the whole good, the entire cast showing to excellent advantage. Those most prominent are Henry Shumer, Frank Darien, Henry Hall, Ivan Miller, Mrs. Mina Gleason and Vera McCord. Little Lord Fauntleroy is in preparation and will be followed by George Ade's The College Widow. Marjorie Rambeau and Willard Mack are holdovers at the Orpheum and are repeating last week's success even to a greater degree. They are offering a brand new sketch, Across the Border, that pleases immensely, and they are easily the stars of this week's bill. Others on the program are Theo. Bendix, Ida O'Day, Val Harris and Lou Holtz, Moran and Wiser, Helen Trix, Carl and Lotty, La Valera and Melvin Stokes. At Pantages, Arthur Pelky, fighter, and Tommy Burns, the ex-champion, are headliners and give an exhibition that is full of interest. Mrs. Bob Fitzsimmons, assisted by Charles Dano and a company of fourteen, are seen in a bright sketch, A Bulgarian Romance. The balance of the program is up to the Pantages standard. The reign of musical comedy at Idora seems to strike the popular fancy, as Manager York announces the most prosperous season in the history of the Park. George Elner, Ferris Hartman, Mindell Kingston, Bobby Fitzsimmons and Fred Snook continue in favor and are the recipients of much applause at every performance. This week's production, The Wizard of the Nile, is more than giving satisfaction, and Hartman in the role of Kibosh is a scream. At the Columbia, Dillon and King offer Green Grass. Max Steinle and Maude Beatie show up well. Broderick O'Farrell and Jane Urban will return from their respective vacations next week and will be in the cast of The College Widow, which opens at Ye Liberty, 11.

LOUIS SCHEELINE.

PASADENA, July 30.—The Crown Stock Company at the Savoy Theatre is making a great record for itself, by playing all summer to winning business. The company is a happy little affair and very popular here. This week the bill is The Wolf, and a fine performance is given. Gilmour Brown as Jules, Daniel Reed as McTavish, Frank Bonner as Batiste, G. L. Sweatnam as McDonald, J. Hanne as Huntley, and Josephine Dillon as the lone girl, comprise the cast, and it must be said the performance would do credit to big city stock.

STOCKTON, July 29.—Garrick: Continuing to be more popular every

week, Monte Carter and his dancing chicks presented for the first half of the week, Izzy's Visit, to capacity business and the show pleases immensely. The production seems to be the best one yet staged by Carter, and it has the finish and polish to it that made it all the more enjoyable. For the last half of the week Carter will present Izzy in Paris, replete with catchy singing numbers. Yosemite: Still dark and no information can be had as to when it will open. It is rumored that the Orpheum will not open here again this fall. And the rumor says it will open with Orpheum acts on August 16th. Novelty: The Fight at Grizzly Gulch and other feature films crowded this house all week. Manager Tucker, who has been transferred to San Jose to the new Turner and Dahmken theatre, the De Luxe, will leave Sunday, and his many friends regret losing him and wish him prosperity in his new position. Mr. Irvine has arrived from Fresno and will succeed Tucker at the Novelty. The Idle Hour, Maze, Film and Stockton all report fair business in photoplays. The Maze motion picture theatre was entered on Sunday night and about \$130 was stolen from the operating room. It seems that the management have been in the habit of keeping the money in the booth in a desk. The police claim to have a clue as to the identity of the burglar. Manager Smith of the Garrick Theatre, accompanied by his wife, will leave for Reno on Monday, for a week's visit. Mr. Smith will make the trip in his Franklin machine. Work on the new Colonial Theatre on Main Street is rapidly advancing and it will probably be opened some time next month. Ground has been broken for a new motion picture theatre on Sutter Street, between Channel and Weber. The building will be 50 x 100 feet, and will seat 750 on the ground floor and balcony together. The Lyric Theatre Company are erecting the house. Elsie Pierpont, who directs dances for Monte Carter, will leave Sunday on a well earned vacation. Miss Pierpont will go to San Francisco for a few days, and then leave for Seattle, where she will visit her mother for three weeks. Monte Carter appeared this week attired in a new suit on which a game of checkers could easily be played. When first seen coming down the street it was thought that Geo. M. Cohan was in town. The Stockton Mineral Baths have secured, as a special attraction, a troupe of Hawaiian entertainers for this week. The Baths have been doing good business this summer, owing to the hot weather.

SACRAMENTO, July 30.—Empress, July 27.—Dalzell, Price and Harrington in The Trainer; The Exposition Four, unique musical offering; Marcou, shadowgraphist; Theo Lightner and Dolly Jordan, songs and pianologue; John White and his popular animal circus. Grand, July 29.—The Redmond players are seen this week in The Woman, in which Beth Taylor plays Manda Kelly, the telephone girl. This character is somewhat a different style from those Beth Taylor usually plays and she gets it over nicely. Paul Harvey plays Matthew Standish in his usual efficient manner. Hugh Metcalf is seen as Jim Blake, the political boss; Chauncey Southern plays Tom, his son. Ed

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Redmond has a serious part for a change in the role of Mark Robertson. Leslie Virden as Grace Robertson, the woman, does some good acting. Jack Fraser, Bert Chapman and Harry Leland are all seen to advantage. The special scenery adds very much to the production. Oak Park Amusement Grounds—Hawaiian Singers, Four Performing Bears, La Forti's Milano Band. Henry White, a well-known editor and dramatic critic, is figuring in a new light, that of librettist, in collaboration with Mr. Olsen in his new opera, Lady Olive. It is the purpose of these gentlemen to place the opera before the public before a great while. In fact, Mr. White has been in San Francisco all the week locating talent. He expects to spare no time or expense in making the production a noteworthy affair. The opera is comic, the score replete with melody and the libretto full of good lines.

SAN DIEGO, July 29.—Lyceum, July 29.—The Lyceum Stock Company is presenting R. Beers Loos' new farce, A Paris Graduate. Dick Woodbury is played by Verne Layton in excellent style; Ed Clisbee plays the gambler, Jack Potts; Ed Dowell is good in the part of Trotter Long, the butler; Julia Gray plays Vera Wise in her usual delightful way, and Margaret Hles is fine as

Salvation Liz. The other roles are in the capable hands of the popular support. Savoy, July 28.—Regular Pantages show. Cora Youngblood Corson, sextet; The Girls From the Golden West; Adair and Hickey, rag singers; Ed Vinton and Buster; Those Four Kids—Wood, Brown, Berry and Dore—in youthful frolics; Harry Fisher & Co. in a comedy cycling act, and Gilbert Losee, the triple-voiced wonder. Empress, July 28.—Hugh Herbert & Co., The Son of Solomon; Gilmour and La Tour, in Sense and Nonsense; Wilton and Merrick, comedy gymnasts; Models de Luxe, art studies; Dolly and Mack, instrumentalists; Elliott and West, grotesque dancers. Princess Theatre, July 28.—Terry and Frank, dancing demons; the Two Morrisises, Australian acrobats; Lee Kingsbury, quick-change comedian.

## Fred Thompson and His Exposition Concession

Frederick Thompson, the greatest deviser of exposition marvels in this or any other country, has secured a concession for the 1915 Fair and will soon arrive in this city to start preliminary work. The idea Mr. Thompson has in mind is a grown-up Toyland.



ALL THE THEATRICAL NEWS

The San Francisco  
**DRAMATIC REVIEW**

Music and Drama

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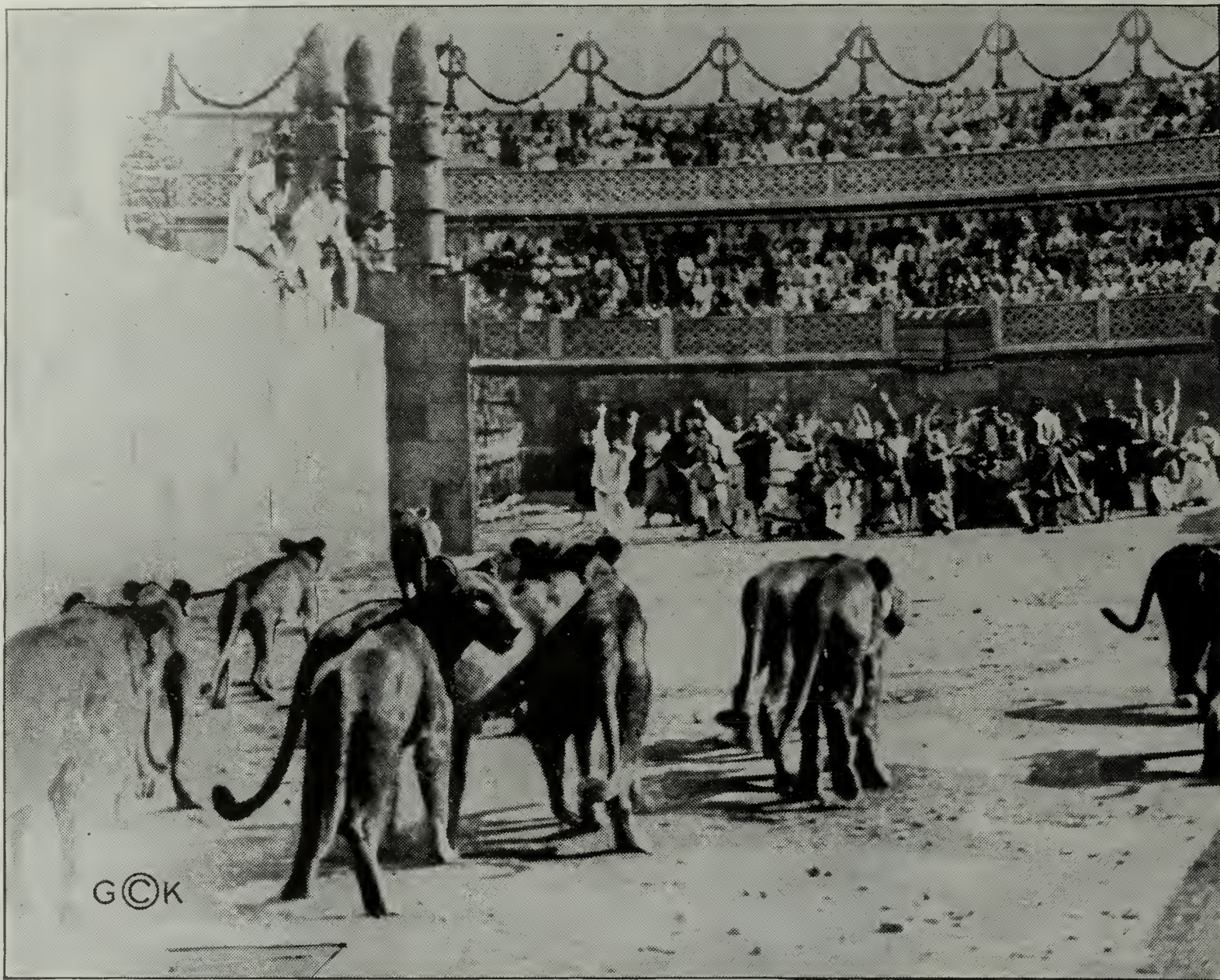
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**VAUDEVILLE**

A DOG FANTASY





The Lions about to attack the Christians in the Arena. Most thrilling situation in the wonderful photo drama *Quo Vadis* now playing at the Columbia Theatre to crowded houses.

## Quo Vadis Breaking Records

George Kleine's photo-drama marvel, *Quo Vadis*, continues to break records for big business all over the United States. Last week at Keith's Hippodrome in Cleveland, Ohio, the average daily attendance, including one matinee and evening performance only, was over four thousand people. When it is considered that this occurred in midsummer, it becomes a phenomenal record. It has never been approached by any other indoor entertainment. The gross receipts for the week exceeded the average of the usual two dollar musical attraction, yet the prices were only twenty-five and fifty cents with box seats at seventy-five cents.

## Paul Armstrong Refused Injunction

NEW YORK, August 1.—Paul Armstrong, the playwright, dramatized *Alias Jimmy Valentine* in five days and has received royalties of \$75,000 from the play, according to an affidavit filed in the Supreme Court today by Theodore A. Liebler of Liebler & Co., producers of the play. Armstrong asked Supreme Court Jus-

tice Philbin for an injunction restraining the Lieblers from continuing to produce the play and from leasing the manuscript to stock companies or using the play for moving picture purposes, on the ground that the producers have fallen behind in the payment of royalties. He said that under his contract he had decided to abrogate the agreement with the Lieblers covering not only *Alias Jimmy Valentine*, but *Blue Grass*, *The Deep Purple*, and *Salomy Jane*. The Court denied Armstrong's application.

## Veteran Mrs. Barker and Daughter Victims of Accident

OSSINING (N. Y.), July 30.—The Lake Shore Limited crashed into a one-horse sully at the Main-street crossing this afternoon. Two women were killed. Gertrude M. Barker, 38 years old, an actress living at Stapleton, Staten Island, was thrown forty feet and struck the north end of the New York Central station with such force that practically every bone in her body was broken. Her mother, Mrs. Mary E. Barker, 65 years old, a retired actress, was hurled an equal distance to the other side of the track. She alighted on her head. Her skull was fractured and several bones were

broken. She died on the way to the hospital. Mrs. Barker was on the stage forty-nine years, under the name of Reynolds. She had played in companies with Eleanor Robson and Mrs. Fiske. She retired a few years ago.

## Margaret Anglin's Company

While beauty and simplicity in scenic accessories and innovations in lighting effects and costumes will be important factors in Margaret Anglin's forthcoming Shakespearean revivals, the dominant feature will be the personnel of her supporting company. For the premier roles in her repertory Miss Anglin announces Fuller Mellish, Ian MacLaren and Eric Blind, each one of whom has had years of training in Shakespeare. The first women characters in Miss Anglin's repertory will be assigned to Ruth Holt-Boucicault. Other important female roles will be in the hands of Felice Morris and Florence Wollersen who have both won histrionic distinction in the classic drama. For the leading comedy roles Miss Anglin has engaged Max Monteso, for many years a member of Sir Herbert Tree's and Helen Terry's companies; Allan Thomas, who has played comedy leads in a number of notable Shakespearean organizations,

and Wallace Widdecomb, who also has had a long experience in the "legitimate" drama. Others in Miss Anglin's company will be Harry Barfoot, Donald Cameron, Barry McCallum, Roy Porter, George Currie, Max Fisher and Eugene Shakespeare. E. Y. Backus, for many years Charles Frohman's stage director at the Empire Theatre, will be Miss Anglin's general stage director, and George Baer has been engaged by Miss Anglin as musical director.

## George Bessinger is Sued for Broken Heart

NEW YORK, Aug. 3.—Geo. Bessinger, a lace merchant of San Francisco, who is staying at the Hotel Knickerbocker, was served there yesterday with a summons in a suit for \$25,000 damages for breach of promise brought by Kay Laurell, an actress. Miss Laurell accompanied a process server to the hotel and pointed out Bessinger. Through her attorney, Miss Laurell alleges that she gave up an important engagement in London to be married to Bessinger, and that after he kept her waiting for a year, he refused to carry out his promise.



## Dates Ahead

**ARE YOU A CROOK?** (H. H. e, mgr.)—New York, April 28, indefinite.

**SHOP'S PLAYERS.** — In Ye Liberty Playhouse, Oakland, Aug. 7-14.

**AMAN-MANION PLAYERS** — Stockton, Aug. 11 and week.

**REDMOND STOCK.**—Stockton, indefinite.

**STER-ELLIOTT CO.**—Lakeview, Aug. 7-14.

**URETTE TAYLOR**, in **PEG O' MY HEART** (Oliver Morosco, mgr.)—Cort Theatre, New York, indefinite.

**MOROSCO STOCK CO.**—Los Angeles, Aug. 11 and week.

**LAHOMA RANCH WILD SHOW**—Eugene, August 9; Grants Pass, 12; Medford, 13; Sisson, 14; Red Bluff, 15; Astoria, 16; Richmond, 17; Oakland, 18; Redwood City, 20; San Francisco, 21-24; Livermore, 25; Colfax, 26; Reno, 27; Winnemucca, 28; Elko, 29 (noon only); Ogden, 30; Salt Lake City, Sept. 1.

**THE PASSING SHOW** (Theatricals)—Seattle, Aug. 10-16; Portland, 18-20; Edmonton, 21-23; Winnipeg, 25-30; Minneapolis, 31-Sept. 1; Milwaukee, 7-13.

**AT PRINTER OF UDELL'S** (Gaskill & MacVitty (Inc.)), Chicago, Ill., Aug. 3-23; West Liberty, Ia., 25; Atlantic, Ia., 27; Omaha, 28-30; Kansas City, Mo., 31. **AT PRINTER OF UDELL'S** (Gaskill & MacVitty (Inc.) mgrs.), Chicago, Ill., Sept. 1.

**THE SHEPHERD OF THE** (Gaskill & MacVitty (Inc.)), Kalamazoo, Mich., Sept. 1. **THE SHEPHERD OF THE** (Gaskill & MacVitty (Inc.)), Beloit, Wis., Aug. 23-24; Stoughton, 26; Port Hope, 27; Cambria, 28; Waupun, 29; London, 30; Oshkosh, 31.

**THE SHEPHERD OF THE** (Gaskill & MacVitty (Inc.)), La Crosse, Wis., Aug. 17; Minn., 18; Rochester, 19; Northfield, 21; River Falls, 22; Stillwater, 23; Eau Claire, 24; Menomonie, 25; Detroit, 27; Brainerd, 26; Crookston, Grand Forks, N. D., 29; Devils Lake, 30.

**THE SHEPHERD OF THE** (Gaskill & MacVitty (Inc.)), Chicago, 3-16; St. Louis, 17-20; Kansas City, 24-30; St. Joe, 31-Sept. 3. **THE SHEPHERD OF THE** (Gaskill & MacVitty (Inc.)), Aurora, Ill., Aug. 31; Moline, Sept. 1.

## Quo Vadis Touring

Monday, August 4th, four new companies opened the regular season, presenting George Kleine's photo-drama *Quo Vadis*, one at the Columbia Theatre, San Francisco, which will tour the Pacific Coast and Southwest, in charge of Albert Hoogs and Harry Brehany; another at Des Moines, Iowa, which proceeds to Omaha, Denver, Salt Lake City and a comprehensive tour of the Northwest and Canada, in charge of Charles M. Lutz and Ed Manley; a third at the Nixon's Theatre, Pittsburg, Pa., and is booked all over New York, Pennsylvania and the Middle

States, in charge of John Black and Arch McGovern. The fourth opens at the Park Theatre, Bridgeport, Conn., and will tour New England and the Eastern States in charge of Sam Mott and Ed Lester. In addition to these there are four more traveling companies covering different parts of the country and permanent companies in New York, Chicago, Philadelphia, Boston, Cleveland, Brooklyn, Paterson and several other cities.

## Spotlights

The Yosemite Theatre at Stockton is being remodeled. It needed it badly. Eight years ago it was rewired and now the improvements will put it up to date.

Frederick Moore announces that on account of his illness the Moore-Ethier Company has closed. Mr. and Mrs. Moore will remain in Susanville until he is able to travel, but no announcement can be made at the present time in regard to plans for the future.

The Dreamland Theatre in Albany, Ore., was totally destroyed by fire the morning of July 11. Manager Wadsworth, of the theatre and W. H. Rhodes, owner of the building, announced that the theatre would be rebuilt.

Samuel Golding's dramatization of *The Silver Horde* will be seen at the Alcazar shortly.

Tante, the book by Anne Douglas Sedgwick out of which Haddon Chambers has made a play of the same name for Ethel Barrymore—who returns to Charles Frohman's management this fall—is one of those great rarities—a successful novel about music. As a rule, even musicians fail on attempting to put their own art into novel form; but more frequently still does the layman, having only a smattering of musical knowledge, commit gross technical blunders when he tries to blend music and fiction. Miss Sedgwick's novel, which in the case of most of its characters, is biographic, has splendidly succeeded in England and in America because its writer has very carefully kept a middle road between artistic and lay life.

Oliver Morosco will put into rehearsal today, under the stage direction of T. D. Frawley, the first road company of J. Hartley Manners' comedy, *Peg O' My Heart*, that will go on tour. The cast will include Elsa Ryan, Fanny Addison Pitt, Maude Allen, Wilda Moore, Percy Standing, Frank Burbeck, Louis Edgarde, Henry Stanford and Percy Denton. The company will begin its season at the Broadway Theatre, Long Branch, on Labor Day.

Laurette Taylor and her original company continues to attract capacity audiences to the Cort Theatre, where Oliver Morosco's fascinating star will begin the 33rd consecutive week in *Peg O' My Heart*, on Monday night. Miss Taylor has scored the greatest success of any star of the period, and there is scarcely a doubt that she will remain at the Cort in her present play for another year.

**CASINO THEATRE**, N. Y.—The Purple Road, Heinrich Reinhardt and William Frederick Peters' romantic operetta, continues at the Casino Theatre with an excellent cast of principals, including Valli Valli, Eva Falton, Harriet Burt, Hattie Arnold, Har-



*The Oliver Morosco Enterprises*

### BIRD OF PARADISE

By Richard Walton Tully

### THE MONEY MOON

By Hartley Manners

### THE FOX

By Lee Arthur

In Preparation

Nat C. Goodwin in

### GAUNTLET'S PRIDE

Laurette Taylor in

### PEG O' MY HEART

By Hartley Manners

### THE TRUTH WAGON

By Hayden Talbot

### THE ESCAPE

By Paul Armstrong

and others

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rison Brockbank, Leslie Gaze, W. J. Ferguson and Edward Martindel.

John Cort's revival of George V. Hobart and Jean Schwartz' musical comedy, *The Ham Tree*, in which McIntyre and Heath will again star, will be placed in rehearsal Monday.

Oliver Morosco will place in rehearsal Monday the road company that will go on tour Labor Day in *Peg O' My Heart*. Fanny Addison Pitt, Maude Allen, Wilda Moore, Percy Standing, Frank Burbeck, Lewis Edgarde and Henry Stanford have been engaged.

Bought and Paid For, the drama that scored the biggest success of last season, at the Cort Theatre, will return to that playhouse Sunday night, August 17th. Few plays have been given to the American stage that have scored so completely as this masterpiece of George Broadhurst. It is a remarkable drama viewed from every angle, and it is wholly American in character. The types are peculiar to this country and the dialogue is far removed from bookishness. Charles Richman will head the company and will again be seen as Stafford.

Ready Money will dispense joy at the Cort shortly. This bright comedy by James Montgomery has been adding to the gaiety of the nation for some time and it should get a cordial welcome here. The story of Ready Money turns about a love-sick young man who has two assets: the promise of *The Girl* that she will

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marry him, and a twenty-five cent piece. So there is a nice dash of sentiment to this comedy but it is not mawkish.

A prima donna new to us, Kitty Gordon, will be seen at the Cort soon in *The Enchantress*, a musical comedy that is said to boast of the best score to Victor Herbert's credit. Rather, *The Enchantress* may lay claims to the distinction of being a true light opera instead of a musical comedy, if the Eastern critics are to be believed, which would seem to make *The Enchantress* an entertainment well worth looking forward to.

*The Elixir of Youth*, Zellah Covington and Jules Simonson's new comedy, received its premiere at the Cort Theatre, Chicago, under John Cort's management August 2nd, with Frank Bacon in the principal role. Others in the cast are Amelia Sumers, Marie Taylor, Winifred Bryson, Bessie Bacon, Harry Mestayer, Joseph Brennan, George Barnum and H. A. Weaver.

JOE DETRICH and Lois Bolton are in the cast of *The Traffic* at the Savoy this week.



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## Correspondence

OAKLAND, Aug. 4.—This has been decidedly an off week in theatrical circles, especially with the leading playhouses. The Macdonough has been offering some Kinemacolor pictures of the Making of the Panama Canal and Scenes of the Balkan War. These are very interesting and from an educational standpoint excellent, but hardly take the place of a first-class show. The attendance has been fairly good. At Ye Liberty, Little Lord Fauntleroy is given a production at the hands of Bishop's players, but the play has been worked here to death, in consequence of which business is far below the Liberty average. Master Eugene Nissen in the title role is certainly pleasing. Frank Darien continues to do good work, as does Charles Yule, Mina Gleason and Marta Golden, the last being the hit of the show. The preparations are being made for next week's production, The College Widow. Probably the greatest laugh producer yet offered by Dillon and King at The Columbia, is the current offering, Affinities. They have augmented their company with a couple of clever artists, Jack Wise and Mabel Fitzpatrick. The hit of the production is a song by Ernest Van Pelt, entitled Way Down in Georgia, which was encored at least a dozen times. A number of other songs were well rendered and also heartily encored. Irene Franklin, a sprightly comedienne, is affording a great big chunk of entertainment at The Orpheum and is easily the headliner of a bill that contains more than average merit. As a mimic, she is in a class by herself, and her songs were rendered in a manner such as can only be done by Miss Franklin. The balance of the program comprises, Miss Orford and her Elephants, Pat Rooney and Marion Bent, Lamberti, Brent Hayes, Jane Connelly and Company, The Swain and Ostman Trio and Edward Berger. Olga Samaroff, the violinist, is furnishing the hit on this week's program at Pantages. The program also contains Hiram, Roy Le Peark, Will H. Armstrong, Dale and Robertson, Howard and Dolores, Willie Hamilton and Brothers Lester. The attendance is good and general satisfaction is the keynote on all sides. This is surely a big season for the out of door resorts, the warm weather being ideal for such places as Idora, where the attendance shows steady increase as the season progresses, and an air of prosperity pervades the entire grounds. In the theatre the offering is the clever Japanese comedy opera, The Mayor of Tokio, the features of which are tuneful music, catchy songs, quaint costumes and

pretty Oriental scenery. J. Bundy, an Eastern comedian, and May Stevenson, a beautiful soprano, recent additions to the company performed well. George Ebner, who has become exceedingly popular, is a big hit this week. Bobby Fitzsimmons and Fred Snook are clever. Fully 25,000 visited the Park Sunday, being one of the largest crowds ever assembled at this popular resort.

LOUIS SCHEELINE.

## The Pantages

Willard's Temple of Music, one of the most unique novelties in vaudeville today, is the topping attraction on the new bill opening Sunday. A bevy of pretty girls are used in the production. Charles Kenna, known to vaudeville patrons the world over as the original "Street Fakir," is the added attraction. A duo of genuine sensational Tango dancers are Alliston and Trucco, who have been creating a furore with their marvelous whirlwind stepping. May de Long, a breezy little funmaker, is on a return engagement with a basket of new topical songs. She retains her screamingly ludicrous Norwegian impersonation, which is her best laughing number. Harry Ferns, Allen Bennett and a capital little cast have a race-horse playlet called, The Favorite. Three nifty young college chaps have a rattling singing specialty carrying the title of The Troubadors.

## The National

The National Theatre will open for the week beginning August 25th with a new Catholic drama in three acts, called The Firebrand, written by Charles Baxter, and produced by a first-class company, under the combined patronage of all the Catholic churches of San Francisco. The play is a protest against the argument of the socialists and is a serious effort to combat the widespread and dangerous principles that many firebrands are advocating under the plea of disseminating socialistic doctrines.

## Vaudeville Notes

Harry Hallen, John J. Welch, Paul Brady, Chas. Oro and a company including eighteen people, sailed for Eureka August 4th to open at the Margarite Theatre in musical comedy. Too many people for that place.

Billy Morton closes at the American Theatre this Saturday to go back in vaudeville.

Harry Bernard and Jerri Gerard become members of the Chas. Alphin

Company August 10th. Bernard will assume the Irish comedy parts.

Jack Curtis and Lillie Sutherland are playing Ed Fisher's time up North.

Alma Astor will assume the soubrette roles in the Chas. Alphin Company.

Frances White will play the prima donna roles for Chas. Alphin. Some voice, this girl.

## A Musical Comedy Company for El Paso

Howard Fogg, the whole thing in the way of amusements in El Paso, Texas, has been in this city this week and has, with the aid of the free engagement bureau of The Dramatic Review, organized a fine high-class musical comedy show for El Paso, which will open in about two weeks with a good class of bills—Forty-five Minutes from Broadway, Fifty Miles from Boston, the Belle of New York, and like calibre. Mr. Fogg has made musical comedy a summer institution for several years past in El Paso with decided success. The Fogg personality is most unusual and interesting. Seven or eight years ago he happened into El Paso from Hot Springs, Ark., and in a year or two he had corralled all the amusement business in the city. Outside of a couple of picture shows, catering to half-breeds and Indians, Mr. Fogg is the owner of most all of the amusement business now in El Paso. He is famous for one thing. He has made El Paso an open shop town as far as stage unions go. In the process of the making he had all kinds of entertainment from the union boys, and was arrested nineteen times in fourteen days. He won out, however, and all the former union boys are members of his stage crew and they are a very happy family. Aside from things theatrical, Mr. Fogg has a four hundred-acre ranch at Bereno, New Mexico, and there he raises registered Poland China hogs. This ranch is famous and Mr. Fogg is an authority in this field throughout the South. Accompanying Mr. Fogg was A. E. Schuster, who is one of the heavy stockholders in the Tri-State Amusement Company, the Fogg theatrical ventures. The company that will be with Mr. Fogg when he goes out tomorrow will consist of Alf. Goulding, producer; Gladys Goulding, soubrette; Sam Owens, baritone; Billy Sather, dancer and comedian; Bobby Fitzsimmons, juvenile; Barbara Lee, characters; Gertrude Eulalie, producer of numbers, and eight of the handsomest chorus girls ever sent out from San Francisco.

## Bert Levey Has Secured a San Francisco House

Bert Levey has at last secured his San Francisco house and on the 25th will take over the Princess Theatre, to which he will give his personal attention, in addition to the great demands on his time as one of our leading agents.

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of this week Milton W. Benedict character comedian, is a good number; The Sours have a spectacle and novel aerial act; The Dougherty are classy entertainers; Abram, John and Company are playing another one of Harry Cottrell's dand acts, The Wings O' Night; Sylvester and Jones, in The Two Drummers, get over some good songs. The second half the Fanto Trio are pleasing with their lively acrobatic turn; Abram, Johns and Company have another clever sketch Losh and Lyons, black-face comedians, are still winning laughs; Ros Holmes is a vocalist that pleases the people, and Heinie Auerbach, German comedian, is popular.

## Bookings

At the Sullivan and Considine, San Francisco office, through Wm. P. Reese, their sole booking agent, for week of August 10, 1913.

EMPRESS, San Francisco.—Bet Stone & Co., Harry Antrim, Mitchell and Lightner, Whipple-Houston Co. Matt Keefe, Lozano Troupe. EMPRESS, Los Angeles.—Three Bennett Sisters, Joe Birnes, Georgia Trio. Passenger Wreck, Palace Quartette. The Cavaliers. EMPRESS, Salt Lake (Aug. 13).—Emma Francis & Co. Morris and Beasley, Hibbert and Kennedy, Porter J. White, Pisano and Bingham, Booth Trio. EMPRESS, Pueblo-Colorado Springs.—Alvin and Kenney, Julia Rooney, Archer and Belford, Del Adelpia, Bowman Bros. Fun in a Boarding House. EMPRESS, Sacramento.—The Savoy. Golden and West, Walter Daniels & Co., Easy Money, Sampson and Douglas, Girl in the Vase. EMPRESS, San Diego.—Marcou, Lightner and Jordan, The Trainer, Raymond Tea. Exposition Four, White's Animal. EMPRESS, Denver.—Lohse and Sterling, Albert Leonard, Fay and Mynn, Herbert Frank & Co., Creighton Bros., Ray Thompson's Horse. EMPRESS, Kansas City.—The Wheelers, Barnes and West, Agnes Lee & Co., Jimmie Britt, Piano Bug

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**PLAYS**



## James Neill Becomes Director of Moving Picture Concern, and Len Behymer Moves His Offices to Auditorium Bldg., Los Angeles

LOS ANGELES, Aug. 6.—The movies seem to have developed a whirlpool action that draws the talent from all directions. Now we are told that both David Hartford and James Neill have gone over to the pictures. Mr. Neill next Monday will commence an engagement with the Universal Film Co. Mr. Hartford, it is said, will succeed Hobart Swarth with the Selig people. \*\*\* October 1, the Lyceum will be given over to Ben Dillon and his Ginger Girls, thus opening a season of burlesque for this house of vacillating policy. \*\*\* When Mrs. Anna Mozart took over the ill-fated Walk-er Theatre and announced her plan of making it a picture theatre devoted to travel and historical events, there were those who doubted, but yesterday Mrs. Mozart looked upon the first birthday celebration with pride because of success, with a capital S. \*\*\* Mr. Applebee was unfortunate enough to step upon a shell while bathing at the beach and cut his foot very badly, which put him out of the cast of *Our Wives at the Morosco* for a couple of nights. George Rand stepped into the role of Otto in Mr. Applebee's place and very cleverly made the most of the situation on such short notice. \*\*\* Lucretia del Valle has left for a motor trip, which will lead her to your city to rehearse for the forthcoming production of the *Mission Play*. \*\*\* Mr. Behymer is now settled in his new offices in the Auditorium Bldg., from which place he will now tell us of the good things that may be given us this winter. \*\*\* Winchell Smith of Fortune Hunter fame is in town to conduct rehearsals of *Six Washington Square*, also from his pen. \*\*\* President Ackerman and Vice-President Sam Harris of the Western States Vaudeville Managers' Association have arrived in the city to perfect the plans for the opening of the Hippodrome, making the date for Day.

AUDITORIUM.—The story of *Quo Vadis* is being wonderfully presented through the pictures, a series of which are being presented at the Auditorium, with incidental music by the organist of the Temple Auditorium, Ray Hastings. The lecture delivered by Prof. Gregg is very enjoyed, and additional pictures of the Rockies, with explanatory remarks by Rocky Mountain Stroud, are splendid.

BURBANK.—The third week of the Sherry is spinning itself out of interested audiences. The Burbank production has won favor because of a worthy presentation. Selma Paley grows in poise and self-confidence and becomes lovelier at each performance. The balance of the cast remains unchanged. Percy Benson as Edward Sherry, James Harrington as Theophilus Sherry, Lilian Tucker as Lulu, Grace Travers as Catherine, Winnie Baldwin as

Pepita, Morgan Wallace as Leonardo and William Colvin as the steward, each singing and acting in real comedy style, make Mme. Sherry one of the successes of the season.

CENTURY.—Cherry Blossom is the current bill and Clara Howard has the title role, in which she sings and dances with all the verve and charm of a real prima donna. Al. Franks comes into his own after a week's vacation and fits into his comedy role with a snugness that bespeaks the artful comedian. Walter Spencer keeps the fun going in a well-drawn part. Earl Hall makes a big hit with a peg leg. Gale Henry is Mrs. Brady, and as such creates a near riot. Dee Loreta has several splendid songs and the chorus is ever present.

EMPRESS.—John White's Animal Circus is a collection of greyhounds and clown dogs, to say nothing of a clown mule, who raises a riot of fun, as well as two boys who attempt to hang on. The Exposition Four are primarily musicians and masters of several instruments, but incidentally demonstrate the fact that they are some dancers too. Raymond Teal is a black-face monologist whose efforts are rewarded by much applause. Theodore Lightner and Dolly Jordan contribute a bright and happy lot of songs. The Trainer is a tense and interesting sketch dealing with the race-track, and is well given by Paul Dalzell, George Price and Jack Harrington. Marcou can make shadows with his hands that make the grown-ups laugh as well as the children. Motion pictures show Fred Mace in some marvelous situations in *Echo Park*.

MOROSCO.—Helen Kraft and Frank Mendel, whoever they may be, deserve a vote of thanks for this bright and sparkling collaboration called *Our Wives*—deliciously funny satire on the follies of women and the foibles of men. Then, too, Henry Kolker is introduced through this happy medium and walks into favor because of his whole-souled, breezy and altogether delightful methods. The story tells of the four jolly bachelors who gathered together on divers occasions, casting their fortunes and good feelings into one pot, until cupid shot three and then there was one. This being Bowers, a successful librettist and an ardent woman hater, the married three decide to display their wares and make him madly jealous by accepting an invitation to dine at the bachelor apartment. All goes well until one little wife tells another little wife that a third little wife dyes her hair. This stirs the affair into a boiling mess and each little wife goes home with a fit of her particular kind of hysterics, and Bowers congratulates himself on his single blessedness. That is he thinks he does, until he realizes that Wil-

son, whom he has hired as a mere machine to write the music for his operas, is a woman, and a beautiful one at that, and he then finds himself going over to the enemy. It is all comedy, that scintillates with brilliant and sparkling wit and is played with a dash and go that makes wonderful comedy. Mr. Kolker is an actor of long experience, who knows the value of a flexible admirable voice and the charm of naturalness. Personally he makes himself felt in each moment of his playing, and never falls or lags behind. Thomas Meighan, Howard Scott and Chas. Ruggles are a delightful trio. Beatrice Nichols, looking very handsome in a red wig, distinguishes herself in a very cleverly played fit of hysterics. Miss Helene Sullivan returns after several years' absence in the role of the haughty bride, and is met most cordially. Grace Valentine is the weepy bride and fairly reeks with pettishness. Frances Ring is a charming and womanly Wilson. Mr. Applebee as Otto, the man, adds materially to the success of *Our Wives*, which play is good for many hearty laughs.

ORPHEUM.—Marjorie Rambeau, of course, is the reason for much enthusiastic interest in this week's bill, for although she has been gone a year or more, she is by no means forgotten, and her welcome is a rousing one. Miss Rambeau appears in a rattling good sketch, entitled *Kicked In*, from the pen of her husband, Willard Mack, a sterling actor himself, assisted by Lillian Rambeau and Arthur J. Price. It is well written and, needless to say, well acted. Theo. Bendix, with Michel Bernstein, Jacques Shore and Arthur Bernstein, offer some wonderful chamber music of a high order, and prove the fact that music of this sort is appreciated even by the tired vaudeville patron. Val Harris and Lou Holtz sing and dance and impersonate, all in a bright and happy style that carries the listener right along with them. Ida O'Day, dainty and diminutive, appears in a songologue and a series of wonderful costumes. McIntyre and Harty offer song and patter, and Morton and Wiser accomplish things with straw hats that seem unbelievable. The Trained Nurses and Le Grohs remain from last week, filling out a splendid bill.

PANTAGES.—Pantages is surrounded by the atmosphere of the squared circle, for there are Mrs. Bob Fitzsimmons, Tommy Burns and Arthur Pelky on one program. Mrs. Fitzsimmons appears in a pretty little operatic sketch entitled, *A Bulgarian Romance*, containing some mighty good music and some novel dances. Charles Dano, a baritone, is an able assistant. Tommy Burns tells how he used to do it and then takes a turn at some mild boxing with Arthur Pelky. Joseph Bernard and Hazel Harrington present a rather broad farce called *The Newly Married Man*, which seems to satisfy the taste of many. Alsace and Loraine, not a travelogue, but a pair who do things in a musical way that calls for the exploitation of an instrument called the alsacephone. Billy Dodge sings and impersonates to the delight of those present. Sylvester and Vance are

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clever entertainers who close an interesting bill.

REPUBLIC.—Arthur Don is so well known locally that his appearance on this bill is a cause for a royal welcome. In a skit called *A Society Misfit*, Mr. Don and Miss Carnation display their versatility and do some mighty good work. Roberts, Edwards and Roberts appear in *Double Crossed*, a sketch filled with intense interest and which is well acted. Gilbert and Branneck are musicians of various talents whose trick violin playing lends a novel touch to the act. Keefer and Alberts have another good sketch in that called *The German and the Western Girl*. Young and Manning sing old-time plantation songs and create a good deal of fun in a black-face sketch. Pathe weekly adds to the entertaining features of the bill.

SACRAMENTO, Aug. 6.—Grand, Aug. 4.—The Redmond players are seen in *The Rose of the Rancho*, in which they are scoring a great success. Beth Taylor is captivating as Juanita; Leslie Virden as her mother is mighty fine; Rose Merrill as the aged Spanish señora shows improvement. Paul Harvey has the strong, virile character of Kearney, the land agent, which he plays effectively. Hugh Metcalf plays Kincaid and shares honors with Harvey. Jack Frazer does a good bit of work as Don Luis; Ed. Redmond plays the padre with fine feeling; Merle Stanton, Harry J. Leland, Bert Chapman and the rest of the support are well cast. They give an excellent performance of this California play. Empress, Aug. 4.—The Cavaliers; John B. Hymers' production of *The Passenger Wreck*; Bennett Sisters, physical culturists; Joe Birnes, singing comedian, and the Georgia Trio, blackface singing and dancing comedians. Pantages, Aug. 4.—*Quo Vadis* and *Wildest America*. Oak Park Amusement Grounds.—Le Fort's Band, with Marie Basile, soloist.

McKenzie and Hazelit are making unique records for themselves in this city. So highly are they regarded by our vaudeville audiences that they are playing only city time. They only recently completed two weeks straight at the Victoria, instead of the usual split week, and now they are back for a week and a half. Some record, that! The reason for it is—Bob McKenzie is a real funny comedian, and Miss Hazelit is not only a beauty, but a fine singer and an altogether clever performer.

IF NOTHING happens to prevent, the genial, heavy man, Chester Stevens, and the dashing Red Case will be walking the Chicago rialto about September fifth.



## Correspondence

NEW YORK, Aug. 3.—The Co-burn Players presented a week of open air performances this week on the campus of Columbia University, at 119th Street and Broadway. This engagement is the fifth annual appearance of this company, whose performances are directly in connection with the department of English of the university. Five Shakespearian plays, one Greek play and one modern comedy will be given. The plays were given complete, with no intermission, the ends of acts being indicated by blinding the lights for a moment. The illumination was furnished by five calcium lights, placed behind the audience, and the various changes from daylight to evening made by means of colored mediums. All of the illusion of a regular performance is heightened by the charm of the trees and lawn and fresh air of "out of doors." A male quartette furnished the incidental music. \* \* \* Within the Law, Bayard Veiller's play, which was one of the first of the wave of "under-world" plays, is nearing a record of a year's run at the Eltinge Theatre. Last Monday night it commenced its forty-eighth week and during the long run there have been but few changes in the cast. Helen Ware is now appearing as Mary Turner, who spends three years in prison for another woman's theft, and then lives by her wits but within the law. Jane Cowl originated the role here. The play is now being presented in London and Melbourne, Australia, and will soon be seen in Berlin. The piece will be kept at the Eltinge indefinitely. Laurette Taylor has reached the ninth month of her engagement in Peg O' My Heart at the Cort Theatre. J. Hartley Manners' clever comedy will soon have its 300th performance. During the long run not a single change has been made in the cast and not a member of the company has missed a performance. The warm days of the summer had no appreciable effect on the large attendance. No date has yet been set for the ending of the engagement. \* \* \* The annual fall production at the Winter Garden, given in revue form and called The Passing Show of 1913, began its second week. The piece is typical of the Winter Garden shows and savors of its sister production, The Passing Show of 1912. It is described as "an animated chart of the theatre's best (and sometimes worst) of the past season along with divers events of public life all boiled down to a double extract of musical comedy, spectacle and travesty." The cast includes Conroy and Le Maire, a new black team for the Winter Garden; Harry Gilfoil, Bessie Clayton, Herbert Corthell, Charlotte Greenwood, Cross and Josephine, Charles King, Sydney Grant, May Boley, Hunting and Frances, Swan Wood, De Haven and Nice, Brice and Gonne, Ed Begley, Laura Hamilton, Grace Kimball and others. \* \* \* The Purple Road continues its highly satisfactory run at the Casino Theatre, where it began the fifth month of its New York engagement. The cast includes Valli Valli, Eva Fallon, Harriet Burt, Hattie Arnold, Anabel Denison, Harrison Brockbank, Leslie Gaze, Edward Martindel and W. J. Ferguson. About August 15th Joseph M. Gaites will send the operetta on a tour of the principal cities of the East and West. \* \* \* Ziegfeld Folies, ser-

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THE BIGGEST REPERTOIRE COMPANY ON THE COAST

Monday, Reedley; Tuesday, Dinuba; Wednesday, Lindsay; Thursday, Porterville; Friday, Tulare; Saturday, Selma; Sunday, Lemoore.

ies of 1913, entered upon the seventh week of its run at the New Amsterdam Theatre. The cast presenting the entertainment includes Jose Collins, Elizabeth Brice, Rose Dolly, Ethel Amorita Kelley, Stella Chatelain, Florence Nugent Jerome, Anna Pennington, Evelyn Carlton, Lottie Vernon, Leon Errol, Nat M. Wills, Martin Brown, J. Bernard Dyllan, William Le Brun, Murray Queen, Peter Swift, Ernest Wood, Charles Mitchell, Max Scheck and Frank Tinney. \* \* \* Lew Fields' summer entertainment All Aboard, continues on the new roof garden atop the Weber and Fields Theatre in West Forty-fourth Street. The production enters upon its seventh week. Mr. Fields in the role of Jan van Haan, an old sailor who falls asleep beside a poppy plant and dreams that he is a captain in command of a ship making a tour of the world, heads the cast. Supporting him, besides a large chorus, are George W. Monroe, Carter De Haven, Lawrence D'Orsay, Nat Fields, Stephen Maley, Ralph Riggs, Flora Parker De Haven, Katherine Witchie, Stella Barre, Marcia Harris, Arthur Hartley, Olin Howland, Juan Villasana and Natalie Holt. \* \* \* The Jardin de Danse, atop the New York Theatre, with its alternating dancing and cabaret, continues to be crowded nightly during the warm days. The turkey trot and the tango have proved to be the most popular with the visitors, some of whom, however, have insisted on an occasional waltz and two-step. The Madison Square Roof Garden offers opportunity to dance by star light, as the dancing pavilion is in the open. The Roof Garden will enter the ninth week of its success. There is a big three-ring cabaret with excellent talent, including Stella Ford and Edith Barton. \* \* \* The Battle, a play of brains, business and the tenement question, was the attraction at Keith's Harlem Opera House. The piece is by Cleveland Moffett, who adapted it from his own novel, A King in Rags. Lowell Sherman, who has been leading man in the stock company, has gone on a vacation. Roy Gordon, the juvenile man of the company, will play the leading parts during Mr. Sherman's absence. \* \* \* Old Heidelberg, Dr. Wilhelm Meyer Forster's famous romance, was revived last week at the Academy of Music by William Fox. William J. Kelly appeared as Prince Carl Heinrich and Priscilla Knowles played the part of Kathie. \* \* \* The Long Beach Dramatic Stock Company went from light comedy to melodrama. The company presented Alias Jimmie Valentine. Mary Boland, who appeared last Sunday in Galatea, was succeeded by Regine Wallace, who played the leading role. Edwin Arden played the title part. \* \* \* Cecil Lean, assisted by Cleo Mayfield and James Billings, presented a new sketch, The Moving Picture Man, last week at the New Brighton Theatre. Seymour Brown offered the Bachelor's Dinner, which had a cast of thirty, and other acts included Jessie Busley, Mabel Berra, Billy Arlington, Bradley Martin and Edyth Fabrini. GAVIN D. HIGHL.

TACOMA, July 26.—Dean B. Worley, personal representative of John Considine, is in the city visiting his mother and sister. Mr. Worley grew to young manhood here, advancing from Chief Usher at the Tacoma Theatre to manager of the old Lyceum stock and becoming manager of the S. & C. house here some seven years ago. He is receiving a royal welcome from his old friends here. L. Russer, general manager of the western division of the Western Feature Film Company, will visit in Tacoma next week. Manager Seifert of the Melbourne Theatre has installed an iced air ventilating machine which has been appreciated by patrons during the hot weather. James Guy Usher, one of our well-known "Coast Defenders," has joined the ranks of the Princess players. Another new member is Huron L. Blyden. J. Will Pike has returned from Salt Lake City and is acting director at the Princess. The week's bill at the Princess was Our New Minister, replete with village types, smiles and melodrama, pleasing our theatregoers. John Lorenz was excellent as the young minister and Warda Howard pleasing in a small role. Ethel Tucker, J. Will Pike, Frederick Harrington and James Guy Usher were all seen to advantage in character parts, while plenty of comedy was furnished by Neil McKinnon. George Zucco and James W. Matt were well cast and the play was well staged and acted. Next week Madame X, Empress Theatre: Matt Keefe with his singing and yodeling, and Harry Antrim with his amazing nonsense were big hits. Clever story dancing was furnished by Beth Stone accompanied by Hines and Panton, accomplished in eccentric dancing. Bayonne Whipple and Walter Hutton scored with an oddity revolving around an animated picture, featuring songs and nonsense. The Lozano Troupe of Acrobats and Mitchell and Lightner, singing comedians, completed the bill. Pantages Theatre: Willard's Temple of Music was an elaborately staged musical act. Charles Kenna was the real thing as a street fakir and got the applause. Maidu de Long, versatile and a singing comedienne, scored in character songs. A little playlet, The Favorite, by Ferris Bennett and Company, the Three Troubadours, singing pleasing songs, and the La Volos in tight and slack wire work made an enjoyable program. A. H.

TACOMA, Aug. 2.—C. H. Herald, manager of the Tacoma Theatre, announces Everywoman as the opening attraction for the 1913 fall season, the play being booked for August 27th and 28th. The bookings for the coming season include Otis Skinner in Kismet; Henry Miller in The Rainbow; Margaret Illington in Within the Law; William Faversham in Julius Caesar; Charlotte Walker, Mrs. Fiske, Robert Mantell, May Irwin, Lillian Russell, Sothorn and Marlowe, Emma Trentini, McIntyre and Heath, H. B. Warner, Chauncey Olcott, Robert Hilliard, Billie Burke, also the following new productions: The Merry Countess, Stop Thief, The Count of

Luxembourg, Little Women, The Conspiracy, Milestones, The De Opera Company in two operas mance, The Purple Road, Oh, Delephine, and The Bird of Paradise. The Blue Bird will return, also Pink Lady, Officer 666, Bought Paid For, and The Chocolate Sol. About half the bookings have been made, others will be announced and booked. The sixth week of W. Howard's engagement at the Success Theatre has undoubtedly been the greatest triumph. The offering, Madame X, and Miss Howard's was the best she has done here. Lorenz was especially skillful in great court room scene. George co's performance was worked with degree of excellence that characterizes all his work and James Guy Usher gave excellent account of him. George Cleveland, returning to company, was prominently cast. Frederick Harrington, J. Pike, Neil McKinnon, Huron Blyden, James Matt, Marshall Hudson, K. Burg, Arthur Weiland, Ethel Ker, Dorcas Matthews and Helen. Next week's bill, A Woman's with Ollie Cooke especially engaged for the role of the widow and Robeson returning to the cast. press Theatre: Lively Grace was on was the headliner at this house week. A fantastical musical comedy Dorothy's Playmates, was a big William Fables of the company, the Bear in The Alaskan for seasons. Harry Leander, assisted a pretty girl, and Hal Merritt, a comedian, found favor. On the Ro sketch cleverly put on by Rol Hayden and Roberts, and Ralph and Winn Shaw, character comedy completed the bill. Pantages Theatre: Charles Lindholm and Company were back with The Man from Mesota. A spectacular novelty featuring acrobatics was furnished by Dilla and Templeton. Musical were put on by Edith Hanev, a comedienne, The Tyler St. Clair with their marimbaphones, the English Roses, and The Victoria one of the best quartets that visit A.

## Donors of Million-Dollar Fund Still Want Project Carried to Completion

The Musical Association has submitted to the City Attorney, through its attorney, Joseph H. Reddick, a new suggestion in regard to the contemplated city opera house. It proposed that the city accept the use of the opera house to be constructed with the \$1,000,000 private subscription, and that the matter be justified that the city could then lease to the donors without submitting to the usual form of competitive bids. The theory is that it be done under Article I of the constitution which permits the city to accept and to administer them according to the terms thereof. The City Attorney is asked to give his opinion on the suggestion.



## Correspondence

PORTLAND, August 4.—Heilig Theatre: (Calvin Heilig, mgr., William Pangle, res. mgr.): Last night ushered in The Passing Show of 1912, which remains for the week, which had been billed and advertised like a circus by A. Toxen Worm, and the result was that every one who could be at the opening was there, and when it was all over every one was pleased and satisfied, and went out as a booster for the attraction, and that means that they will do a capacity business for the week. Coming—Everywoman, week of August 10th. Baker Theatre (George L. Baker, mgr., Milton Seaman, bus. mgr.): Nothing new is announced as to the stock season at this house which will be inaugurated the coming month. It is stated that Izetta Jewel will play leads, but this has not been verified. Lyric Theatre (Keating and Flood, mgrs.): Last week's bill, The Irish Mayor, was a very humorous concoction, and it was just what the patrons of this house wanted during the hot spell. It deals with the doings of a successful Irish politician, and the run of humor is pleasingly interrupted by the melodies offered. For this week the bill will be The Hotel Flim-Flam. Orpheum Theatre (Frank Coffinberry, mgr.): For the ensuing week the bill is headed by Edward Davis and Company, and the other acts offered include The Vanias; Williams, Thompson and Copeland; Three Du-Four Boys; Robins, Fidler and Shelton, and the Gromwells. At the Empress, presided over by H. Y. Pierong, the feature act will be Graee Cameron, and at Pantages, where John Johnson presides, The Four Victorias are featured. Both houses have the usual other acts. The Oaks has its usual out door acts and business continues big. Ringling Brothers' Circus is announced here for this month. A. W. W.

LONG BEACH, Aug. 4.—July 28th: That grand old classic, Shore Acres, is the attraction at the Bentley Grand for the major portion of the week. It is being presented in excellent style by Virginia Brissac and stock company. Miss Brissac is seen to excellent advantage as Helen Berry. While the role is not an exacting one, Miss Brissac lends to it sweet charm and simplicity, and makes it a stellar role. As Uncle Nathaniel, Ferdinand Munier has great opportunities and takes advantage of them all. Howard Nugent is very good as Martin Berry, and James Dillon as Sam Warren, the young doctor, could not be improved upon. As Ann Berry, Margaret Nugent has a part very much to her liking, and manages to extract much comedy from her lines. Harry Garrity does well as Capt. Ben, also Ray Hanford as Blake; Ruth Van plays Perley, the hired girl, in a capable manner. Her make-up is excellent. Evelyn Hambly and Mabel Wymon both do well in smaller roles. The cast is a long one requiring the services of twenty-five people, also numerous ducks, chickens, dogs and pigeons. Director Wray has also furnished a real turkey-dinner, and this, with the excellent production artist Theall has turned out, adds much to the success of Shore Acres.

SALT LAKE CITY, August 5.—Monday saw the opening of the seat sale for the Orpheum vaudeville season in the new house and by Tuesday

noon every available seat for the opening performance, August 2nd, had been sold. Mid a blaze of lights the crowds flocked there early in the evening and enjoyed the innovation of select program by the orchestra from 8:00 until 8:20, when a bill of seven acts was presented in rapid succession. The house itself is a thing of beauty both on the exterior and interior. The seating capacity is about 2100 and in addition to having large roomy seats, considerable space is left between the rows to permit of easy entry by the late comers. There are two tiers of boxes on either side of the stage and loges grace the front of the one balcony. The stage is large and gives ample room for almost any size act. Spacious dressing rooms have been provided for the performers with hot and cold running water and showers for the athletes and acrobats. Space has also been provided for the dumb creatures so often overlooked. An adequate cooling system has been installed and a sprinkler system in case of fire, the stage being isolated when the sprinkler is in action, from the balance of the house. The house staff is headed by Manager E. O. Child, recently of the San Francisco Orpheum, with George Carpenter, press representative. W. H. Howard is treasurer with Heber Goss and Claude Illingworth as his assistants in the box office. Junetta Pitt is Auditor, Thomas Norris, advertising agent, Willard Weihe, orchestra director and "Steve" Newman, stage manager. On the opening night besides local society, which turned out en masse, F. B. Henderson, the Orpheum Circuit's western manager, Laz Lansburg, attorney for the circuit in San Francisco, and Architect G. Albert Lansburgh, were on deck and Martin Beck wired from New York expressing his regrets at not being able to be present, having just returned from Europe, and wishing success to the new house. He also advised that he had engaged numerous headliners all of which would be seen in Salt Lake, a thing heretofore impossible on account of the small seating capacity of the old house. The orchestra is composed of 15 musicians. The opening bill was made up of the Carson Bros., athletes; Miss "Mike" Berkin, violinist; Mr. and Mrs. Gordon Wilde in shadow-graphs; Bogert and Nelson; Louis Simon and Katherine Osterman, in A Persian Garden; Matthews and Shayne, and Joe Jackson, the European vagabond, the latter being the hit of the show with his quaint pantomime offering. Friday the Ringling Brothers' Circus showed to two packed houses, and all went away with the report that it is truly the greatest show on earth. The street parade was one of the best ever offered by a circus locally, everything being spick and span, and the performance carried many novelties, the spectacle Joan of Arc showing without question the largest dancing chorus every seen here. Everything went with a vim and spirit. Good business was reported all along the line, and this will undoubtedly continue as they go into Montana and the Northwest. The Utah Theatre is offering its stock company in The Third Degree, Alice Fleming playing the heavy role of the fighting, sincere wife. With the resignation of George Carpenter as manager, J. Howard Garrett has taken over the guiding reins and George Derr has

succeeded Will Howard as treasurer, while G. E. Garrett has been appointed Auditor. Charlie's Aunt is the bill for next week. Manager "Chet" Sutton can rightfully boast a strong show at the Empress this week. Ray Thompson's Horses in the Grizzly Bear and other sensational dances are the undisputed headliners, receiving long rounds of applause for their clever performance at each showing. J. Herbert Frank and Company in the powerful dramatic tabloid, The Arm of the Law, comes in for second honors, Mr. Frank doing some creditable work first as the son and then the convict, rising to extreme heights in the dramatic moments. Chreighton Brothers, the rubes, have a line of patter intermingled with singing and comical dancing, that takes the house by storm and Fay and Mynn chatter along merrily. Loshe and Sterling introduce several distinct novelties in their aerial offering and Albert Leonard, who is renewing acquaintances made during his erstwhile sojourn in the heyday of musical stock here, is seen in a dancing act that is by no means new to us, though exceptionally good. "Buddie" Knapp is offering the Condit with the rest of his musical comedy company at the Majestic in The Christening. A coincidence worthy of repeating is receiving considerable local newspaper notices. At the home of G. Albert Lansburgh, architect for the local Orpheum, upon completion of his first house, the San Francisco Orpheum, a baby girl made her appearance and upon the completion of his Los Angeles Orpheum a boy arrived, and Sunday, immediately upon the opening of the local Orpheum, he received a telegram announcing another arrival—a boy. Mr. Lansburgh is commencing at once on another house in Kansas City and claims a right to expect (?). Willard Weihe, who for the last eight years has been musical director for the Orpheum and had commenced work at the new house, will resign Saturday next, claiming the strenuous requirements will not permit him giving the proper attention to his studio work in violin teaching, being also actively connected with the Utah Conservatory of Music, which has grown to be quite a large institution. He will be succeeded by Mr. Fitzpatrick, who has been his assistant for some time. Mr. Weihe will not desert the theatre entirely, having been engaged for the Utah where the work is less strenuous and the inroads upon his time not so great. Ben Ketcham for three years manager of John Cort's Colonial Theatre, has been advised that his appointment as manager of the Seattle Theatre has been changed, and he will now succeed Carl Reed as manager of the Moore Theatre in Seattle. This is Mr. Cort's house, playing the independent and allied attractions. Good luck Ben, hope you will continue to forge ahead. Joe Goss, manager of the Ogden Orpheum, has been in town for a few days. He says full arrangements for the coming season have not been completed, though he has signed up some good road shows to play the fore part of each week and probably the Orpheum shows will again hold forth there for three performances the week end, as last season.

R. STELTER.

CHICAGO, Aug. 2.—That the old romances of time, place and associa-

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tion are rapidly disappearing from the play and novel of the present is one of the peculiar and absolutely true facts of our modern life. If the old romances are going we may be comforted in the fact that the dawn of enlightenment is well above the horizon, and that the emancipation of man is at hand. If there is no more terra incognita there is an increasing revelation of the power and dignity of the human mind. And we should ever bear in mind the important niche which the theatre and the hall of amusement are filling in the general uplift which is taking place, even in the darkest corners of the world. The least informed and the most untraveled may revel in the exposition of scenic marvels; may thrill at the daring of actors in the most sensational of achievements; may indeed acquire a reader and fuller acquaintance with historical accuracies. If there was ever any doubt of the splendid service and entertainment which the motion-picture camera is able to furnish its adherents, it has been completely dispelled by the pictures of Captain Scott and Animal Life in the Antarctic which are now being thrown on the screen at the Princess Theatre in this city. Chas. B. Hanford, one of the best known of Shakespearean actors, is the lecturer of the Captain Scott films, and is feelingly eloquent in his account. R. A. Mitchell, formerly of The Girl of the Golden West, and Donald Brian, is the publicity agents of the enterprise. The Pacific Coast will soon have an opportunity of viewing these remarkable pictures, as they will be shown at Seattle, in the Moore Theatre, beginning Monday, August 25, for ten days; Tacoma Theatre, Tacoma, Sept. 15; Cort Theatre, San Francisco three weeks; opens Majestic Theatre Los Angeles, Oct. 6, for one week, and a week at San Diego. All told the Captain Scott films will be exhibited in the far western country for about a year. \* \* \* Margaret Illington, in that superb play of every-day life in our own times, with all its tragedy and comedy, Within the Law, is meeting with enormous success at the Olympic. Seats are selling four weeks in advance, and night after night the announcement goes forth that every seat for the performance has been sold. \* \* \* At the Cort, where The Elixir of Youth begins an engagement tonight, the season opens auspiciously, The Elixir of Youth being of that type of play

Continued on Page 10.



## THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FAERELL, Editor

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### Alfred Latell—Elsie Vokes

San Francisco is this week enjoying the appearance of Alfred Latell and Elsie Vokes, his charming little wife. Mr. Latell first appeared on the local horizon some three years ago when he was the feature attraction with Ed-die Foy in Mr. Hamlet of Broadway. Since that time Mr. Latell has traveled over most of the civilized world with his animal impersonations, winning much renown, placing himself in the first rank of such performers. He has only recently returned from England, where he appeared in the pantomime, Puss in Boots, where he played the title part. His engagement was of such duration and so successful that he was secured for long engagements in Paris, Italy and in Vienna. In the latter city he played for four months continuously. From there he went to Russia and Sweden. Mr. Latell's great success has been in a large measure due to his finely developed intellect and to his incessant efforts to perfect himself in his chosen line of work. This week at Pantages Theatre he has been the artistic success of the bill, even though compelled through force of circumstances to work without his full set. In addition to impersonating animals, Latell is a light comedian of ability. Miss Vokes is possessed with a charming personality and is a clever singer. A recent critic in writing about her work has said that Miss Vokes has something of the winning childishness of Maude Adams. It is rumored, and there may be a great deal of truth in it, that Mr. Latell will be one of the feature acts to be seen at Anderson's Gaiety when that handsome theatre opens.

### Savoy Theatre

Out of Seattle at the dull season of the year comes an unexpected sensation, and unless our judgment is very bad, it will travel the rounds of the United States and create more discussion than anything that has appeared on the American stage for at least twenty years. We refer to the play by Rachael Marshall, which she has designated as *The Traffic*. To quote the press agent: "The piece deals with the traffic in girls, the 'business' of pro-curation and prostitution. Its audacity and its shock lie altogether in the genuine truth of its dialogues, scenes and instances." Rachael Marshall, the author of the play, is a woman of distinguished lineage, being the great grand-daughter of the famous Chief Justice Marshall. "She has been a journalist, a painter, a linguist and a traveler," to quote further from the veracious press agent. And from our own observation she is evidently a woman of tremendous discernment, great originality and force of char-

acter. *The Traffic* is a play that all newspaper people will acknowledge is a true reflex of existing social conditions and it opens a wide scope for intelligent criticism of an evil that threatens to become a dominant discussion of modern life. The author has gone into the subject with fear-less steps, has painted in big red splashes the relative position of the political boss, the police and the whole-sale employer of working girls and the degenerate males who have developed the business of white slavery to the enormous proportions existing today. Whether this is a question that should be so publicly and frankly discussed is one that may cause the sober and conservative element of our people to hesitate, but the fact remains that a large portion of our public have responded to the invitation and have given their serious, if not intelligent, endorsement. The writer of this article is not prepared to endorse the views of the author or to say that it is or is not a subject for universal discussion, especially in the flamboyant and public way that it is presented at the Savoy this week, but rather to go on record as saying that *The Traffic*, as San Francisco sees it, is one of the astounding successes of recent years from a theatrical standpoint, and it would seem that the piece is destined to sweep the country and create a great furor. There is one law that guides the conduct of theatres and theatrical productions, and that is to give the people what they want. It would seem that Oliver Bailey, the Seattle stock manager, has made a ten strike, not only in selecting a play that holds public attention, but one that introduces to San Francisco play-goers a company of actors that must be acclaimed artists of rare merit. Nana Bryant plays the leading part, and all the way from Long Beach, Los Angeles, Oakland, Seattle, she has traveled her circuitous route to land in San Francisco to be generally acknowledged the best emotional actress this city has seen in many years. Miss Bryant has a most magnetic personality and a method so quiet in its sure artistry that there are many moments during the course of the play

when there are few dry eyes in the audience, not excepting those belonging to the male sex. Ranging alongside the brilliant work of Miss Bryant, is the work of John Livingstone, who plays the part of the male procurer. There is no bluff or bluster about Mr. Livingstone's work, and he stands revealed as a heavy man of exceptional ability and character. Claire Sinclair, who was seen in the character of Lulu, a woman of the tenderloin, portrays the part brilliantly. And the old theory that a prophet has no honor at home is shattered into small bits in this instance. Laura Adams, as the old Irish woman, full of native wit and kindness, is the other large success looming up in the cast. Two small parts were more than adequately presented by Bessie Sankey, as an Italian girl, and Lois Bolton in the part of the consumptive young sis-

ter of the heroine. Joe Detrick, too, must be credited with a well executed characterization as the Jew waist man-ufacturer, although he was not so happy in impersonating the policeman. Clifford Thompson, a most capable young juvenile, was entirely miscast as the young doctor, and the rest of the cast, while playing their parts well enough, did nothing to make them especially notable. One thing that struck the intelligence of the knowing theatregoer was the attention to detail, both in the way of production and in the matter of stage business. Credit for this is due to Oliver Bailey, who is fast becoming one of our best recognized producers. As we said in the beginning, unless our judgment is very much at fault, *The Traffic* should have a most prosperous career, and we understand that John Cort is now booking a route for it in the East.

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## Columbia Theatre

The greatest of all moving picture specials is now being exhibited at the Columbia, and the attendance at both afternoon and evening is phenomenal. The San Francisco business that is greeting the Quo Vadis pictures is simply repeating the history of other cities. Well known as is the story of Quo Vadis, it is unnecessary to go into detail, but the scenes in which the story is placed are most wonderful. The home of Petronius, the Imperial palace, the banquet room of Nero, the Pond of Agrippa and the magnificent Burning of Rome, combine to make this most stupendously gorgeous production ever attempted, to say nothing of being finished. But it most certainly is a marvel of production. The beauty and awe of the Burning of Rome defies description. The arena scene where the Christian martyrs are turned into the enclosure with wild lions is terrible and realistic in the extreme. Lygia, Vinitius and Nero are wonderfully portrayed, and are surrounded by a carefully selected company. The love scenes of Vinitius and Lygia, the dances of the Assyrian girls, the Christian convention, the chariot races and the state receptions are beautiful and impressive scenes, skillfully worked out to the last detail, and with a simplicity of action that is marked in its artistry. All these scenes are most vividly reflected on the screen by intelligent actors, unusually skilled in the art of pantomime. The pictures will be seen for two weeks after this week, and there is every evidence that the large business will continue to the end of the engagement.

## Cort Theatre

The production of *As a Man Thinks* is of more than ordinary dramatic interest considering it from the standpoint of the important problem it sets forth, and also from the excellence of the company that presents it. It deals with the dynamic power of thought—the power of right thinking to bring about right living, and right living to make us worthy to be parents whose understanding of and interest in the welfare of the child will work for the betterment of the race. In the unfolding of the dramatic story which Mr. Thomas selects as the medium through which to deliver his message, he brings forward several problems which at first glance seem foreign to the central theme, but which later prove themselves to be merely different roads that lead to the same conclusion. The problem of the double standard is only a double standard in so far as it imposes extra watchfulness on the woman as the custodian of the future welfare of the child, while impressing upon both man and woman the responsibility of right thinking. "As a man thinketh so he is." The problem of the marriage of the exquisite young Jewish girl to the splendid young Christian gentleman, when, as Mrs. Seelig reverently reminds her husband, "God perhaps knows better than he," suggests the melting pot from which shall come forth a race of beings combining the fine qualities of both peoples and superior to either. The fine company which Mr. Mason brings with him is fully equal to the task of interpreting the play, each one, from the

highest to the lowest, being seemingly chosen for his innate fitness to represent the type he is called on to characterize, the high ideal and seriousness of purpose with which each approaches his task creating an atmosphere thoroughly in keeping with the theme of the drama. The women are all beautiful and finely poised, Julie Herne showing a wonderful control in her emotional work, while Grace Real's impersonation of the noble Jewish matron is very appealing, and Jane Salisbury makes the charming daughter full of character and tenderness. Mr. Mason gives a wonderfully human picture of the highminded Jew, not yet entirely purged of human weakness in spite of his desire to bring about more hope, more happiness and more kindness to the world. He plays with great sympathy, and if it were not for his occasionally talking too far into the stage his performance would be almost flawless. Warner P. Richmond is perfectly cast as the clean-minded, manly young American, making him unaffectedly natural and most attractive. George Gaston pictures Judge Hoover as the legal dry-as-dust, whose point of view has been so long bounded by the law that he has forgotten the human side of life. The Benjamin De Lota, of Lyster Chambers, is a study in contrasts, skilfully outlined, his supreme sacrifice to save Clayton's peace of mind showing the touch of genius. In fact, after the work of Macon himself, the part of Benjamin De Lota and that of Frank Clayton, as portrayed by John Flood, are the most interesting in the play, the part of Clayton being perhaps the more exacting. The acting of these three men—Dr. Seelig, De Lota and Clayton—in the wonderful last act is a revelation, bringing out with dramatic intensity Clayton's struggle with his lower nature, which ends in his spiritual regeneration through his response to the suggestion of the Christmas spirit and its tender associations, the uncompromising standard of Dr. Seelig, the self-abasement of De Lota, and his love for his little child. The smaller parts are all skilfully handled and they help to produce a finished whole that leaves little to be desired.

## Alcazar Theatre

As Hawthorne of the U. S. A., Forrest Stanley is proving himself eligible for the heavyweight championship of the world. To be sure of this you have only to watch him knock out, one after another, the whole combined flower of the insurgent Borrovinan army with no other weapon than his own good fist and that of his friend and partner, Jerome Storm (who, by the way, shows himself to be a regular tornado), while the American eagle flaps his wings and screams and the audience cheers lustily. From this you may judge that there is nothing slow about Hawthorne. Its author labels his play "a romantic farce," but deep down under its romantic dress and farcical situations there is a strong current of clever satire—very good natured and not too evident, but real satire just the same. The play is prettily set and the stage pictures well managed, the night celebration scene in the pal-

ace garden being especially attractive, with young David Burter singing an infectious rag-time song, while the other men, sitting at ease around small tables, lazily puffing their cigars, join in the chorus or not as they choose. The cast as a whole is good, the notable exception being Howard Hickman, whose artistic equipment contains nothing to fit the role of the king except his voice and gentlemanly bearing. Forrest Stanley is well suited to the breezy, dare-devil American, and Jerome Storm shines as Rodney Blake. His work is full of color, he has a pleasant voice, an attractive personality, and the faculty of getting his points right over. Kernan Cripps puts up a good fight as the rebel prince, Vladimir, who falls a victim to Hawthorne's American punch, and the audience tenders him its sincere sympathy throughout the entire round. He looks very well in the brilliant Borrovinan uniform, as do all the other "excellencies," especially Lawrence Edmands, who plays the officer of the guard with individuality, and Edmond Lowe, who as the handsome soldierly minister of police shows progress in the clearness of his enunciation and the modulation of his voice. His well-bred manner of moving and standing might offer a suggestion to Forrest Stanley. Burt Wesner makes a delightful Senator Ballard, and as Colonel Radulski of the rebel horde, Roy Clements shows his unfailing good taste. The smaller parts are played with earnestness and intelligence by Frank Wyman, Cliff Stewart, David Burter and John Ellicott. The women are very little in evidence, but Adele Belgarde and Alice Patek work conscientiously, and Bessie Barriscale makes a very pretty, charming, gracious royal princess.

## The Tivoli

Pinafore and Mikado are this week's attractions. The attendance has been encouraging and the appreciation quite pleasing to the management. Next week there will be offered *The Chimes of Normandy*.

## New Company at Idora

A new company will be installed at Idora Park, Oakland, on the twenty-fourth. It is understood that of all the present members only George Ebner, who has become very popular, Fred Snook, Jack Raynes, the clever musical director, Mindell Kingston and Fay Poston will be retained. Those who will sever their connection with the company are Ferris Hartman, Bobby Fitzsimmons, Laurence Bowes, Harry Pollard and Grace DuVal. The new regime will be directed by Jack Raynes, and among the new people are Guy Woodward, Miss Alwyn, Jack Pollard, James Liddy and Flo Sherlock. The season will probably run into the middle of October, although business at present is not very good.

EDDIE VOLLMER, who has been Manager McKenzie's right hand man at the Savoy Theatre, handled the business during the absence of his chief up North for the past three weeks, and a great deal of success of the opening of *The Traffic* can be credited to his intelligent co-operation with the management of the company and his appreciation of the local conditions.

## Columbia Theatre Team Loses Sensational Game to Concordia Club

Last Sunday morning the Columbia Theatre and Concordia Club baseball teams played the first of a series of three games, which resulted in a defeat for the Columbia boys by the score of 1 to 0. Up to the ninth inning, not a man on either side was able to score, which was due not only to the wonderful twirling of Pitcher Lenzen for the Columbia and Al. Saroni for the Concordias, but by the fielding on both sides. In the first half of the ninth, with the Concordias at bat, the bases were filled, the first man having walked, the second hitting safely because of an error by the Columbia's third base man, while the third man was hit by the pitcher, thus filling the bags. It was a perilous position for Lenzen, who tightened up and struck out the next two batters, but, probably out of a little nervousness, lost control and walked the next man, thus forcing a run. In the Columbia's half of the ninth, Manager Charles David put Michaels in as a pinch hitter, who more than made good with a two-bagger. Great hope arose in the hearts of the Columbia boys, but only to be dispelled by Saroni, who twirled really professional ball throughout the last inning and prevented a single man scoring.

The second game of the series will take place at the Ocean Shore grounds Sunday morning, August 17, at 9:30 sharp. Manager David announces that he will not make a solitary change in the line-up for the next game, but hopes to strengthen the team by interchanging the positions of some of the boys. Rosener, who has done some splendid work in right field at the few games thus far played by the Columbians, will try to prove himself an equally clever third baseman in future games.

## The Inventor of The Matrimonial Contest

Just at the present time the eyes of the theatrical management of this city are centered upon the clever advertising stunt and special feature now being put over at the Empress Theatre. It is by long odds the biggest money-making attraction ever seen on this Coast. Six young brides-to-be are in evidence at every performance telling why they are desirable catches for some good man. One lone man is on hand ready to receive as his bride at the end of the week the one that has been voted the most popular candidate by the audience. During the day one of the brides in full regalia walks the streets, and as the crowd collects she wends her way to the theatre, followed by the populace. The originator of all this excitement is Flo Morrison, who is well known in the East as a manager of companies and theatres. She originated the idea in Indianapolis when she was managing her own theatre there several years ago. The scheme has proved a phenomenal success everywhere.

JACK BREHANY, last time here with Paid in Full, arrived last Saturday to represent Quo Vadis for George Kleine, now playing at the Columbia Theatre.



## Cort Theatre

The photo-drama in its ultimate expression will be divulged at the Cort Theatre for an engagement of but a single week, beginning with the matinee Sunday, referring to *Les Misérables*, which has been done into film form and has created a genuine sensation abroad. This will be its first presentation in America. The pictures are said to have established a distinct epoch in the educational work of the "movies." It may be readily seen that an adequate and sympathetic interpretation of Victor Hugo's wonderful human document through this medium cannot be other than of tremendous interest and value apart from its entertaining qualities. The greatest actors in Paris were secured to interpret *Les Misérables*. Henri Krauss, the famous actor of the Theatre Sarah Bernhardt, was cast for the central role of Jean Valjean. Fantine was put in the hands of Mlle. Ventura, from the Theatre de l'Odéon; Cosette was played by La Petite Fromet, from the Theatre du Vaudeville; Javert by M. Ettevant, from the Theatre de la Porte St. Martin, and Marius by M. de Gravoine, from the Theatre du Paro. Then, too, the never-forgettable characters, Priest Myriel, Eponine, Thenardier, Gavroche, Fanchelvent, are made into living beings through the art of other famous French players. *Les Misérables* is in nine reels and makes for an entire evening's entertainment. There will be special orchestral music.

## Alcazar Theatre

Mission life in early California is graphically depicted in *The Rose of the Rancho* which is to be revived in response to popular request next Monday night and throughout the week at the Alcazar, with Bessie Barriscale, Forrest Stanley and an augmented support. Constructed by David Belasco and Richard Walton Tully, two native sons of this State, the play treats of the stirring period when land-hungry Americans were dispossessing the Spaniards who had held the soil for centuries—when Spanish pride, resentment, passion and inertia were pitted against business shrewdness and activity. Among the places shown are the garden of the Mission at San Juan Batista—a glorious stage picture—and the patio and roof of a ranch house which three generations of women defend against "Gringo" invaders. Miss Barriscale's first appearance under Belasco and Mayer's management was as Juanita, and the hit she scored was responsible for her retention as the Alcazar's ingenue throughout three consecutive seasons. Since then she has ascended to stardom. Mr. Stanley will be seen as Kearny, the Government agent who wins the uneven-tempered little senorita's heart; Mr. Hickman as her Castilian suitor, Don Luis, a part which he has played many times; Burt Wesner as the padre, one of his finest impersonations; Kernan Cripps as Kincaid, leader of the land-grabbers; Jerome Storm as the young lieutenant of militia; Adele Belgrade as Juanita's haughty mother, and Alice Patek as the girl's chum, Trinidad, with all the other characters—about a score of them—in competent hand. *The Rose of the Rancho* will be presented during the coming week only.

## Savoy Theatre

Probably no play that ever came to San Francisco has created as much talk as *The Traffic*, the four-act drama by Rachael Marshall, which is now playing to crowded houses. It has fulfilled the promise that it was shocking, that it portrays the naked truth about commerce in girls for prostitution, but it has surpassed expectations in the superiority of its company of players and in the perfect stagecraft of its presentation. Even the newspaper critics—those sceptical experts of a thousand and one "first nights" and "new thrills" that did not thrill them—they seem to agree pretty well that *The Traffic* is acted and staged with the most adequate and sincere attention to every contributory detail. And the audiences—the final critics after all—demonstrate their appreciation at each performance by their tumultuous and mandatory applause and curtain calls. Produced in the dull season and against some capital attractions at the down-town theatres, *The Traffic* has sprung more than one surprise on the wise-acres and authorities of the drama in San Francisco. Mere curiosity might have explained the packed audience at the opening performance, but it does not explain the increasing attendance and the hurricanes of applause which meet every one of many fine points scored in the play. The people like *The Traffic* and they are showing it in the only way a public can show its approval, viz: by crowding to the box-office, by applauding the actors and the dialogue and by commenting incessantly about the astonishing merits, truths and "shocks" of the play. *The Traffic* has carried San Francisco by storm and the lessons it teaches are sinking deep and reaching far.

## The Orpheum

Milton Pollock will head the bill next week and will present George Ade's playlet, *Speaking to Father*, which is said to contain some of the funniest lines ever written and to convulse the audiences with laughter. Will Rogers, known to the stage as *The Oklahoma Cowboy*, will give an exhibition of his wonderful skill with the lariat. Walter S. "Rube" Dickinson will introduce his own original character creation, *The Ex-Justice of the Peace*, which is one of the biggest laughs in vaudeville. Rameses, who will present his Egyptian Temple of Magic, has just returned from a tour of the world, during which he acquired a number of new tricks. A clever young woman who chooses to be known simply as Phina, will, with the assistance of a trio of clever boys and girls, sing, dance, entertain and make merry. Next week will be the last of Devine and Williams, Fred Hamill and Charley Abbate, and the Bell Family in their artistic musical offering.

## The Empress

The headline attraction for the coming week will be the Seven Lozano Troupe, an aggregation of intrepid wirists. Another added attraction on the new bill is *Spooks*,

OAKLAND, SAN FRANCISCO, LOS ANGELES, CHICAGO

Superior  
Scenic  
Advertising  
Curtains



Artistic  
Drop Curtains  
Scenery and  
Decorations

1938 Telegraph Ave., Oakland, Cal.

a comedy mystery playlet by Bay-one Whipple and Walter Houston. The story of *Spooks* grazes the borderland of spiritualism, but is built solely for comedy purposes. A delightful terpsichorean treat will be offered by Beth Stone, assisted by the dancing comedians, Al Hines and John Fenton, presenting their unique Story Dances. Matt Keefe, tenor and yodeler, will be heard in melodies dear to the heart. Mitchell and Lightner, singing and talking comedians, jumped direct from New York to Seattle to join the show. Harry Antrim, "the odd fellow," in imitations of Mr. and Mrs. Hen and Father and Mother Duck, are all accurately done. Other added features and the Essanceoscope make up an all around good bill.

*Continued from Page 7.*

which keeps the risibilities working overtime, and the play which brings out the laughs is bound to succeed, no matter how faulty it may be in technique, for, after all, it is the play with laughs that hits the bull's-eye of popular favor. \*\*\* Beginning tomorrow night, *The Tik-Tok Man of Oz* enters upon the last three weeks of its Chicago engagement at Cohan's Grand Opera House. \*\*\* Next Saturday night Joseph Santley and *When Dreams Come True* close the engagement of four and a half months at the Garrick. \*\*\* Joe Howard's Theatre will have Cines-Kleine's *Quo Vadis*, beginning tomorrow (Sunday) afternoon. \*\*\* Tabloid grand opera, with golden-voiced prima donnas and charming chorus, is attracting fine audiences up at poetic Ravinia by the shining lake side. Jennie Dufau and Lois Ewell are the principals in a well-balanced, capable cast. Signor Parelli is the leader of the orchestra. *Aida*, *Rigoletto*, *Faust* and *Pagliacci* will be given this week. \*\*\* Harold Bell Wright's *The Shepherd of the Hills* will be the opening attraction of the new season at the Victoria. \*\*\* William Hodge comes to the Garrick Theatre, Aug. 25, in a new play, entitled *The Road to Happiness*. The story is one of optimism and cheerfulness, and Mr. Hodge takes the part of a village young man, who supplies the humor and a certain homely philosophy which seems to be natural to Mr. Hodge. \*\*\* Our travelogue artist, Burton Holmes, left last Wednesday on the steamship *Siberia*, from the port of Yokohama, and is due in San Francisco Aug. 15. \*\*\* A musical play adapted from Hoyt's *A Texas Steer*, by Ben M. Jerome and Henry Blossom, will be given its premiere Monday evening, Aug. 18, at the Orpheum Theatre, Racine, Wis., going

to Milwaukee later, where it will be played three nights. The Chicago opening will take place Sunday evening, Aug. 24, in the new L. Salle Theatre. \*\*\* The first half of the week at the Colonial will witness the following people: Lillia Steele, Coldora & Co., Johnny Ford, Three Dierck Bros., Marco Twin, Country Cabaret and the Three Ameres. The latter half: Johnny Ford, Herman the Great, Smok City Trio, Elsie Sturk & Co., Almosino and Jones, Marco Twins and Myraphone. \*\*\* Lina Abarbanel will be the chief attraction at the Majestic this week. She will be heard in character songs. Everett Shinn's travesty drama, *Mor Sinned Against Than Usual*, will also be presented. Advance notice would indicate that it is a clever travesty on melodrama. \*\*\* Ol McVicker's will make its bid for popular patronage tomorrow at 1 o'clock, when the Jones, Linick and Schaefer policy of good entertainment at low cost will go into effect. \*\*\* Ed. Lee Wrothe and the Girger Girls continue to attract large audiences at the Columbia. \*\*\* Gentry Brothers' Trained Animal Show is giving one of the best shows of the kind in the country on the vacant lots of Chicago. Wednesday they leave the city and play through northern Indiana. \*\*\* The open-air gardens and parks are enjoying abundant prosperity, and one may see everything in the entertainer line at those places, from the swart swallowing juggler to high-class legerdemain and tabloid grand opera in which artists of recognized ability take part. \*\*\* That Chicago of a the cities of this continent is fast assuming the first position as a theatrical center is evidenced by the fact that there will be fifteen new theatres opened in Chicago at the beginning of the new season, which will increase the number of amusement places in this city, where either drama or motion pictures are presented, to 788 houses, playing daily to an average of 320,000 persons.

OWEN B. MILLER.

FRESNO, Aug. 6.—Plaza, Aug. —Darktown Cabaret, Guzmani Tri head balancers; Mary Lamb, singer and talking comedienne; Du P Bros., in a singing and novelty dancing act; Duboise and Young, in comedy stuff.

ARTHUR G. WILLIAMS will be in advance of Jos. M. Gaites' production, *The Purple Road*, when it starts on the road, Labor Day.

H. C. DEMUTH will handle the managerial reins for the Pacific Coast tour of Kitty Gordon in *The Enchanted*. Walter S. Duggan will be in advance.



## Mutual Service Establishes Exchange in San Francisco

The motion picture theatres presenting the Mutual Service, will shortly be in a position to obtain same direct, as the Mutual Corporation is establishing its own exchange in San Francisco, realizing that it is the best method of distributing a reliable service. Many of the best theatres in town are using the Mutual and the demand has increased so rapidly that it has been found practical to handle the service direct. A greater number of copies will be on the shelf, and a real first-run service established. A great number of special features that are special features will be included in the service and exhibitors can look forward to the removal of their troubles within the next two weeks. Manager Goslinger of the Edison Theatre, San Francisco, received a telegram yesterday with a positive assurance of the above, and a general air of relief and happiness pervades the countenances of all exhibitors of Mutual.

## Vaudeville Notes

Madge Hershey is back in town once more, reorganizing her company to take her act, *The Reason*, out in vaudeville again.

The Chorus Girl's Christmas, a sketch by Agnes Johns, played last week by the Abram, Johns Co. at the Majestic, is a clever little story interestingly told. It created a lot of enthusiasm and will no doubt be repeated by them later at other houses in this city.

May Ward, a dainty and talented singing comedienne, will warble her way into the hearts of the Empress audiences via a good voice and some fetching gowns soon.

Clark and McCullough, a duo of grotesque funsters, will chase dull care to its corner and keep it there when they make their appearance at the Empress.

B. Kelly Forrest, a tramp comedian, will tramp into the Empress soon with one of the many shows due.

Booked for an early opening at the Empress are the two bright stars of darktown, Frank Evans and Will Vidocq, a pair of black-faced comedians.

The Lelands have a novel act of transparent landscape soon to open at the Empress.

## Paderewski Celebrates Birthday in Europe

PARIS, August 1.—Paderewski, who will again be heard next season in America, celebrated his birthday yesterday at his Swiss country home, which was turned into a bower of flowers. Among the guests were Mr. and Mrs. David Jayne Hill, Mr. and Mrs. Joseph Hofmann, Mr. and Mrs. Felix Weingartner, Leopold Stokowski, Mme. Samaroff Stokowski, Rudolf Ganz and Mr. and Mrs. Ernest Schelling. A feature of the celebration was the performance of ragtime by six famous pianists.

THURLOW WHITE will be the leading man opening August 18th with the Orpheum Theatre stock, in Haverhill, Mass.

## It May Be Only a Furnished Room, But It's "Home, Sweet Home" to Many Traveling Show People

West 38th Street, between Broadway and 8th Avenue is known as the actor colony of New York. This particular neighborhood is populated almost exclusively with transient, white show people who, collectively, represent nearly every phase of the show business, from the author of plays to the manager; from a picture theatre act to a grand opera singer, and from Consul, the human monk, to dog, bird and animal acts of every description. The rooming houses in this particular vicinity, and every house is a rooming or boarding house, is owned or operated by active or retired performers, stage hands, musicians, or incapacitated managers. Nearly all the furnished rooms being equipped for light housekeeping, many of the show people only stay a few days, a week at the most, during which time they secure brief engagements in the outlying districts at conclusion of which they return to New York and invariably "back home" to one of the familiar little old furnished rooms in 38th Street. As one act comes in it meets another act going out, which means a vacant room. The

district has two hotels, the Navaria, a high-priced hostelry, and the Plymouth, at moderate prices, also the Arlington and Arthur, all in the same block and all catering to show people. At this time of the year, in the East, a great many show people are obliged to enjoy an enforced period of idleness in consequence of which the colony is a trifle over taxed. You could go through 38th Street any morning beating a brass drum and get the "attention" or call "to arms" an army of one thousand or more actors, performers or artists who would qualify as talent for most any sort of entertainment desired. At different times the character of the inhabitants vary; some weeks it's all dog acts, the next week musical acts hold sway. Use your own imagination—38th Street also includes three of the original six thousand Floradora girls; one the pensioned wife of an English Lord, the other two cooks and consumers. Don't forget to inform the visitors of the fact that 8th Avenue is being graded and paved and that the six beer saloons on the four corners of 8th Avenue and 38th is the same.

HARRY SCOTT.

## The Show Business in London

A member of The Dramatic Review staff is in London and writes as follows regarding the state of affairs theatrical in the large city:

"The shows here in London are a disappointment in a way. Our people put things on so much better and drill the choruses and ensembles. But there is more talent and training when it comes actually to what they do individually—acting and singing and dancing. The dressing is awful, no attention is paid to stage pictures, and one show here, *Come Over Here*, put on by Americans, shines spectacularly and from a humorous point of view."

Things are rather at a standstill in London just now with the amusement managers. The following gives an idea of the condition of the principal show houses:

	Time of Curtain
<b>CRITERION</b> —Oh! 1 Say!..... 9:00	
<b>COMEDY</b> —Jim the Penman..... 9:00	
(Farceical comedy), preceded by <b>Dear Departed</b> ..... 8:30	
<b>DALY'S</b> —The Marriage Market..... 8:15	
(Musical play)..... 8:15	
<b>DRURY LANE</b> —Grand Opera and Ballet Season..... 7:45 and 8:30	
<b>GAIETY</b> —The Girl On the Film..... 8:15	
(Musical play)..... 8:30	
<b>GLOBE</b> —Typhoon..... 8:30	
<b>NEW</b> —Officer 666..... 9:00	
(Farce), preceded by <i>The Drums of Oude</i> ..... 8:30	
<b>PLAYHOUSE</b> —Bunty Pulls the Strings..... 9:00	
Preceded by <i>Uncle Bill</i> ..... 8:30	
<b>PRINCE OF WALES</b> —The Only Way..... 8:40	
<b>ROYALTY</b> —Milestones..... 8:30	
<b>STRAND</b> —The Barrier..... 8:30	

**Theatres Closed Pending New Productions:**  
**ADELPHI**, Strand, W. C.  
**ALDWYCH**, Aldwych, W. C.  
**COURT**, Sloane Square, S. W.  
**GARRICK**, Charing Cross Road, W. C.  
**HIS MAJESTY'S**, Haymarket, S. W.  
 Reopening Tuesday, Sept. 2, with Joseph and His Brethren, by Louis N. Parker.  
**LITTLE**, John St., Adelphi, W. C.  
**NEW PRINCESS**, Shaftesbury Ave.  
**QUEEN'S**, Shaftesbury, Ave., W.  
**SAVOY**, Strand, W. C.  
**VAUDEVILLE**, Strand, W. C.  
**ALHAMBRA**, Leicester Square (the theatre de luxe of the world). Evenings at 8; Wednesday Matinee, 2. New Revue, 8d. a mile, by George Grossmith and Fred

Thompson. Special variety program and up-to-date events on the bioscope. Prices, 6d. to £1.4s.

**COLLISEUM**, St. Martin's Lane (Tel. No. 7541 Gerr.)—Twice daily at 2 and 8. Belle Storey, Herbert Clifton, Wagner's Parsifal, Seymour Hicks and Ellaline Terriss in *Garrick*. Australian Woodcutters, Blanche Tomlin, Dianna and Len Grey, Farr and Farland. Kinemacolor, Carr's Ragtimers.

**HIPPODROME**, Charing Cross Road (Tel. No. 650 Gerr.)—Twice daily at 2:30 and 8. Second edition of *Hullo Ragtime*, at 3 and 9. Chanti, Four Kasracs, Bioscope, Jack Ark.

**LONDON OPERA HOUSE**, Kingsway. The sensational revue, *Come Over Here*. Exclusive engagement of Anna Held. Gorgeous stage spectacles. New Alpine scene. Skating on real ice. Motor v. train race. Brilliant dress parade. Every evening at 8. Special matinees (reduced prices) Wednesday, Thursday and Saturday, at 2. 1000 unreserved seats. Tel. 6840 Holborn.

## Shanley, Without Friends in a Wild and Woolly Country, Victim of a Frame-Up

E. P. Shanley, well known and popular hotel man of San Francisco, is lying low at the Bardin Hotel for fear that the earth will open up somewhere and swallow him. Shanley, who is well known to a large percentage of the rodeo visitors, was arrested yesterday and haled before the local justice on an exceedingly serious charge. But for the fact that the boniface is a member of the Shriners, Handshakers, Panhandlers and several similar organizations he might be in durance vile at this very moment. Shanley was called upon to answer to the serious charge of "billing Salinas like a circus" in advertising his hotel. He had heard that not long ago a man was arrested for tearing down advertising banners and he thought that he would surely be safe in putting them up,

but when he was arrested for doing so he declared that justice was indeed blind in Salinas. A constable found Shanley in his shirt sleeves taking in the morning air in front of the Bardin. He was very kind to Shanley and allowed him time to get his coat and allowed him to walk to the City Hall without handcuffs. In the latter matter he took great chances. Had he been familiar with Shanley's record he would not have been so free with his prisoner. Shanley has been in San Quentin many times as a visitor. He was once an inmate of the San Francisco County Jail—for two hours as the dinner guest of Sheriff Eggers. He is what is known in the criminal world as a "tough guy"—that is, his boarders find him "hard to beat." At any rate he was haled before the bar of justice, and said mahogany not being the kind usually patronized by him, he was nonplussed. He immediately secured the services of a lawyer, telegraphed his partner for Boniface Woodhouse of the Bardin, requested that the fire bell be sounded to gather in his friends, and telephoned to his friend Governor Hiram Johnson, to call out the militia. His call was responded to by a surprising multitude. The courtroom was crowded. Shanley asked for bail and Judge Wallace placed the amount at \$250 C-A-S-I-I. Who ever heard of a hotel man having cash? Shanley exhausted every known method of pleading and gave vent to much oratory, but the judge was as adamant. Shanley finally appealed to the court to take evidence as to his character from a large—surprisingly large—number of friends whom he spied in the audience. Man after man mounted the stand and swore that they "knew not Shanley," and if they did that "they knew nothing good about him." Judge Wallace was in a rush to get to the rodeo performance and sternly remanded the culprit to jail until six o'clock. Visions of a blasted career (as if it were possible) immediately filled the prisoner's head. He might get his fine light checkered suit of clothes ruined. He was a sadly crestfallen man until Mrs. Mark Hanna, who was present, interceded for him, and then the solution appeared. Shanley was the victim of a band of choice spirits who had "framed up" a little practical joke on him. Explanations were made all around and court, prisoner and spectators immediately repaired to a "lemonade stand," where the now jubilant hotel man immediately secured all the checks, declaring that "it was on him." Shanley is now wondering what will happen next if he dares to remain until the close of the week's festivities.—*Salinas Democrat*.

Mrs. SYDNEY DREW, daughter of McKee Rankin and herself a playwright, is critically ill at the Hotel Continental. With her husband, she came to San Francisco a short time ago in the hope that her condition would be materially benefitted. Mrs. Drew has written a number of plays, some of which were produced by her father in New York and over the country. Among her better-known plays are *Billy*, *Agnes*, *The Still Voice*, and *The Other Dragon*.



## Vaudeville

### The Orpheum

That it is hard to beat the Orpheum bills is demonstrated this week. Good music, good sketches, good actors, all go to make a good show. Helen Trix appears in her own compositions, and other things. The songs are good and she does them well, especially I'm the Lonesome Boy in Town, which she does in male attire. The sketch, Sentence Suspended, is rather improbable, but the heart interest, the child and the naturalness of Angela Kier put it over successfully. Fred Hamill and Charley Abbott are a pair of musicians, each clever in his line. They had a difficult task to make their exit; the more Charley Abbott played the violin, the more they wanted to hear, in other words, they stopped the show. Finally they escaped to make way for Gus Edward's Kid Kabaret. This is a neat act, attractively staged, and possessed of a talented bunch of kids. Eddie Cantor, as Jefferson, the chief butler, keeps things on the move. Georgie Jesse, as Mutsky, a little bit Yiddish, is a clever comedian and he and Evelyn McVey get over a nice little song. Betty Washington is a little girl with a charming personality and she can, and does, play the violin. Alice Harty is a beautiful little dancer, winsome and full of grace. The ensemble, What Ja Ma Call 'Em, by Jeff and all the kids, introducing the spook, is a good number. The Bell Family cause a riot at every performance. Their opening number, A Hunting Scene played on the xylophones, is a characteristic number full of melody and changes, which they do beautifully. The sextette number is really wonderful. Two of these musicians are dancers, and the careless abandon with which the little woman steps her Mexican or Spanish dances is most alluring. They not only please with their classical numbers, but the audience goes wild when they play ragtime and they play it as only artists can. Then follow the national airs, and at last they bow themselves behind the scenes and let the rest of the show go on. Taylor Holmes, story teller and reader, is very clever in his dialect work. His big number is Gunga Din of Kipling's, which is very much appreciated by the audience. Harry Devine and Belle Williams in The Traveling Salesman and the Female Drummer have a classy, lively act done up in first-class style. The Rose Valeria Quartette certainly are the speed limit on the taut wire and their act flies past swiftly in one sensation after another.

### The Empress

This week's performance is excellent. The Savoy's, with their acrobatic bull terriers, do some clever turns; Golden and West, those dapper, dancing dandies, are surely dancing their way into popularity. Walter Daniels, in It Happened at Rehearsals, does some clever characterizations and wins rounds of well merited applause. George Richards and Company, in Easy Money, are a great success. The act itself is good and full of rich comedy situations. It is a successful boil down of Other People's Money. Lacey Sampson and Mabel Douglas, in their nonsensical oddities are a small riot in themselves. They

are both possessed of delightfully magnetic personalities, and every line of song or story and every step they step reaches their audience in perfect condition. In presenting The Girl in the Vase, C. D. DeMille has given Empress patrons an elaborate musical comedy offering full of rhyme and chime. Of course, great excitement prevails over the added attraction, The Marriage Contest. The groom to be and the prospective brides, six in number, are a queer line up. Each of the women is a type, and as they relate their qualifications for the position of wife to the gray-haired gentleman, one wonders which one is really the most charming to him. It's rather a sensation, any way, an act that will terminate on Saturday night with a real wedding.

### Pantages

Hill, Cherry and Hill with a comedy bicycle act, are cleaning up the bill this week. It is mostly low brow stuff but it is getting the people alright, and any act that makes the audiences laugh is a hit, no matter what kind of stuff they slip over the lights. They have several original comedy features. There is a very clever fox terrier in this act who does a little stunt with a plaster head tied to his tail. It makes him look like a freak of nature. Ed Armstrong and his big company in the musical melange, A September Morn, close the bill with a great burst. The opening chorus is one of the prettiest things in the entire show. The act is very different from what one would expect of the title. The act was neatly presented however, and well dressed. Beatrice Flint is a clever woman and presents a wonderful appearance; Ralph Bevan is the singing and dancing juvenile. Ed Armstrong himself tussles with the role of Denny, the Irish comedy part. The chorus contains several of those who have been Armstrong Baby Dolls for years. Emma Carus sings two fairly good songs in a pleasing manner. She opens so weak that the total lack of applause is enough to take the heart out of an artist. Alfred Latell, the delineator of animals, is undoubtedly one of the best of his kind. It is an awful hard matter to hold an audience for several minutes just by impersonating a dog, yet Latell does and finishes with much applause. Mr. Latell is an artist who uses his brain. Raymond, the novelty juggler, is a neat worker, although he did not make any attempt to do anything but the simple feats. Croix Sisters and Nichols is a hard act to understand, although it is rapid, well seasoned with pert comedy and carried around by capable people. El Cota is a musician on the xylophone, but he poses so much that it detracts from his playing.

### The Princess

The first half of the week a rollicking bill is presented headed by Frank Mostyn Kelly and Company in Tom and Jerry. This company easily gets by with the honors of the bill, being

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closely followed by Clark and Devereaux in a bit of musical comedy. This is one clever couple. Lew Rose, the Hebrew comedian, hands out his original line of work, while Alan Dale lives up to his name with his witty and well delivered monologue. Cuthbert has a singing and talking act that goes well. The last half of the week Burton and Homer with the piano; Scott and Annette, athletes; Alcazar Trio, operatic harmonists; Jim Sims, juggler, and Anita James please with finished and entertaining offerings.

### The Lincoln

House Manager Morris gives the Richmond theatregoers as good vaudeville as can be had. The first half of this week Skates Ray, in his skating act, is attractive; Ed Morrell's talk on prison life is instructive; Martin and Troise in their turn, A Night in Italy, are still getting the house with their "Shut Up"; Davis, Allen and Davis get by nicely in their songs and talks, and Nellie Clifford, singing comedienne, is a winner. The second half Leonard and Willard, in Calling His Bluff, have an interesting act; Jane Elwin and her cartoon-escape; Jewell and Jordan, whistlers; Jack Symonds, original tramp monologist, and Elsa Victoria, singing and dancing soubrette, comprise an entertaining bill.

### The Portola

Manager Roth is showing some excellent pictures in his house this week in connection with the following acts: Juggling Galloway, in a novel juggling act; Wright and Clayton, singing and whirlwind dancers; Gray and Waters, piano songologue; The Carr Trio, singing, talking and dancing, featuring Master Carr, monologist; Fred Frechette, eccentric violinist; Burns-Kohl Comedy Circus, featuring Bonner, the talking pony; Billy and Ada White, singing and dancing team, and Marstyn and Greenwood, comedy singing act, featuring Bessie Greenwood, soprano.

### The Victoria

Manager Brown has a good program on this week. For the first half Colton and Darrow, entertain-

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ers, are delighting their auditors with their jolly act, The Man and the Show Girl. McKenzie, Haezlit and Company have a classy act, Married for Money; Coltra and Mullacy, singers and dancers, are pleasing; Charles Paret is mighty entertaining with his character songs and imitations. The second half is as good as the first half: The Christopher Operatic Trio; Davis, Allen and Davis, comedy singing and talking; Dorris Whallen, late star of the Follies of 1912, and McKenzie and Haezlit in their comedy sketch, The Honeymooners, comprise the bill.

### The Republic

Every number on the program is entertaining this week. The first half Du Moulini, double voice singing marvel, opens the bill, followed by Brown and Lewis in a comedy sketch, Nearly a Soldier; Roshier's Dogs; Albert and Rozella, singing and dancing midgets; Leonard and Willard in Calling His Bluff, and the Fanton Trio, awakening acrobats. The second half the Palace Quartette is very much in favor; The Sours have a novel and spectacular aerial act; The Doughertys are clever entertainers; Jones and Sylvester in The Two Drummers are a jolly pair of singers; Colton and Darrow, in The Man and the Show Girl, are as well liked as ever, and Skates Ray skates his way into the hearts of his audience.



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**There Were Strenuous Times in Salinas**

The bunch has returned from the Salinas Rodeo. We refer to the leading lights—Raymond Teal and wife, Johnny Delmore and the Mack Sisters, George Chesebro and others well known. Aside from the little affair of Mine Host Shanley of the Continental, the best story they tell is on Mark Hanna, the curly headed Frohman of Salinas. Mark turned his picture shows into vaudeville houses for the time being, and imported a lot of high-priced stars for the opera house. The show was all there, but the people didn't come. One of Hanna's shows had as a feature the Plantation Jubilee singers, which was supposed to

be a quartette of genuine blackbirds. Three of them were the real things, but the fourth was a buckaroo that they had blacked up. A couple of dozen cowboys made up the audience at one show and they became suspicious. One of them jumped up on the stage and pulled the phoney coon's nose, and with the puu came a large chunk of black make-up, disclosing a perfectly good white countenance. This was the signal for a demonstration, and when the pistol shots had ceased, there were no Plantation Jubilee singers in evidence, or very little of anything that might justly be regarded as a theatre. If the show people didn't make any money, they certainly had a lively time.



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**Some Advertising**

San Francisco has had a chance this week of witnessing a mighty clever piece of advertising, done on behalf of an act called The Marriage Contest at the Empress. Who but Sid Grauman of the Empress could think of just such a classy bit of publicity? The pretty, mysterious bride, who has been on the streets all week, has attracted no end of comment from all sorts and conditions of people. Ladies have been the majority of her admirers, with the gentlemen close behind in point of numbers. One of our female policemen even thought of making an arrest. Waiters in restaurants where she has stopped to eat have offered all kinds of stories as to how such an attractive bride could be wandering the streets alone. One man said the real reason is that she married a man who took her to a cafe to eat, when, to the husband's surprise, she lined up three small children as hers, whereupon the brand-new husband made his escape. Pretty Blanch Charbino, the bride herself, simply says: "My husband is lost," and goes serenely on her way, aiding the youthful and successful manager in pulling off one more of his original stunts.

**Elixir of Youth Scores**

CHICAGO, Aug. 3.—The Elixir of Youth, a farce by Zellah Covington and Jules Simonson, was produced at the Cort Theatre here last night under the management of John Cort. The story is founded upon the belief of a country doctor that he has, after twenty-five years of persistent experimenting, discovered a secret by which life may not only be prolonged, but through the effects of which the aged may be rejuvenated. The idea has been worked out by the authors in an entirely new and novel manner and the success of the play seems assured. The cast is headed by Frank Bacon, whose last New York appearance was in Stop Thief at the Gaiety Theatre last season. Mr. Bacon scored heavily. Others who appeared to advantage were Harry Mestayer, Joseph Brennan, George Barnum, Amelia Sumers, Winifred Bryson, Marie Taylor and Betsy Bacon. The Elixir of Youth will be seen in New York immediately following its Chicago run.

**Beautiful Kitty Gordon Coming**

With the chic and beautiful Kitty Gordon in the title role, The Enchantress, one of the liveliest and successful musical comedies ever written by the prolific and versatile Victor Herbert, will tour the Pacific Coast this season. Miss Gordon, whose duchess-like figure and bearing always makes one go her one better and associate with things regal, has never visited California, and this fact in itself is apt to create considerable enthusiasm over this engagement. Miss Gordon will return from Europe next week, and will start immediately upon the Pacific Coast tour, which opens at Duluth, Minn., Aug. 29.



**Margaret Iles**

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**Marta Golden**

Ye Liberty Stock—Oakland

**G. Lester Paul**

Characters

Princess Theatre Stock, Tacoma, Wash.

**Hugh Metcalfe**

Leading Man

Ed Redmond Stock



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"A pronounced success. \* \* \* The production is well staged and the feminine portion of the audience were duly shocked—as they expected to be—by the characteristic underworld scenes."—Waldemar Young in The Chronicle.

"The Traffic is sure to awaken public conscience to its responsibilities towards girls and the necessity of aiding them in their fight to secure a living."—The San Francisco Bulletin.

"The Traffic is startling in its realism, well acted and splendidly staged. It is all that was promised for it and more."—The Post.

"Nana Bryant's success in the leading role of The Traffic amounts to a sustained triumph."—The News.

EVERY ACT IS APPLAUDED WITH REPEATED CURTAIN CALLS

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#### Correspondence

SAN DIEGO, Aug. 6.—Spreckles, Aug. 4.—Frank Cooley & Co. in The Wrong Way the first half of the week, The Third Degree for the last half. Lyceum, Aug. 4.—The Lyceum players in Broadhurst's The Man of the Hour, under the personal direc-

tion of Frank Thorne. Some new faces are seen—Frank Thorne and Lizetta Howard, both clever people; Dorothy Carroll, Olive Wright and Walt Whitman are also in the cast. Ed. Clisbee, Miss Gray and Alice Meyer, three strong favorites, have left the company. Empress, Aug. 4.—Porter White in the playlet, Scan-

dal; Morris and Beasley, song and dance artists; Booth Trio; Emma Francis and her Arabian whirlwinds; Hibert and Kennedy, blackface comedians; Pisano and Bingham, vocalists and patterers. Savoy, Aug. 4.—Regular Pantages bill: Alisky's Hawaiian Serenaders in A Night in Hawaii; Scott, Sydney & Co. in The

Police Inspector; Belle Olive, rag time artist; Coogan and Cox, comedy entertainers; Zalfredo, violinist and the Florenz Trio, acrobats, in Fun In a Restaurant. Princess July 28.—Terry and Frank, dancing demons; the Two Morris, Australian acrobats; Lee Kingsbury quick-change comedian.



ALL THE THEATRICAL NEWS

The San Francisco  
**DRAMATIC REVIEW**

Music and Drama

Published Continuously Since 1854. The Only Theatrical Publication in the Great West

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San Francisco, Saturday, August 16, 1913

No. 4—Vol. XXIX—New Series



Melbourne  
MacDowell

Mitchell Photo

DRAMATIC

VAUDEVILLE



## Hugo Hertz Will Not Take a Vacation

No, Mr. Hertz will stick around all summer; and as you, gentle reader, may surmise, there is a story connected with it. Four weeks ago the genial Hugo was in more than his usual happy mood because he had just finished preparations to go on his annual vacation; and then Circuit Manager Henderson, as circuit managers have a habit of doing, stepped in and changed the little plan. He called Hertz to the upstairs office and told him that he had been selected to be the local Orpheum manager as a slight appreciation of the good work he had been doing as treasurer. The appointment was a complete surprise, and as it would never do for a new manager to start a new job by going on a vacation, Hugo decided that vacations were all wrong, especially this year.

## Opera Singer Drowns

TEGERNSEEE, Bavaria, Aug. 6.—A yacht in which Fritz Sturmfield and Leo Slezak, two well-known opera singers, were sailing on the lake here capsized today and Sturmfield was drowned. Slezak clung to the boat and was rescued. Sturmfield was a member of the Royal Opera at Leipzig. He made a concert tour in the United States in 1911. Slezak is well known in the United States, having sung at the Metropolitan Opera House in New York and in concerts in various cities.

## Edna Goodrich Will Wed Duke

NEW YORK, Aug. 6.—Edna Goodrich, who has been abroad for three months, returned today on the Imperator. She hesitated to discuss a report that she is to be married on New Year's day in London. "Is your fiance an Englishman?" she was asked. "Yes, he is," she replied. "Is he a Lord or a Duke?" "He is a Duke. We met on a houseboat in the Thames, near Henley. I won't give his name, as the engagement is not yet announced." Miss Goodrich had a pearl necklace, appraised at \$20,000, and a French bulldog called "Fraizette." Both were gifts from the mysterious Duke.

## Theatres Pay Much Money for Licenses

The theatres of San Francisco paid for the fiscal year ending July 31 the sum of \$5879 for theatre licenses.

## Plans of Chicago Company for Coast Tour

CHICAGO, Aug. 9.—Plans for the Chicago Grand Opera Company, which will inaugurate its fourth season here November 24, and later visit the Pacific Coast, have been announced. The operatic novelties scheduled for performance are: Massenet's Don Quixote and Manon, Puccini's Girl of the Golden West, Giordano's Fedora, Fevrier's Monna Vanna, Leoncavallo's Zingari, Gnocchi's Cassandra, Franchetti's Christoforo Colombo, and Kneit-



*Vinitius Bemoans His Loss of Lygia to Patronius and Eunice. Scene from George Kleine's Photo-Drama Spectacle, Quo Vadis, Now Playing at the Columbia Theatre to Crowded Houses*

zel's Le Ranz des Vaches. The notable revivals are Gioconda, Don Giovanni, Linda di Chamouni, Puritani, Pelleas and Melisande, Mme. Butterfly and Parsifal. Tita Ruffo, Bonci, Muratore, Bassi, Mary Garden and Carolina White are among the principals who have been engaged.

## Governor Stops Show in Oregon and Bill Burlock Promises to go to Church

OREGON CITY (Or.), Aug. 3.—Following his threat of last night that he would, if necessary, declare martial law here in order to prevent the proposed Sunday performances of the Oklahoma Wild West Circus, Governor West invaded Oregon City today at the head of five penitentiary guards. The circus made no attempt to show and after a conference between Governor West, a delegation of preachers, the show's advance agent, W. E. Burlock and several attorneys, Burlock agreed not to show today and the Governor and the ministers agreed to attend the circus Monday, and the latter attended tonight's services. The controversy arose several days ago when church people protested against the giving of circus performances advertised for Sunday. The Sheriff declared after taking legal advice that he could not prevent the performance under the law, but would arrest the manager. Governor West then sent a special agent here to notify the Sheriff that he must stop the show.

PAULINE HILLENBRAND will close with the Dick Wilbur Company tonight.

## John Mears, Theatrical Man, Breaks World's Travel Record

NEW YORK, August 6.—John Henry Mears, special commissioner of the Evening Sun, who left New York July 2nd on a trip around the world, arrived in New York again tonight with a record that beats by 3 days, 22 hours, 7 minutes and 37 seconds the best previous time for such a journey. At exactly 18 minutes and four-fifths of a second after 10 o'clock he crossed the finish line in front of the Sun office, from which he made his getaway at 12:43 o'clock on the morning of July 2nd. The former record, held by Andre Jaeger-Schmidt of the Paris Excelsior, was 39 days, 19 hours, 42 minutes and 37 4-5 seconds. Mears' time was 35 days, 21 hours, 35 minutes and 4-5 of a second. He fell behind his schedule by four-fifths of a second. This time was lost in getting through the crowd of friends and admirers that surrounded him as he left the Grand Central terminal. Abbot John W. Rumsey and a great delegation of Friars marched to the terminal and met Mears. Sam Harris, George Cohan, John Drew, Harrison Fisher and Henry Hunt were among the first to greet him. Drew went to the train platform and seizing Mears by the arm as he jumped from the train, hurried through the terminal with him. The crowd broke over the ropes as the party hurried up the steps on the Vanderbilt Avenue side, and in some way Drew was buffeted aside. The automobile in which Mears was to go to the Sun office was held for a second or two. The crowd surged forward, climbed over each other in an

effort to shake the traveler's hand, and the machine was started only after the police had by strenuous efforts pushed back the eager ones. Mears' most critical connection at St. Petersburg, with the Transsiberian Express, was made safely. Fears had been entertained lest Mears might miss this connection through trouble with the authorities at the Russian border, but his fame had preceded him and the objections to his camera which were anticipated were not raised. He left St. Petersburg at 2:55 o'clock Saturday afternoon and until 8:29 o'clock Monday evening, July 21st, he was riding in the same train on his way to Vladivostok. An hour after he reached that port, the eastern terminus of the Transsiberian railroad, he left by boat for Tsuruga. His schedule called for him to be in Yokohama at 8:25 a. m. on July 24th and to sail thence for Victoria at 4 p. m. of the same day, this being his most crucial remaining connection. He reached Victoria at 8 a. m. on August 2nd and Seattle at 1:45 o'clock that afternoon. He reached Chicago on August 5th.

## Duffield Will Celebrate

H. S. Duffield will celebrate his 50th anniversary on the stage on September 10, in Los Angeles. The Dramatic Review is in receipt of a photograph showing the veteran in the guise of Enoch Arden. It is a triumph of make-up and we regard it as a valuable addition to our library.

JIMMY GLEASON will open with the Isabel Fletcher Players at Vancouver when that company begins operations.



## Dates Ahead

A ROMANCE OF THE UNDERWORLD (Rowland & Clifford, mgrs.)—Kalamazoo, Mich., Aug. 15-16; Detroit, 17-23; Cleveland, O., 25-26; Pittsburg, Pa., 31-Sept. 6; Buffalo, N. Y., 8-13; Rochester, 15-20; Providence, R. I., 22-27; Jersey City, N. J., 29-Oct. 4; New York, N. Y., 11; Paterson, N. J., 13-18; Newark, 20-25; Philadelphia, 27-Nov. 1. ARE YOU A CROOK? (H. H. Razee, mgr.)—New York, April 28, indefinite.

BISHOP'S PLAYERS. — In stock, Ye Liberty Playhouse, Oakland.

CLAMAN'S WESTERN AMUSEMENT CO.—Marysville, Aug. 18 and week.

ED. REDMOND STOCK.—Sacramento, indefinite.

FOSTER-ELLIOTT CO.—Fort Bidwell, Aug. 14-17; Cedarville, 18-21; Eagleville, 22-24; Cedarville, 25; Lake City, 26; Fort Bidwell, 27; Pine Creek, 28-29.

LAURETTE TAYLOR, in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

MOROSCO STOCK CO.—Los Angeles.

OKLAHOMA RANCH WILD WEST SHOW—Eugene, August 9; Willows, August 16; Richmond, 17; Oakland, 18-19; Redwood City, 20; San Francisco, 21-24; Livermore, 25; Colfax, 26; Reno, 27; Winnemucca, 28; Elko (afternoon only), 29; Ogden, 30; Salt Lake City, Sept. 1.

THE PASSING SHOW (The Shuberts)—Seattle, Aug. 10-16; Calgary, 18-20; Edmonton, 21-23; Winnipeg, 25-30; Minneapolis, 31-Sept. 5; Milwaukee, 7-13.

THAT PRINTER OF UDELL'S (Gaskill & MacVitty (Inc.), mgrs.)—Chicago, Ill., Aug. 3-23; Peru, 24; West Liberty, Ia., 25; Grinnell, 26; Atlantic, Ia., 27; Omaha, Neb., 28-30; Kansas City, Mo., 31.

THAT PRINTER OF UDELL'S (Gaskill & MacVitty (Inc.) mgrs.)—Joliet, Ill., Sept. 1.

THE COST OF LIVING (Rowland & Clifford, mgrs.)—Peoria, Ill., Aug. 24-27; Chicago, 31-Sept. 20; St. Louis, Mo., Sept. 21-27; Louisville, Ky., 28-Oct. 4; Cincinnati, O., 5-11; Dayton, 12-18; Toledo, 19-22; Grand Rapids, Mich., 23-25; Fort Wayne, Ind., 26; Youngstown, O., 27-29; Akron, 30-Nov. 1.

THE DIVORCE QUESTION (Rowland & Clifford, mgrs.)—Fort Wayne, Ind., Aug. 24; Indianapolis, 25-30; Dayton, O., 21-Sept. 6; Toledo, 7-10; Grand Rapids, Mich., 11-13; Akron, O., 15-17; Youngstown, 18-20; Cleveland, 22-27; Pittsburg, Pa., 29-Oct. 4; Baltimore, Md., 6-11; Washington, D. C., 13-18; Norfolk, Va., 20-25; Richmond, 29-Nov. 1.

THE PHILLIPS-SHAW IN ONE WOMAN'S LIFE (Rowland & Clifford, mgrs.)—Chicago, Ill., Sept. 21-27; Grand Rapids, Mich., 28-Oct. 4; Toledo, O., 5-8; Jackson, Mich., 9; Lansing, 10; Battle Creek, 11; Chicago, Ill., 12-25; Kankakee, 26; Gary, Ind., 27-29; Fort Wayne, 30-Nov. 1.

THE ROSARY (Rowland & Clifford, mgrs.)—Grand Rapids, Mich., Aug. 28-30; Detroit, 31-Sept. 6; Toronto, Ont., 8-13; Buffalo, N. Y., 15-20; Rochester, 22-27; Syracuse, Oct.

2-4; Schenectady, 6-8; Providence, R. I., 13-18; Paterson, N. J., 20-25; Newark, 27-Nov. 1.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty (Inc.), mgrs.)—Kalamazoo, Mich., Sept. 1.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty (Inc.), mgrs.)—Beloit, Wis., Aug. 23-24; Monroe, 25; Stoughton, 26; Portage, 27; Cambria, 28; Waupun, 29; New London, 30; Oshkosh, 31.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty (Inc.), mgrs.)—La Crosse, Wis., Aug. 17; Winona, Minn., 18; Rochester, 19; Faribault, 20; Northfield, 21; River Falls, 22; Stillwater, 23; Eau Claire, Wis., 24; Menomonie, 25; Detroit, Minn., 27; Brainerd, 26; Crookston, 28; Grand Forks, N. D., 29; Devils Lake, 30.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty (Inc.), mgrs.)—St. Louis, August 17-23; Kansas City, 24-30; St. Joe, 31.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty (Inc.) mgrs.)—Aurora, Ill., Aug. 31; Moline, Sept. 1.

## Plans of Harrison Grey Fiske

Harrison Grey Fiske is fostering more extensive plans than for several years. His attention will be engaged by the direction of an unusually comprehensive tour for Mrs. Fiske in her success of last season, The High Road, Edward Sheldon's vital and vigorous play; a tour to the Pacific Coast of Kismet, of which he is the producer and manager; the Ferenc Molnar, author of The Devil; a new American comedy by Hutcheson Boyd and Rudolph Brunner; a new play for Mrs. Fiske in February, and about mid-season the production of one, possibly two, dramas by native American authors. Mrs. Fiske's tour will open in Toronto, September 15th, and she will visit the Canadian Northwest for the first time since she blazed the trail through that wonderful section seven years ago. She will then make her first regular season tour of the Pacific Coast in several years—her recent engagements having all been played during the summer months—and for the first time in four years will appear in the principal cities of Texas. The South will then follow, and she will return to New York the second week in February to take up rehearsals of her new play. Arthur Byron will again contribute his striking characterization of the scheming politician and newspaper owner to The High Road, in which Mrs. Fiske has won such wonderful critical tributes. Mr. Fiske will present the Molnar comedy, which has been a great success abroad, at the Lyceum Theatre on August 28th, with the principal roles entrusted to Julian L'Estrange, the English actor, last seen in America in The New Sin and The Spy, and Rita Jolivet, the original Marsinah in Kismet with Otis Skinner. A prominent role will also be in the hands of Florine Arnold, who scored such a remarkable "hit" as the Indiana Ma in Mrs. Fiske's production of Mrs. Bumpstead-Leigh. In the Boyd and Bunner play, Mr. Fiske is thought to have found a unique and interesting comedy of American life. Its scenes are laid in



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Nat C. Goodwin in  
**GAUNTLET'S PRIDE**

Laurette Taylor in  
**PEG O' MY HEART**  
By Hartley Manners  
**THE TRUTH WAGON**  
By Hayden Talbot  
**THE ESCAPE**  
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the Greek master. Mr. Furst will accompany Miss Anglin to California and superintend the choral rehearsals, select the musicians and conduct the orchestra at the Greek Theatre performance.

## Another Shubert Theatre in New York

The Shuberts announce that they have entered into arrangements with Cunningham & Flugelman, the managers of the De Kalb Avenue Theatre, Brooklyn, whereby they will furnish all the attractions for that playhouse during the next five years. This playhouse, which is in the Williamsburg district, is a very large theatre of the most modern fireproof construction, with a seating capacity of 2600. The De Kalb will offer all the foremost attractions controlled by the Messrs. Shubert themselves and their managerial allies.

THE MOTHER of Jules Romer, of the Alcazar mechanical force died last Sunday week.

New York and Hoboken, and it treats satirically and humorously a domestic situation which has its inception in a feminine ascendancy in the home that does not turn out to be at all what was prophesied for it. The play is neither a "suffragette" nor an "anti" propaganda; but it has a direct genesis in the "feminist" movement. It treats of certain possible phases of the economic independence of women. Allan Pollock has been engaged for the principal role in the comedy, one that seems admirably adapted to his whimsical methods and personality. While not yet definitely arranged, it is probable that Emily Stevens will create the principal woman's role in the play.

## Musical Setting for Electra

The musical setting which Wm. Furst has composed and arranged for the Electra of Sophocles, which Margaret Anglin will present at the Greek Theatre of the University of California on September 6, is distinctive in more than mere quality and scoring. Unlike others of the Greek poet's works, notably the Antigone, no special musical setting has hitherto been written for the Electra, so the distinction of an original score belongs exclusively to Mr. Furst, and it is said that its every note bears a definite, conscious relation to the sweep of the tragedy and the mode of its unfolding by



## Kid is Restored to Foster Parents

TACOMA, Aug. 5. "Kid," a Boston bull-terrier of high degree, after spending last night in the county jail, was today restored to her owner, Mrs. Genevieve Hayes, and will be the subject of a suit in Justice Westcott's court next Monday. And thereby hangs a tale. Mrs. Hayes is the wife of Wm. Hayes, a member of the vaudeville team of Roberts, Hayes and Roberts, one of the attractions at the Empress Theatre last week. Four years ago Mr. and Mrs. Hayes were in Tacoma filling an engagement at the Pantages Theatre. "Kid" was with them but disappeared as they were going to their hotel on the last night of their engagement. Last week, just four years ago to a day after their former visit to Tacoma, Mr. and Mrs. Hayes were back for an engagement at the Empress. Although they had heard nothing of "Kid" since her mysterious disappearance, both Mr. and Mrs. Hayes had a premonition that they would find her. One day last week, Mrs. Flanders, wife of one of the musicians at the Empress, brought a Boston terrier to the theatre. Mrs. Hayes admired the animal, told of losing her pet here four years ago and showed Mrs. Flanders a picture of the animal. "That's the very dog I saw at a lemonade stand near the Stadium carnival week," Mrs. Flanders said. "I know where the people live and I believe that's your dog." Accompanied by Attorney E. F. Masterson, Mr. and Mrs. Hayes instituted a search for the dog and "Kid" was found at the residence of James Jones, 34 E Street. They positively identified the animal and Constable Morton, with a writ of replevin, took the dog to the county jail last night. Jones asserts that he bought the dog several years ago and will resist the attempt of Hayes to get possession. Mr. and Mrs. Hayes are sure the dog belongs to them and will lose a week from the road to establish their claim. Besides the money value of the dog, "Kid" is valued by Mr. and Mrs. Hayes for sentimental reasons. Shortly before they came to Tacoma four years ago Mr. Hayes carelessly threw a match into a waste basket in a bath room adjoining their apartments in a hotel. The next he knew of the incident "Kid" awakened him and he found the room full of smoke and flames coming from the bath room. He believes "Kid" saved his life and he would not part with the animal for any consideration.

## Correspondence

VANCOUVER, Aug. 13.—Imperial, Aug. 11.—The Pollard Co. in The Toymaker. Avenue, Aug. 12.—The Avenue players are seen to advantage in Tess of the D'Urbervilles. Good work is done by Clara Beyers, Roscoe Karns and the rest of the company. Empress, Aug. 12.—The Del Lawrence Co. is seen in The End of the Trail. Will Jassey, the new stage director, is appearing as Carlos, the half-breed, a part he characterizes well. Del Lawrence plays Bruce McDonald, the foreman; Maude Leone is charming as Dolores Hicks and continues to be the rage; Margaret Marriott does Paquita Hicks, her sister, very acceptably; Alf. Layne, aided by Edward Lawrence and Clifford Alexander furnishes lots of fun. Howard Russell as Tucson

Blonde, and Louis Ancker as the sheriff, are very good. Ray Collins plays the villain and Daisy D'Avra is a scream in the character part. Columbia Theatre, Aug. 11.—First half of week: Armon and Armon, refined comedy instrumentalists; the Two Shermans, in radium spectacular dances; Omar Bros., comedy trapeze and cradle act, and Madie Morgan, classy singing comedienne. Last half: Cleveland and Dowry, harmony singers and instrumentalists; Phyle and Phyle, Dutch Singing and Dancing; Lee Zimmerman, singer and mimic, and Eddie Nelson, character songs and changes. Pantages, Aug. 11.—Menlo Moore presents tabloid musical comedy, Sorority Days; Wm. Schilling & Co., in Destiny; Thomas H. Dalton, in The Editor of the Daffville News; Marshall and Tribble, black-face comedians; The Nifty Girls, in songs and dances; Belle Carman and Jack Clifton, instrumentalists and dancers, Isabelle Fletcher and Charles Ayres, supported by the following strong support, will open their stock company at the Imperial, Aug. 25: V. T. Henderson, Tom Loftus, Meta Marsky, Mr. Nelson, Irving Kennedy, Marion Tiffany, Lucille Webster, Irma Melville, James Gleason, late of Ye Liberty stock, Oakland, Cal.; Marie Baker, of the Baker stock of Portland; Frank Wallace, Lew Harkness, Geo. Cleveland and Frank McQuarrie. Ernest Glover will be the scenic artist.

SALT LAKE CITY, Aug. 12.—Manager Geo. Pyper has made public his list of attractions booked for the Salt Lake Theatre the coming season, same including many attractions that are making their initial trip to the Coast, the first opening the season being John Mason in As a Man Thinks. The Colonial is undergoing extensive re-decorations both on the interior and lobby. Just what will hold forth at this house this season has not been definitely decided, though rumors have it that Wm. J. Kelly will again be seen at the head of a stock company. The Utah Theatre is offering the Utah Theatre Stock Co. in Charley's Aunt, Richard Vivian playing the name part and getting good laughs. The Orpheum bill is headlined by Zelda Sears. Others are Five Musical Gormans, Norton and Nicholson, Coombs and Aldwell, Helen Trix, La Valera and Stokes, and Carl and Lotty. The Empress bill is headlined by Hugh Herbert & Co. in The Son of Solomon. Others are Models de Luxe, Dolly and Mack, Wilton and Merrick, Elliott and West, and Gilmore and La Tour. Fred Midgley, who last season was musical director at the Salt Lake Theatre, has been succeeded in that position by Prof. Squire Coop, who will be remembered for his good work at the Colonial in a similar position. Mr. Midgley goes to the American Picture Palace as assistant director to Prof. J. J. McClellan, released from the Orpheum orchestra for directorship of the American's 19-piece orchestra. Eugene Spofford and the Colonial players will again take to the road Thursday, playing fair dates in Idaho and Utah, presenting House of a Thousand Candles and Polly of the Circus. In the roster are Bert Porter, John Wilson, Zelby Roach, Kirk M. Decker, Ted Whitney, Pearl Snyder, Mabel Hanks, Louise Hutchinson. Hyrum Jensen is on ahead. Sunday night saw the re-opening of the Liberty picture theatre on State Street. Gen.

Manager C. W. Midgley has re-decorated the entire interior as well as exterior and installed a \$7000 pipe organ. A ten-piece orchestra, under the direction of Edgar Bayless is a feature, and licensed pictures are being run with change of program three times a week. R. STELTER.

## Goewey Has New Ideas

Searching around for something that will attract the money to his American Theatre, Manager Goewey will put into operation Sunday a unique idea, which he characterizes as Current Events. He will show moving pictures of people taken in all parts of town, and will also enact, in a specially contrived booth, some comedy pictures played by people from the audience. These pictures will be exhibited the following week. In addition Producer Alphin, who is entering heartily into the scheme, will provide feature films, a brand new musical comedy and several fine vaudeville acts. Here's wishing a big success.

## Mrs. Scott Will Tour

Mrs. A. W. Scott, a beautiful and highly talented society woman of this city, will, on September 15, appear at the Savoy Theatre in Mary Magdalene, and will later in the week be seen in Magda. Mrs. Scott is being coached by McKee Rankin, who is enthusiastic over her talents. After the San Francisco appearance Mrs. Scott and her company will go on the road, the proceeds to be devoted to local charitable purposes. The supporting company will include McKee Rankin, J. H. Greene, Ivan Miller, George Chesbro, Elmer Ballard, Ethel Martelle, Polly North, Mary Provo, May Scott and others. Two agents will go ahead of the show, one being a woman.

## Vaudeville Notes

George Scofield, 21 years old, a member of a vaudeville team, died of a broken neck in the Polyclinic Hospital, New York, August 10th. Scofield was the heavy man of the team. He and his mates were practicing Friday afternoon in the gymnasium in the White Rats' Clubhouse. Scofield stood ready to catch on his shoulder a fellow member, who was tossed for a double back somersault from the shoulders of a third man. The man slipped as his feet struck Scofield's shoulders, and he struck Scofield a terrible blow on the head, snapping the vertebrae. Scofield fell to the floor unconscious. He was rushed to the hospital, but surgical aid proved of no avail.

J. H. Grainger, for several years connected with the Shuberts in an executive capacity, is now the general Western representative of the Edison Talking Pictures, with offices in the Bank of Italy Bldg. in this city. He has appointed Frank Wolf business manager for the road tours of the pictures.

## The Wigwam

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business. The orchestra is excellent and the tabloid opera is still popular. The mid week change of bill is excellent and is as follows: Hamilton and Dene, in Down on the Farm; Willie Hamilton, cornetist; Harry Fisher and Company, cyclists; Butler and Lyons, cowboy entertainers; Broadway, Comedy Four; Scene from Cavalleria by Edith Mason, Tom Persse and Lydia Mainhart; The Yankee Doodle Boy, headed by Bobbie Woolsey, Freddie Kavanaugh and four others. The first half of the week a tabloid of The Mikado was offered. The feature among the vaudeville numbers was the skit entitled The Road to Loveland, in which appeared Cortland Marden and Bessie Greenwood.

## Pantages

Featured on the new bill opening at Pantages tomorrow are the Eight English Roses, direct from the Crystal Music Hall, London, England. The girls offer an act teeming with whirlwind action and wear a number of stunning gowns. The honors of the show have been won by the Victoria Four, a quartet of swagger young fellows whose harmony singing is said to be nigh perfect. The Man From Minnesota is a capital little comedy from a playlet, with Chas. Lindholm & Co. in the cast. Comedy and trick wheeling acrobatics will be presented by the Four Cycling McNutts. A winsome little comedienne is Edith Haney, who carries the title of the "Vest pocket girl funster." The musical part of the program will be in the hands of Tyler St. Clair, who uses peculiar shaped glass instruments to play upon. Dilla and Templeton have an oddity in gymnastics called The Devil's Goblin.

DENVER, Aug. 9.—Judge R. E. Lewis, in the United States District Court, today ordered the property of the Buffalo Bill Wild West and Far East shows sold at public auction in Denver on Aug. 21.

**MAKE-UP  
WIGS**

HESS' WARNESON'S, STEIN'S, MEYER'S, LIECHNER'S  
SPECIALS—1 lb. Powder, 35c.; C. Cream, 40c. lb.  
Makeup Boxes, 60c.; Crop Wigs, \$1.25; Dress, \$3.50;  
Wig Rented, 50c. week; Soubrette Wigs, \$6.00.  
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PARENTS : : : 629 VAN NESS AVENUE, S. F. **PLAYS**



## All Kinds of Changes and Movings are Keeping People Guessing in Los Angeles

LOS ANGELES, Aug. 13.—Farewells seem to be the order of the day. Mr. Hartford has parted with Burbank Company and already assumed his position as producing director with the Bronco and K. B. Motion Picture Company. Mr. Neill began his duties as director with Universal on the 11th, leaving Henry Kolker to direct affairs at the Morosco for the time being, and now we are told that Howard Scott leaves in two weeks for New York, that he is to be succeeded by Fred Alden, who was last seen here with Larry Mantering. Willis Marks has also left the Morosco forces. \* \* \* It remains to be seen whether Mr. Morosco is going to let little Selma Paley fly away to the Great White Way or whether he prefers to keep her within bounds of home, for offers from the East are attractive. \* \* \* When Ida O'Day appeared with the Orpheum she was right royally entertained. Donald Bowles giving several affairs, Mr. and Mrs. Neill also gave a very pretty dinner and several others joined in making Miss O'Day's stay here a joyous two weeks. \* \* \* William Farnum, who has been playing the lead in The Spoilers with the Selig people, has returned to New York. \* \* \* When Hawley D. Turner decided to wed recently he chose Ann Drew Kuehl, leading woman of the Majestic Motion Picture Company. Mr. Turner is a son of Frank D. Turner, a retired attorney of New York City. Mr. Turner is vice president of the Texas Guinan Company, which seems to be a thing of reality. \* \* \* Mr. Behymer has recently been the recipient of a beautiful jewelled Grail cup sent him by Siegfried Wagner from Bayreuth. \* \* \* Rosina Bertram, who played ingenue roles some time ago with the Belasco Company, while here with her mother, Helen Bertram, it seems has attracted the attention of Madame Sembrich and is now a pupil of this wonderful singer. Helen Bertram has been singing in grand opera in Paris. \* \* \* Harry Duffield is taking a short vacation and honeymooning. Harrison Hunter is resting for the first time since his engagement with the Moroscocs began. \* \* \* Grace Reals, appearing with John Mason in As a Man Thinks, recalls the fact that she was once leading woman at the Burbank, and it is also to be remembered that John Mason appeared at the same house at one time with Katherine Grey. \* \* \* Dixie Blair, who was at one time a popular member of the Hartman chorus, is rehearsing with the Burbank people for a production of The Girl in the Taxi. \* \* \* Charles Muehlman, it is announced, will manage the number two Peg O' My Heart Company in which Blanche Hall is to star, and has left for New York City.

AUDITORIUM—The Quo Vadis pictures are showing the second week and drawing large audiences.

BURBANK—Madame Sherry goes merrily, cheerily on, with Selma Paley growing in favor and popularity, and the balance of the Bur-

bank Company: Percy Bronson, Winnie Baldwin, Grace Travers, Wallace Morgan, Donald Bowles, Lillian Tucker, with James Kearney in the place left vacant by James Darling, to recreate Madame Sherry and make it mighty good entertainment.

CENTURY—Heinze and Brady once more join forces because Jules Mendel has returned from his vacation and The Merry Liars, this week's bill, brings him into the swing of his comedy once more and Heinze and Brady in their efforts to go on a vacation are the cause of much merriment. Al Franks as Michael Brady is a close second, while Walter Spencer as Deacon Jones makes a decided hit with his Fatal Glass of Beer song. Earl Hall's antics as Wah Sing, a Chinese restaurant proprietor, produce a large part of the hilarity. Gale Henry is Kitty, a maid, Dee Loretta is Mrs. Brady and Clara Howard most acceptably fills the role of the actress who causes all the prevarications and all the trouble. The chorus are there with a marked impression of good work and the stage settings are most artistic.

EMPRESS—The Cavaliers are musicians of the first rank. The singing of Alma Moore and William Galpen is above the ordinary. The Passenger Wreck is a novelty with Edward Racey and Bessie Burt in some novel situations; The Palace Quartette offer some rousing good music; The Georgia Trio sing and cavort; the Three Bennet Sisters are athletically inclined and spar and wrestle; Joe Burnes sings and tells funny stories.

MAJESTIC—The clash of the double standard and the war between Jew and Gentile is treated in a big, broad-minded style by Augustus Thomas and enacted in the play As a Man Thinks, by John Mason and his support, in a way to make every man think. Mr. Mason assumes the role of Dr. Seelig, a Jewish doctor, possessed of wonderful understanding, and gives us an example of the almost uncanny power of the intuitive artist who senses each delicate change and who voices his lines in a peculiarly forceful and convincing style. Julia Herne, as the erring wife, possesses charm of ease and naturalness. John Flood is capital as the husband. Grace Reals plays Mrs. Seelig with sweetness and loveliness. Stephen Davis plays a child's part with all the simpleness of a child.

MOROSCO—Our Wives contained enough of the laugh-producing stuff to carry it into the second week, so Henry Kolker, Charles Ruggles, Howard Scott, Thomas Meighan, Frances Ring, Grace Valentine and Helene Sullivan and others are continuing their very excellent work of last week.

ORPHEUM—Irene Franklyn, pervades, dominates and absorbs the interest of the current week's bill. Pat Rooney and Marion Bert shine in reflected glory at The Newstand. Jane Connelly and Company present a sketch called A

Strong Cup of Tea that seems to creak as it goes around. Fred Watson, through the illness of his partner is forced to carry their turn through successfully, unaided. Edgar Berger is a contortionist of numerous turns and twists. The holdovers are Marjorie Rambeau and her gifted husband, Willard Mack, in his sketch, Kick In. Theodore Bendix and fellow musicians and Moran and Wiser with their nimble hats.

PANTAGES—Will Armstrong appears with Dorothy Dale in an entertaining farce entitled The New Expressman, in which Armstrong cleverly impersonates the Irishman of taking ways. Fred Ardath is also in the showing with his dainty maids in a sketch called Hiram. Olga Samarooff is a violinist who is most enjoyable. Roy la Pearl has a splendid baritone voice. Lester Brothers are comedians as well as acrobats. Howall and Dolores are heard in rag time songs.

REPUBLIC—Eight dusky entertainers are those of Congo Cabaret. St. and R. very briefly expresses the art of this pair in clay modeling. Quaint Irish airs, exploited by the talents of Ford and Louise. Hazel Edwards goes straight at the audience with several commendable song hits. Morris and Sherwood are black-face comedians. Woodward and Allyn delight with song and story. N. B. WARNER.

STOCKTON, Aug. 13.—Garrick: Monte Carter presented Izzy in Wrong, the first half of the week which proved a great drawing card and is one of the cleverest bills that he has yet presented here. Monte Carter received such an ovation on his entrance at both Sunday night shows that the show was stopped for a full five minutes. Madaline Rowe, the prima donna, sang The Harbor of Love, assisted by the Premier Trio, which was an immediate hit. Monte Carter presented a specialty song, Root to Toot Toot, which took ten encores Sunday night. Frank Harrington, the leading man, was seen to advantage in the role of a newly wed. Blanche Gillmore got a good many laughs for the clever manner in which she played the part of an old maid. Other members of the company were happily cast. Izzy, the Smuggler, will be the offering the last half of the week and the script was written by Carter. Colonial: This new theatre was opened Sunday with three reels of independent pictures and three vaudeville acts, booked by Bert Levey. Capacity business greeted the opening and the future prospects look exceedingly bright. M. L. Watton is in charge of the house. The opening bill was headed by the Kohl and Burns Comedy Circus. The Two Bergs in a pianologue pleased immensely and Wright and Clayton in song and dance were well received. The male member of the team is a very clever soft shoe dancer. Frank Mitchler is in charge of the stage and Eddie Angmade is property man. A four-piece orchestra is led by Sam Marks at the piano. Jack McCarty, drums, Frank Cary, violin, and B. Hamilton, cornet. Acts for the last half opening Wednesday: There follows Colton-Darrow Company, The Wise Guy

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and the Girl; Howells, refined musical act; Brinkman and the Steele Sisters in song and dance. Photoplay houses: Business continues to be good at The Maze, Idle Hour, Film, Novelty and Stockton. Jesse Saterfield, who was operator at the Idle Hour, has resigned and taken charge of the operating room at the Colonial. Frank Saviers, the well-known drummer in the Garrick orchestra, was removed to his home last week suffering with a serious attack of rheumatism. His condition was quite critical for a few days but he is somewhat better at last report. Frank Adams is filling his place. Geo. Archer, that fellow who has the beautiful tenor voice, is singing Silver Threads this week at the Garrick. This ballad never fails to make a hit when it is rendered properly and Archer sings it in splendid fashion. Babe Garcia, one of Carter's chorus girls, has returned from a two weeks' vacation and will be in the ranks again Wednesday. Her sister Grace will leave on that day for a well earned rest of a week. Del Estes, the charming soubrette at the Garrick, lost her little pet doggie one evening last week. While on her way home after the show with the dog it ran in front of an auto and was killed instantly. Miss Estes is in mourning for she was greatly attached to him.

### Melbourne MacDowell With Us

The presence of Melbourne MacDowell in San Francisco recalls the brilliant season this big, handsome and clever actor enjoyed in the Sardou plays at the Grand Opera House before the fire, when Florence Stone was his co-star. What a team they made, and if they should ever troupe together again, what a chance for a big revival of the plays! The time is ripe.

ALBERT EDMUNDSON will replace A. Byron Bogardus in The Traffic next week.

ELEANOR HABER has signed to play the lead in The Country Boy, which goes on tour next month from New York.

CHAS. H. JONES, who is well known here as a comic opera producer, is now bossing the stage job at the Tivoli.

HOWARD FOGG & Co. arrived in El Paso last Thursday. The new show will go into immediate rehearsal in El Paso. Mr. Fogg, who certainly made a good impression while here, was disappointed at the last moment by the balking of Alf. Goulding, who refused to make the trip. Goulding was offered a sixteen-weeks' contract at \$125 per week, with his wife, and accepted. Then he changed his mind and Mr. Fogg was forced to look elsewhere for a director.



## Correspondence

NEW YORK, August 10.—Evelyn Nesbit Thaw's first appearance on the American stage since Harry Thaw killed Stanford White was made last Monday afternoon in Hammerstein's Victoria Theatre. She had stipulated in her contract that she was to appear as Evelyn Nesbit. The signboards on the facade of the Victoria still bore the name of Thaw, but before noon Wm. Hammerstein had caused this part of the name to be retraced with blue paint, thus bringing it into greater prominence, as he had been informed Mrs. Thaw would not go on until the change was made. The biggest audience the Victoria has held since Gertrude Hoffman danced Salome sweltered through eight numbers of clarinetists, equilibrists and ventriloquists before Mrs. Thaw finally appeared. It was a curiously mixed audience. It combined the elements of Broadway and domesticity. When Mrs. Thaw danced into sight with Jack Clifford the spectators beheld an attractive looking young woman, with beautiful dark hair, caught with a black band over the forehead, flowing loosely over bare shoulders. Mrs. Thaw and Mr. Clifford first danced some of the infinite variations of the tango. Then they gave the Boston, the hesitation and other new waltzes. Specimens of the more lively one-step, the alias of the turkey-trot, finished their act. Mrs. Thaw danced gracefully, as did the agile Mr. Clifford, who was seen last summer in A Winsome Widow at the Moulin Rouge. The applause bestowed upon the pair increased with each appearance, till at the end Mrs. Thaw was forced to appear and thank the audience. It was evident as she danced that she was anxious to be liked. She looked often toward the faces beyond the footlights and smiled an artless, appealing smile very unlike the conventional property smile of the stage dancer. In her dressing-room it was plain to be seen that she was greatly relieved that the ordeal had ended happily. "But it had to be all right with this talisman," said she, and she reached in the front of her waist and pulled forth a small white cloth. "This is my little boy's jacket," she said tenderly. "It was his first one, and I wore it next my heart when I danced at the Hippodrome." \* \* \* Rehearsals of Thomas Dixon's play, The Sins of the Fathers, have been begun. The cast includes Mrs. Charles G. Craig, William Balfour, J. W. Cowell, Louise Corbin, Jane Houston and Earl Yeader. \* \* \* The Bachelor Dinner, a miniature musical comedy given by a large company headed by Seymour Brown, was the featured offering in Keith's Union Square Theatre. Walter Percival & Co. appeared in a playlet called The Price. Maud Muller and Ed. Stanley and the Florenz Family of acrobats were also on the bill. \* \* \* William A. Brady has accepted a three-act comedy by Albert Housum. Mr. Housum was graduated from Yale in 1908. Upon the death of William Sage, dramatic editor of the Cleveland Leader, Mr. Housum succeeded to that position. \* \* \* Corse Payton began a vaudeville engagement at Proctor's Fifth Avenue Theatre in a playlet entitled, The Wife Tamer. Bud Fisher presented a novelty which he calls The Mutt-o-scope, a machine which exploits the doings

# Dick Wilbur Co.

FOURTH SEASON OF SUCCESS

**THE BIGGEST REPERTOIRE COMPANY ON THE COAST**

Monday, Reedley; Tuesday, Dinuba; Wednesday, Lindsay; Thursday, Porterville; Friday, Tulare; Saturday, Selma; Sunday, Lemoore.

of Mutt and Jeff. \* \* \* Oliver Morosco has started rehearsals, under the stage direction of T. D. Frawley, of the first road company of Peg O' My Heart. Elsa Ryan will play the title role. \* \* \* Cecilia Loftus, who is to play Juliet to William Faversham's Romeo, sailed last week on the Olympic to remain abroad till September. She will confer with Mr. Faversham, who is at his country place in Chiddingfold. \* \* \* The first performance of Edward Locke's comedy, The Silver Wedding, which will reopen the Longacre Theatre next Monday night, will be given tonight in Ashbury Park. Thomas A. Wise heads the cast.

GAVIN D. HIGH.

LONG BEACH, Aug. 4.—Bentley Grand: The popular Virginia Brissac and the World's Fair Stock Company are still lingering in Massachusetts. Last week it was Berry, Mass. in Shore Acres. This week it is Brookfield, Mass. in 50 Miles from Boston. They are giving this popular play with excellent results and adding new laurels to their list. As the postmistress, Miss Brissac has an excellent opportunity to display her talents. She never looked sweeter or showed to better advantage than she does this week. She is a delight to the eye. John Wray plays Joe Westcott with true "Cohanesque" dash and vim. He scores a personal success. As the Brookfield dude, Dave Harrington, Dillon is much in evidence. He gives a difficult role with much realism. Harrigan is played by Harry Garrity in a faultless manner. He is a laugh getter from start to finish. Howard Nugent has a congenial role—that of Wescott Sr. He makes more than good, and his scenes with Harrigan create many laughs. Wm. Campbell, a new member, plays Jed Woodis in a commendable manner. Joe Cox, Ray Hanford, Jas. Burt and Dick Johnson have good parts and play them well. Ferdie Munier, as Eddy, the village cut-up, was a scream from start to finish, while Margaret Nugent scores her greatest success as Mrs. Tilford, the village gossip. Evelyn Hambly and Ruth Van are both well cast, and show up well. The chorus is well trained, and in the numbers Mr. Wray and Miss Brissac do some clever singing and dancing, also Harry Garrity. The scenic effects by "Buck" Theall deserve special mention. A very pretty wedding was solemnized here this week, when Ferdinand Nunier, of the Virginia Brissac Company, was married to Miss Treadwell of San Diego. It came as a distinct surprise to the many friends of both bride and groom. They were married at the Episcopal rectory in the presence of one or two friends. Much rice and many old shoes have been in evidence around the Bentley Grand ever since the ceremony. The Dramatic Review joins in wishing the happy couple every happiness.

VANCOUVER, Aug. 6.—Imperial, Aug. 4 and all week, The Polards in The Mikado. Pantages.—Clayton and Lennie, comical Englishmen; Mlle. Tojetti and Wallace Bennett in The Dream Dance; Lottie Mayer, diving act; Alfredo Mar-

schell, heavy-weight juggler; Bimberg, Marion and Day in a clever musical act. Empress, Aug. 4.—The Del Lawrence players are appearing in The Girl Raffles and are having their usual success. Del Lawrence is seen as Burke, the detective, and he has some dandy strong scenes. Maude Leone has a double, playing the title role and an East Side Italian boy in her usual clever way. As a boy she is—Oh my! Alf. Layne portrays the strong character role of old Ironsides; Louis Ancker is seen to advantage as the heavy, Arthur Gibbs; Harold Russell plays Shorty Warren; Edward Lawrence is seen as Happy Fuller; Daisy D'Avra, Margaret Marriott, Ray Collins, Erman Seavey and Louis von Wiethoff are all well cast. It is beautifully staged and finely acted under the skilful direction of William Jossey. Aug. 4.—The Avenue players in The Private Secretary. Wm. Bernard is featured in the title role and is excruciatingly funny. Rhea Mitchell and Roscoe Karns have excellent roles, which they handle in splendid fashion. The rest of the characters are in the capable hands of the rest of the Avenue players. Columbia, week of August 4.—First half of week: Kimball Bros., Those Jolly Messenger Boys; Calvin and Clark, black and tan joy producers; Evans and Smith, sketch, Johnnie's Visit; Hazel Ashmore, that different comedienne. Last half: The Newsboys' Trio, classy entertainers; Mr. and Mrs. Elliott, harpists and vocalists; Wagner and Lee, acrobatic grotesques; Shady and Shady, comedy rural act. There seems to be great dissatisfaction over the productions at the Avenue, and there will probably be a new director before long. It is said that George Berrill, the well-known producer, will soon be in charge.

PORTLAND, Aug. 11.—Heilig Theatre (Calvin Heilig, mgr.; W. T. Pangle, res. mgr.)—Everywoman is a modern morality play which tells of the pilgrimage of Everywoman in quest of love, and delivers a powerful sermon. In the title role, Adele Blood is physically and artistically charming. H. Cooper Cliffe, as Nobody, is convincing and a thorough artist. The supporting company is well balanced and the stage settings are not stinted. Lyric Theatre (Keating & Flood, mgrs.)—The American Musical Comedy Co. will present the latest Dick Sampson musical absurdity, The Social Whirl, this week. There will be no lack of fun in this show and the musical numbers will be the latest and best. Billy Onslow, Irish comedian, will be seen in a new role, and Lew Dunbar will add to the hilarity in another of his excellent German characterizations. The Rosebuds will also be prominent features with some pretty dances. The Rosebuds will hold their regular weekly chorus girls' contest. Orpheum Theatre (John Coffinberry, mgr.)—Stella Mayhew and Billie Taylor, W. L. Abington & Co., Ken-

ney, Nobody and Platt, Alma Youlin, Bartholid's Birds, Ward Baker and Eddie Mack and Dot Williams Empress Theatre (H. W. Pierong mgr.)—Sager Midgley & Co., Max's Circus, with four other headline acts compose a top-notch show this week. Pantages Theatre (John Johnson, mgr.)—Joseph E. Howard and Mabel McCane, Jack Tayloe, Lopez and Lopez, Dixie Southern, Jeanette and Courtney, the Velde Trio and the Loop-the-Loop Dogs.

A. W. W.

TACOMA, Aug. 9.—A banquet, arranged by Hal Sullivan, stage manager at the Empress Theatre, was given at the Olympus Hotel on Thursday evening in honor of Dean B. Worley, formerly manager of the Empress and now personal representative for John Considine. Twenty-five guests were present, who united in the gift of a handsome diamond stud to Mr. Worley, the presentation speech being made by Peter Daly, one of the prominent members of the local Lodge of Elks. The pretty little comedy, A Woman's Way, was given a splendid presentation at the Princess Theatre this week, and has given the theatre patrons genuine pleasure. Warda Howard was charming in the role made famous by Grace George, and the other feminine members of the company exhibited some elegant gowns. George Zucco gave the artistic performance that he can always be depended on to give. A pleasing comedy scene was enacted between Erba Robeson and Ethel Tucker, both in character. Ollie Cooke, the new member, made a pleasing impression and James Mott and Neil McKinnon scored individual hits. Contributing to the success of the production were Dorcas Matthews, James Guy Usher, Mildred Kirby and Messrs. Hudson Blyden and Harrington. The piece was attractively staged. Next week, Miss Howard's own version of Sappho. Ringling's Circus is billed for Tacoma Aug. 19. The big hit at the Pantages Theatre was Joe Howard, the song writer, and Mabel McCane. The musical portion of the bill was augmented by Lopez and Lopez in glass playing act and Dixie Southern, singing comedienne. Jack Taylor was clever in sleight-of-hand tricks; the Velde Trio had a novel acrobatic act, and Courtenay and Jeanette got the laughs with their comedy juggling. Empress Theatre.—The Four Readings had a snappy and thrilling gymnastic act. B. Kelly Forrest, an actor of unusual ability, was seen in tramp impersonations. Clever and novel was the playlet, Early Morning Reflections by Elton, Granger and Midgeley. Max's Circus was entertaining to young and old alike, and the song and dance act of Manning and Ford was fair.

A. H.

CARSON CITY, Nev.—Grand Theatre (W. S. Ballard, mgr.)—Paulinetta, mystic, and Frank Kauffman, comedian, three nights last week. John L. Sullivan, the big bear, Aug. 12. Street fair Aug. 12-16, for the benefit of the Nevada University Student Fund.

A. H. M.



## Correspondence

CHICAGO, Aug. 9.—In this zone of theatricals one of the live events of the week was the rebirth of McVicker's Theatre and its dedication by its new proprietors, Jones, Linick and Schaefer, to popular priced vaudeville and motion pictures. The new management assumed charge Monday, and at both afternoon and evening performances on that day tremendous audiences saw the show. Klaw and Erlanger sent a handsome good luck floral piece which graced the lobby and added to the general atmosphere of gayety. Many leading professional people attended the opening of the house, and the scene, generally speaking, was decidedly auspicious. It is no doubt true that this firm of enterprising managers have seen a light regarding the amusement business in this country which cannot fail to redound to their profit and reputation as men of acumen and judgment. We may be sure of one thing, however, and that is old McVicker's has fallen into good hands, and will go forward with greater impetus on its mission as an amusement temple for all the people. Thomas Edmond Bourke, who is known to a large element in the vaudeville field as C. Sharp, editor of that department on the Chicago Evening American, is acting as publicity agent for Jones, Linick and Schaefer, and is discharging his duties in a manner which calls for the highest praise. Beginning Monday, Gene Green will play a farewell week at McVicker's to a public who have always been strong for him. Mr. Greene will go from here to Australia, where he will endeavor to popularize the original Greene style. Others on the bill for the week are: Marco Twins; Marina and Dolton; Davis and Scott; Robert Hall; Flo Adler, and Ormando Troupe. \* \* \* The summer shows are passing; The Tik Tok Man of Oz begins its last fortnight this evening, and When Dreams Come True at the Garrick ended its season at that house last night. The Tik Tok Man of Oz, especially, has been one of the big summer successes of the year, and Oliver Morosco has good reason to be gratified at the generous reception which has been accorded Tik Tok all through the summer. The heats of summer, which, for some unknown meteorological reason, have been unusually ardent during the past few months in this region, have not served to diminish interest or attendance at Cohan's Grand Opera House where the clock man has reigned. It takes a good show to bring in the money when the temperature is high, and the Morosco attraction has filled the bill apparently to the satisfaction of many thousands of people who have seen it during the Chicago run. \* \* \* The atmosphere about the Olympic, where Margaret Illington is appearing in Within the Law, is that of redundant prosperity; the seat sale is prodigiously heavy, so much so that the management are guarding their seats like so much gold. There is much intensity and human interest in Within the Law, which strikes home to the average man and woman, exhibiting types of character

which are well known and easily recognizable as part of the human mosaic. \* \* \* At the Cort, The Elixir of Youth is contributing much hilarity to the farcical situations in which the characters find themselves. Business has been more than up to the standard, and there are no complaints from the Cort neighborhood. \* \* \* Jones, Linick and Schaefer offer an attractive bill at the Colonial this week. For the first half Lala Selbini, Garry Owen and Company, Riley-O'Neal Twins, Pekin Trio, and others will amuse; the latter half of the week Harry Holman and Company, Beaumont and Arnold, Burns, Brown and Burns, Lala Selbini and J. Albert Hall will appear. The Merchant Prince is the title of a playlet offering which Harry Holman and Company will present this week at the Colonial. Briefly the story relates to the tribulations of a young man destitute of funds who is in love with an heiress. The girl cares for him, but father can't see him. However, the old man promises to consider the suit for his daughter's hand if he (would-be son-in-law) shows a little speed in a business way. With the assistance of his sweetheart, the young fellow gets busy, and between the two, the hard-hearted papa is worsted in a commercial transaction—and wedding bells are heard in the distance. Anabel Neilson plays the part of the young heiress and is especially adapted for the portraiture of such a character. \* \* \* Gentry Brothers will return to the city this week and will pitch their tents at Sixty and Robey streets. \* \* \* The big melodramatic production, The Whip, which Wm. A. Brady is bringing to the Auditorium, August 29th, is a remarkable affair in more than one sense. There is not a moment during the production of the play when interest is not keyed up to its highest tension. It is a story of high-class sport, and one of the big scenes is that of the action at one of the big English race tracks. There are thirteen massive scenes in which stage illusion is wrought to a fine art. \* \* \* Ed Lee Wrothe and his Ginger Girls have departed from the Columbia stage, and now comes the Harry Hastings big show, which, we understand, is among the leaders of the burlesque attractions of the country. \* \* \* Star and Garter open the season this week with The American Beauties. \* \* \* Life's Shop Window will occupy the National Theatre stage this week. \* \* \* The Shepherd of the Hills comes to the Imperial. \* \* \* That Printer of Udell's will be the attraction at the Victoria. \* \* \* Joe Howard's Theatre is offering Quo Vadis to large audiences. \* \* \* At the Majestic, Marie McFarland, the Jack Wilson Trio and Joe Welch will appear; others are Sydney Jarvis and Virginia Dare, Dave Genaro and Ray Bailey, the Equilli Brothers, Harry Armstrong and Billy Clark, song writers; Hal Davis and Inez Macaulay in a comedy sketch, and Montambo and Wells. \* \* \* Mme. President is the title of the play which will open the season at Powers, August 31st. \* \* \* The amusement parks from the far north shore where tabloid grand opera is enjoying the splendid patronage at Ravinia, to

the shady groves of Forest Park, are getting their quota of pleasure seekers. White City is still offering Great Raymond as one of its leading attractions, and right well does he sustain his reputation as an entertainer; Chevalier Emanuel and his band are furnishing the music, which is above the average. Creatore, the eccentric, is at the head of the band at Sans Souci, and people who have heard Creatore know that he is highly talented as a conductor and always arouses great enthusiasm by his matchless music. \* \* \* At Sullivan and Considine's Halstead Street Empress there are a number of excellent entertainers this week among whom are: Walter Lawrence Players in Nature's Nobleman; Derkin's Dog and Monkey Pantomime Company; Smith, Voelk and Cronin, musical comedy jesters; W. J. Dubois, juggler; Hope Vernon and Lowrie and Gardner, comedy dancing and singing. OWEN B. MILLER.

OAKLAND, Aug. 14.—The Kinemacolor pictures are still the feature at The Macdonough and are attracting fair-sized audiences. A stupendous production of Quo Vadis is announced by Manager Giesca to open 17th and continue for two weeks. At Ye Liberty, George Ade's College Widow is once again the attraction. The attendance is hardly up the usual Liberty standard. The settings were adequate and in thorough keeping with the play, and Stage Director Stallard deserves unstinted praise for the efficient manner in which the production was presented. One of the big and distinct features was the personal triumph of Henry Hall in the role of Billy Bolton, the college hero. Jane Urban, as the athletic girl, also contributes a clever characterization but her frail frame and light weight is hardly in keeping with the role. Florence Bell hardly suggested the youthful, volatile "widow." Her methods are too sedate for such parts and her dressing is hardly up to what the Liberty patrons are used to. Frank Darien as Bub Hicks and Marto Golden in the role of Flora Wiggins had the comedy parts, and scored many a laugh. The Silent Murphy of Walter Whipple could hardly have been improved upon, while praiseworthy credit for excellent work is due Broderick O'Farrell, Ivan Miller, James Liddy and Max Waizman. This week was notable by the reappearance of Broderick O'Farrell. He was given a great welcome Monday night. The Defiance of Doris will follow. Attendance at The Orpheum continues good, and Manager Ebey is offering another fine bill comprised entirely of new acts. On the program are: Gus Edwards' Kid Kabaret, Taylor Holmes, Rose Valerie Sextette, Angela Keir and Company, Walsh and Bentley, Brent Hayes, Lamberti, Miss Orford and her Elephants. The Columbia has another good card in The Mix Up. Out at Idora, The Telephone Girl, with Ferris Hartman in the chief role of Hans Mix, the inspector, is being offered, although the attendance is hardly as good as the attraction warrants. Some excellent acting and singing is done by Mindel Kingston, George Ebner, Fay Poston and Harry Pollard, and the entire company use every endeavor to make the play a success. Emma

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Carus and September Morn are the headliners of a strong bill at Pantages that also includes Alfred Latell; El Cota; Charles Nichols and Croix Sisters; Hill, Cherry and Hill. Mr. Latell with his wonderful animal act was the artistic hit of the bill. The Woman, David Belasco's latest success, will be given at Ye Liberty at an early date. James Gleason and wife (Lucile Webster) have accepted an engagement with Isabelle Fletcher Players, and will open at the Imperial, Theatre, Vancouver, B. C., 25th. Jack Pollard, of the Bishop Company, closes on the 24th and will join the Ferris Hartman Company. Franklyn Underwood and Frances Slosson have left for Los Angeles, having joined forces with the new Morosco Producing Company. Mr. Underwood will be stage director. Ringling Brothers' Circus is billed to appear here 29th for a couple of performances and Oklahoma Ranch Wild West show, 18th. George E. Francis, who confessed to hundreds of clever and bold burglaries in various parts of the State, was held to answer to the Superior Court by Police Judge Smith today. His bail was fixed at \$2000. Francis will face the Court tomorrow on a second burglary charge. Francis operated in every large city in the State. He victimized scores of people in this city, taking loot valued at several thousand dollars. Francis claims to be an old-time actor, and was financially ruined at the time of the San Francisco fire. He told the police that he stole to provide for his wife, who is an invalid.

LOUIS SCHEELINE  
PLACERVILLE, Aug. 6.—For the benefit of the pear show, the entertainment committee furnished a program that pleased and delighted a large audience. The principal features on the program were black face impersonations by Ethelyndal McMullen, who has a long repertoire of stage specialties, but the black-face impersonations are among her best.

BILLIE BURKE will play two plays this season—both by first-grade English playwrights. Miss Burke's first tour will begin at Atlantic City and end at Washington with the Pinera comedy, The Amazons. By that time Charles Frohman will have organized and rehearsed Miss Burke's company for her new play, The Promised Land, by W. Somerset Maugham. This piece will first be given a long New York season and then The Promised Land will be performed throughout the West, along the Pacific Coast, ending at Winnipeg.



## THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Editor

Issued Every Saturday

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letters and  
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ders to  
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Dramatic  
Review



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### Melbourne MacDowell

San Francisco has the pleasure this week of welcoming Melbourne MacDowell once more. This time through the channels of the W. S. V. A. He has come here to play a limited engagement, using some good sketches and some acts from the Sardou plays. This week he has been at the Republic. The first half of the time presenting *The Sheriff*, a strong act, full of dramatic moments and some comedy touches. The second half he put on a thrilling act from *La Tosca*. He is well supported, having with him Isabelle Evesson and Percy Challenger.

Mr. MacDowell is one of the greatest favorites ever known on the Coast, and returns to us in the fullness of his powers as a magnetic, compelling actor. His engagement is an event of importance.

### The Ralph Herz Season

Every amusement patron in San Francisco will receive with pleasure the announcement that Ralph Herz, the comedian, is booked for a limited starring season at the Alcazar, commencing Monday afternoon, Sept. 1, during which he will appear in the vehicles with which his name and fame are most closely identified. First of these is the three-act musical comedy, *Madame Sherry*, in which he will be assisted by a carefully selected company, including Maud Amber, Lois Meredith, Laura Vail, Bobby Woolsey, Clarence Lydston, Jerome Storm and other artists well known locally, with a chorus of the prettiest singing and dancing girls obtainable. Rehearsals of the musical features, which are abundant, will be directed by Paul Steindorff, than whom no man in the West is better qualified for the task. He will begin work within a few days and stick to it until the production is before the public. No artist in vaudeville ever made a more emphatic hit than that which was scored by Mr. Herz a few months on the Orpheum circuit. He appeared alone and without special scenery or costuming, yet his recitations were so impressive that the audience could not get enough of them to satisfy. By sheer force of dramatic speech and gesture he eclipsed in popular favor the most pretentious acts on the bill, including that presented by Sarah Bernhardt and her company. And after a fortnight of brilliant success in the San Francisco Orpheum the management brought him back from Los Angeles within a few weeks, when his triumph was repeated. *Madame Sherry* is so well known to all admirers of clever comedy, embellished with good music, that to describe it here would savor of superfluity. But it may not be amiss to state that Mr. Herz starred in the



### Jerome Storm

Mr. Storm is the juvenile of the Alcazar stock. He was brought west from Pittsburg, where he was popular with the Harry Davis stock. In the few weeks he has been here Mr. Storm has demonstrated a pleasing ability and is fast becoming an Alcazar favorite. His work is clean cut and intelligent and full of dash.

original American production and was a mighty factor in establishing its success in New York and on tour.

### Personal Mention

EDNA ELSMERE, who is now living in Los Angeles, has decided to return to the stage, from which she has been absent about four years.

AVIS MANOR, of the Foster-Elliott company, celebrated her 18th birthday last week, and the company presented her with a fountain pen in commemoration of the event.

AILEEN MAY, in addition to her abilities to portray leads, is something of a business woman. The presence of Jacob Adler, the celebrated Jewish actor in the city, is due to Miss May, as she handled all the business preliminaries that brought Adler here.

WILLIAM DESMOND left the latter part of last week for Chicago, where

he will commence rehearsals with *The Bird of Paradise*. Mrs. Desmond is at the Court Hotel, still confined to her bed as the result of her fall aboard ship in Sydney nearly eight months ago.

ED. HOEN is visiting in this city, but, we are sorry to state, is in very poor health. Mrs. Hoen has joined him and together they are celebrating, in a quiet way, the birth of another grandchild, which event occurred two weeks ago in this city.

MRS. EDNA EARL ANDREWS, of Yonkers, has brought a suit for divorce in the Supreme Court in New York County, N. Y., from her husband, Harry Andrews, now playing with the Columbian players in Washington, D. C. Papers drawn name Mrs. Frederick Hogan of Los Angeles, Cal., known on the stage as Mary

Alden, as co-respondent. Mrs. Andrews alleges her husband deserted her while playing in the Belasco stock company in Los Angeles three years ago.

SAM HALLER, one of the greatest authorities on exposition matters, who has made his home in San Francisco for the past two years, has been offered the position of general manager for Fred Thompson's concession at the 1915 Exposition. Considering that the position was entirely unsought, and a host of other well-known showmen were scrambling for the job, the offer is highly complimentary to our friend Haller.

### HALLER ACCEPTS

Since writing the above we learn that Mr. Haller has received his appointment and is now the personal representative of Mr. Thompson.

## Columbia THEATRE

THE LEADING PLAYHOUSE

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FIRST TIME IN THIS CITY  
Commencing with Sunday Matinee, Aug. 3d  
Matinee every day at 2.30. Every night  
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Direct from the Astor Theatre, New York  
George Kleine Presents  
The Sublime Eight-Reel Photo-Drama,

## Quo Vadis

The Only Authorized Version  
Seats, 25c and 50c

## Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre  
in America  
Week Beginning This Sunday Afternoon  
Matinee Every Day  
THE HIGHEST STANDARD OF  
VAUDEVILLE

EDWARDS DAVIS, in his allegory of rhyme and melody, *The Kingdom of Destiny*; THE VANIAS in a song story, *A Fisherman's Betrothal*, featuring Esther De Lour; THE THREE DU-FOR BOYS, the English vaudeville dancers; WILLIAMS, THOMPSON and COPELAND, presenting *The Burglar's Union*; WILL ROGERS, the Oklahoma cowboy; WALTER S. "RUBE" DICKINSON, the ex-justice of the peace; RAMESES in his Egyptian temple of magic; ORPHEUM MOTION PICTURES showing current events. Last week, MILTON POLLOCK and COMPANY in George Ade's new comedy playlet, *Speaking to Father*.

Evening prices: 10c, 25c, 50c, 75c. Box  
Seats, \$1.00. Matinee prices (except Sun-  
days and Holidays): 10c, 25c, 50c.

PHONE DOUGLAS 70

## CORT LEADING THEATRE

Ellis and Market Sts.  
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Last time Saturday Night, *Les Miserables*  
(Photo-drama)  
Starting Sunday Night, August 17. Two  
weeks—Matinees Wednesday and Saturday.  
William A. Brady, Ltd., presents the dra-  
matic hit of the Cort's last  
season

## BOUGHT AND PAID FOR

By George Broadhurst  
With Charles Richman and a Notable Cast  
Nights, 50c. to \$1.50. \$1.00 Wed. Mats.

## Alcazar Theatre

O'FARRELL ST., NEAR POWELL  
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Monday evening, August 18, and throughout  
the week

## The Alcazar Company

with Forrest Stanley, Bessie Barriscale  
and Howard Hickman in

## The Rose of the Rancho

David Belasco and Richard Walton Tully's  
play of early California  
Capably acted and picturesquely staged  
Prices—Night, 25c. to \$1; Mat., 25c. to 50c.  
Matinees: Thursday, Saturday, Sunday

## Empress Theatre

Direction Sullivan & Considine  
Sid Grauman, Manager  
Frank H. Donnellan, Publicity Manager  
REAL VAUDEVILLE  
August 17th.

The pretentious production, Joe Max-  
well presents DOROTHY'S PLAYMATES;  
GRACE CAMERON, the dolly dimples girl,  
offering a repertoire of original character  
songs; Roberts, Hayes and Roberts, pre-  
senting ON THE ROAD; Ash and Shaw in  
A Night in Chinatown; HAL MERRITT,  
monologist and cartoonist; Harry Leander  
in A Night on the Beach; Ray Ford in songs  
and stories; Essencescope, latest views.

## Savoy THEATRE

McALLISTER ST., NEAR MARKET  
Phone, Market 130

A HIT OF HITS  
Third Week of Success Begins Sunday,  
August 17  
An Astounding Four-Act Drama of the  
Present-Day Commerce in Girls

## THE TRAFFIC

By Rachael E. Marshall  
The Shocking Truth of Industrial and  
Social Causes of Prostitution. Its Story is  
of Vivid and Intense Human Interest. Its  
Time is Now. Its Location any American  
City.  
Prices: Nights, 25c to \$1. Wednesday and  
Saturday Bargain Matinees, 25c and 50c.

## Pantages

Unequaled Vaudeville

LONDON'S PRIZE BEAUTIES, Eight Eng-  
lish Roses, a vaudeville surprise; VICTORIA  
FOUR, America's foremost harmony singers;  
DILLA and TEMPLETON, The Goblin's  
Den; TYLER ST. CLAIR TRIO, marimba-  
phone experts; FOUR McNUTTS, wheeling  
acrobats; DAINTY EDITH HANEY, come-  
dienne; CHAS. LINDHOLM CO. in The  
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## Columbia Theatre

The impression created by George Kleine's eight-reel production of Quo Vadis at the Columbia is one of the lasting kind, and theatregoers in great numbers have seen the photodrama on more than one visit. Staging Quo Vadis, the manufacturers in Italy took many months for its accomplishment. Hundreds of people were employed, and their appearance in the arena scene especially evokes enthusiasm for the stage manager, who has shown his ability in creating a picture which he feels is an exact replica of the photo-drama is exceptionally good. Those representing Nero, Vinitius, Petronius, Lygia, Chilo and the dozens of others in the cast are players and pantomimists of the highest rank. Their every motion and gesture carries with it some particular and telling effect in the reproduction of the story on the film. Quo Vadis will be seen for a third and last week commencing tomorrow.

## Cort Theatre

Les Miserables is the present attraction, and it must be an attraction judging from the crowds that throng around the box office at every performance. The picture is doing a phenomenal business, and it is a long picture, the screen flashing promptly at eight thirty and showing the final scene well on toward eleven o'clock. The picture is rather interesting, the characters taking their parts in the approved French fashion, gesticulating profusely and making the most of a disjointed story. To those who have not read the famous book there was not much narrative expressed, but the scenes were accurately staged. One effective view was where the convict Valjean swam the river outside the prison walls. The settings were for the most part picturesque and elaborate. The characters were costumed with care and details were attended to. The picture is one that must be seen to be appreciated. The film follows the rather startling life of one Jean Valjean from the time he steals a loaf of bread up to his death. During that time he is pursued by a bitter enemy in the person of Javert, a prison inspector who hates him because he was the cause of a reprimand for letting Jean escape. Four miraculous escapes are put to the credit of Jean, each one cleverer and requiring more ingenuity than the last. He becomes a factory owner, takes a daughter to raise, and sees her married. In the meantime he is mayor, after having been a thief, and bread worker and gardener. He is possessed of prodigious strength, turning over with no effort a great square of stone and lifting a wagon loaded with hay, which feat is the mark that gives him away to his enemy Javert. The child that takes the part of Cosette, the Lark, is a winsome and clever little girl, playing with her doll with a naive that might be copied to advantage. She is without doubt the best of the actors shown on the screen. There are, as in all foreign films, many running scenes, many almost impossible feats performed and much chatter over little.

## Savoy Theatre

Audiences largely dominated by enthusiastic women continue to applaud the magnificent production of The Traffic, now in its second successful week here. So great has been the demand for accommodations from groups and organizations of San Francisco women that an extra matinee for Sunday afternoon will be given. The much-discussed X-ray gown worn by Claire Sinclair in the third act of the play has added greatly to the feminine interest in the production, and the daring costume is said to be a copy of that worn recently at the Chantilly races, where the Comtesse d'Avrille both shocked and delighted the French fashionables with the diaphanous gown.

## The Tivoli

The Chimes of Normandy will continue for another week. This revival of The Chimes causes old theatregoers to hark back to the first presentation here, when Hattie Moore and Harry Gates were in the cast. Myrtle Dingwall is playing Serpolette, and Rena Vivienne is Germaine. Robert Pitkin is astonishing his warmest admirers as Gaspard, the miser, and John R. Phillips, the tenor, and Henry Santrey, the baritone, have very congenial roles as Grenicheux, the fisherman, and Henri, the lost Marquis. The Chimes of Normandy was heard for the first time in San Francisco at the old Tivoli July 26, 1880, or a little more than 33 years ago. The original cast of the company at that time was as follows:

Serpolette.....	Miss Hattie Moore
Germaine.....	Miss Le Fevre
Jean Grenicheux.....	Harry Gates
Henri.....	Harry de Lorme
Gaspard.....	H. Thompson
The Baili.....	Fred Bornemann
The Notary.....	John Williams
The Registrar.....	H. Niemann
The Assessor.....	H. Rattenberry
Gertrude.....	Miss Harrington
Jeanne.....	Miss Noko McCabe
Manette.....	Miss Addie Forcade
Suzanne.....	Miss Rose Mathias
Rosina.....	Miss M. Jamieson
Sylvia.....	Miss J. Mathias
Page.....	Miss Louise Allen

## Alcazar Theatre

What is the mascot of the Alcazar? Evidently The Rose of the Rancho fills the bill, if we are to judge by the splendid response of this week and the reservations already in for next week. The play has been presented so often in this city that a description of its merits would be superfluous, and likewise Bessie Barriscale has appeared, so often in the part of Juanita that it is hardly necessary to repeat that she is a perfect embodiment of the part. The novelty for San Francisco playgoers is in the appearance of Forrest Stanley in the role of Kearney, the Government agent. Mr. Stanley presents this young official in a thoroughly pleasing manner. Kernan Cripps is a forceful Kincaid and Bert Wesner gives one of his finest portrayals in the part of the Padre. Jerome Storm, as the young lieutenant of militia, was immensely pleasing. Howard Hickman played young Don Luis, but his methods are getting to be too sedate to play the blustering and volatile young Spaniard. Adele Belgarde was typical as the Spanish grande dame, and the scenery was photographically fine. The piece will be continued next week.

## Third and last week of the sensational success of the season

# THE TRAFFIC

This Astonishing Drama in Four Acts is Packing the Savoy at Every Performance. Splendidly Staged and Acted by a Great Company. A Tremendous Hit With All Sorts of People.

### WHAT THE CRITICS SAY:

"The cast presenting The Traffic is surprisingly good and the stage settings are accomplished with a real Belasco touch."—Walter Anthony in The Call.

"A pronounced success. \* \* \* The production is well staged and the feminine portion of the audience were duly shocked—as they expected to be—by the characteristic underworld scenes."—Waldemar Young in The Chronicle.

"The Traffic is sure to awaken public conscience to its responsibilities towards girls and the necessity of aiding them in their fight to secure a living."—The San Francisco Bulletin.

"The Traffic is startling in its realism, well acted and splendidly staged. It is all that was promised for it and more."—The Post.

"Nana Bryant's success in the leading role of The Traffic amounts to a sustained triumph."—The News.

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## COLUMBIA THEATRE

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## GEORGE KLEINE

Presents

# QUO VADIS?

The Talk of San Francisco, Playing to Crowded Houses

Macdonough Theatre, Oakland, week, Aug. 24; Mason Opera House, Los Angeles, two weeks, Sept. 1; Spreckles Theatre, San Diego, one week, Sept. 14.

For Time and Terms, address MESSRS. COHAN & HARRIS Fitzgerald Building, New York City.

## American-English Play Co.

The American-English Play Company, which is making its first appearance on the Western Coast, after a successful career in the East and Middle West, is undoubtedly the strongest stock organization that has ever appeared at popular prices west of the Mississippi. The company has twenty people, plays only high-class royalty plays, and carries two carloads of original scenery, thirty magnificent picture frames, special pictorial and block printing of every description. An interview with James Knowles, Coast representative of the New York and Toronto offices of the play company, brought forth the information that the company intended

to duplicate its Eastern success and remain with us until after the Fair. The players are all new to this section of the country, except three or four who have appeared on the Coast with high-class productions. Prominent in the company are Raymond Whitaker, last seen here as Brewster in The Third Degree; Edith Newlin, of The Lion and the Mouse company; Bonniel Raymond, playing Nat-U-Rich with The Squawman; Jack Conway, formerly with Willard Mack; Al Hallett and Margaret Sharpe. At popular prices the American-English Company should prove a sure box-office winner. Time is being filled rapidly along the entire Coast. The company will present repertoires of over thirty royalty plays.



## Cort Theatre

Wm. A. Brady, who can be relied upon to give us the best company and production possible, is sending for the second time the great American play, *Bought and Paid For*. San Francisco was so pleased with the play last year that the return engagement at the Cort Theatre, which begins Sunday night, promises to beat even last season's record. The play is by Geo. Broadhurst and concerns a telephone girl who marries a millionaire whom she does not really love. She respects him; incidentally her marrying makes things easier for her sister and brother-in-law and their baby. The respect is soon shattered when the wife discovers that her husband is a refined drunkard. Under the influence of drink he is a brute. Charles Richman will again head the notable company, appearing as Stafford, the millionaire. Richman is a great favorite here. Other clever people in the organization are Kathleen McDonnell, Marie Nordstrom, Wm. Harri-gan, Allan Atwell, Dorothy Davies and Harry McFayden.

## Alcazar Theatre

In compliance with popular demand the Alcazar management has decided to retain *The Rose of the Rancho* a second week, commencing next Monday night, which will accord positively the last opportunities to witness the Belasco-Tully play in San Francisco this season. It is the unanimous opinion that *The Rose of the Rancho* has never been given a more perfect production in the Alcazar than it is now receiving. While the lion's share of acting honors is awarded Bessie Barriscale in the title part, her principal associates come in for no small share of the plaudits so lavishly bestowed after each curtain fall. Forrest Stanley gives an excellent portrayal of Kearny, the Government land agent. Burt Wesner as Padre Antonio, Kernan Cripps as the leader of the land-grabbers, Jerome Storm as the lieutenant of militia, Adele Belgarde as Juanita's haughty mother, and Alice Patek as the coquettish Trinidad, are more than equal to the requirements of their respective parts, and none of the minor characters are inadequately represented. Eugene Walter's great play, *The Wolf*, is announced to follow, closing the Barriscale-Stanley-Hickman engagement.

## Savoy Theatre

The X-ray gown now being worn in the third act of *The Traffic* adds another most appropriate thrill to the shocks which mark the new play, now in its second successful week at the Savoy, as the most astounding drama our stage has yet produced. Miss Sinclair, who wears the diaphanous Roentgen raiment, is well qualified by nature to dare the searching scrutiny of her crowded spectators by wearing with every grace the flimsy adornment which, like this odd play itself, leaves so little to the imagination. The gown itself is a perfect replica of the one in which the Comtesse d'Avrille so lately stunned the fashionable racegoers at Chantilly, France. It is by the City of Paris, San Francisco, and was imported and draped especially for Miss Sinclair in her characterization of Lulu, the impish, witty and incorrigible prostitute of the play. The

furor created by Miss Marshall's daring drama is being accentuated and intensified at every performance through the magnificent acting of Nana Bryant, Laura Adams, Claire Sinclair, Lois Bolton and, notably, by the sterling impersonation of Vic Conners and by Jack Livingston, the "secretary." The demand, unprecedented at this season, for matinee seats has caused the management to provide a special Sunday bargain matinee, and to make next Monday evening's performance at the regular matinee prices—50 cents and 25 cents—for that night only. A week elsewhere has been cancelled in order to respond to the constantly growing patronage here by making a third week's stay, after which *The Traffic* goes to Los Angeles to keep a two-weeks' engagement there.

## The Orpheum

Edwards Davis and his company will head the bill next week. Mr. Davis will present his poetic symbolic drama, *The Kingdom of Destiny*, the scene of which is in the throne room of a king's palace. The Vanias, a quartette of grand opera soloists, each of whom has won laurels in notable European productions will be heard in a song story called, *The Fisherman's Betrothal*. Direct from the Alhambra Theatre, London, come the Three Du-For Boys, where they were one of the most popular dancing features. The young men have a great variety of steps which they execute with neatness and ability. Williams, Thompson and Copeland will appear in an interesting and amusing little comedy called *The Burglar's Union*, which contains several clever character studies. Next week will be the last of Will Rogers, Walter S. "Rube" Dickinson, Ramces and Milton Pollock & Co. in George Ade's comedietta, *Speaking to Father*.

## The Empress

Grace Cameron, better known as the "Dolly Dimples Girl," who is famous for sensational success in London, will be the headline star during next week. The big added attraction in the new show is Dorothy's Playmates, a one-act musical fantasy sent along the circuit by Joe Maxwell. This act has been booked especially for the delight of the children, imitations of animals and birds being featured in the entertainment. Roberts, Hayes and Roberts will offer *On the Road*, a comedy based on incidents in a country hotel. *A Night in Chinatown*, presented by Ralph Ash and Wynn Shaw, in which a Hebrew, owner of a delicatessen show and a "dope fiend," furnish much comedy and sing several funny songs. Hal Merritt, cartoonist and monologist, will entertain with comedy drawings and droll stories and songs. Harry Leander and his company of merry cyclists will provide more comedy. Two other added features and the Essencescope will complete the bill.

## Now Kleine Gets Last Days of Pompeii

By far the most important and interesting announcement of recent date in the realm of photo-drama is that George Kleine, who has made such a wonderful success with his

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production of the Cines photo-drama *Quo Vadis*, owns the world rights to the much heralded Ambrosio production of *The Last Days of Pompeii*, and will exploit it along the same artistic and dignified lines that have marked his presentation of *Quo Vadis*, and that have contributed in a great measure to its success. Under no circumstance will Mr. Kleine lease or sell the photo-drama for any State rights and the only opportunities to see it will be in the first-class theatres of the country under his management. Kleine will make his first production in a prominent New York theatre within a few weeks. Mr. Kleine also announces a magnificent photo-drama production of *Antony and Cleopatra*, embracing seven thousand feet of pictures made by the Cines Co., who made *Quo Vadis*. Anthony Novelli, whose interpretation of Vinitius in *Quo Vadis* has attracted world-wide praise, will be the Antony of the new big production.

## J. J. Rosenthal Seems to Have Turned Over New Idea

The startling innovation in theatricals inaugurated by G. M. Anderson and J. J. Rosenthal to present the biggest musical comedy successes of the country in San Francisco at dollar prices and with a company such as rarely, if ever, has been gotten together under one management, has stirred some of the principal theatrical managers of New York and Chicago to action. Mr. Anderson has demonstrated his confidence in the plan by erecting in San Francisco a three hundred thousand dollar theatre, which will open in October with the company now rehearsing in New York, and which will form a permanent musical comedy company in the Coast city. Evidences of the interest which this plan of Mr. Anderson and Mr. Rosenthal has aroused has made itself manifest within the past few days when a prominent New York promoter of theatres and another equally prominent in Chicago have made overtures to Mr. Rosenthal to form several other companies on exactly the same lines as the one which is about to leave for San Francisco and to erect theatres in New York, Chicago and in Los Angeles for the furtherance of this dollar policy. The plan which Mr. Rosenthal has now under consideration is to form four big musical companies which are to alternate at the theatres in these four cities, including the new Gaiety which "Broncho Billy" Anderson has built in San Francisco, and to play a few cities intervening while on tour. In fact, Mr. Rosenthal is putting this plan into ex-

ecution with the present company, which will play a number of the large cities for six weeks on its way to the Coast. Mr. Rosenthal seems to have demonstrated that entertainment of the highest class can be provided at half the rates at present charged to patrons of the big musical shows, and the interest already created in San Francisco, according to Mr. Rosenthal, proves that the success of the plan there is assured. A roster of the new company is evidence in itself that it is one of the most pretentious and highest salaried that has been found in New York in many seasons. It includes among others such well-known actors and actresses as Wm. Rock, Maude Fulton, M. Shean, Tom Waters, Will Philbrick, Oscar Ragland, Franklyn Farnum, Andrew Branigan and the Misses Gene Lumeska, Catherine Hayes, Hazel Cox, Cecilia Novasio and many others, as well as a chorus of 60 men and women and a large orchestra under the direction of Frank Palma. It is the belief of the promoters who are now negotiating with Mr. Rosenthal that other companies of equal importance can be made to pay under this alternating plan, and a definite announcement of a far reaching new policy in theatricals may be expected from Mr. Rosenthal within a few weeks.

## Fred Thompson's 1915 Show

SAN FRANCISCO, Aug. 13.—"An amusement within an exposition," is the way in which Frederic Thompson, the great amusement purveyor of New York describes, in compressed form, the unique display, *Grown-Up Toyland*, which he has obtained a concession to produce at the Panama-Pacific International Exposition in San Francisco in 1915. According to Thompson, who was the producer of Luna Park at Coney Island, N. Y., and the show in the Hippodrome in New York, the *Grown-Up Toyland* will be a departure from conventional every-day restrictions, in a carnival spirit and atmosphere, yet devoid of the element of vulgarity—"a spirit of fun and frolic without regret." The concession will be a toy city, but with everything in it "grown up." The fantastic will vie with the brilliant, the freak with the beautiful. "My Luna Park at Coney Island and my New York Hippodrome attracted the attention of the whole world by their originality and size," says Thompson, "and I am taking the opportunity afforded here in San Francisco, at the Panama-Pacific International Exposition again to do something in the amusement line of international importance."



## Baron Lichter, the Greatest of His Kind

Baron Lichter, a pianist with a large vein of humor running through his system, who is presenting one of the most refined and highly creditable piano acts in vaudeville, is to play his fifth return engagement at the Empress very soon.

## Al Jolson to Reopen in The Honeymoon Express

Al Jolson, now in San Francisco, will return to New York about the middle of August to begin rehearsals for The Honeymoon Express, in which he will play till next February. Mr. Jolson will be surrounded by practically the same company which appeared with him in this piece during its long run at the Winter Garden.

## Levey Secures the Princess

The Princess Theatre on Ellis, between Fillmore and Steiner streets, has been leased by Bert Levey, the well-known booking agent for a period of five years. This important playhouse has been under the management of Sam Loverich for several years, with varied success. Mr. Loverich will retire on the 23rd, inst., when the house will be placed in the hands of the painters and decorators for improvement on a very liberal scale. An entire new stage equipment and scenery will be installed, and a number of up-to-date innovations introduced for the comfort of the patrons. The New Princess will be formally opened as a Levey house on Sunday, Aug. 31, presenting six acts and three reels of motion pictures. This house will split its features with the Wigwam. Billy Dailey of the Levey office will officiate as local manager for the present.

## New Pantages Manager

The new Pantages San Francisco manager has arrived in the person of Mr. Mulligan, who got on the job last week.

## Kolb and Dill in the Picture Game

Kolb & Dill, after more or less trouble and worry in their regular work, have organized a film company and will devote their time to making and marketing comedy films, with themselves as the chief actors. They will commence operations shortly.

Fred Giese has booked Quo Vadis, now playing to crowded houses at the Columbia Theatre, for his Oakland house for the week of August 24th.

King of the Mountains, the Franz Lehar operetta, with book by Victor Leon, which Henry W. Savage projects for presentation in the United States, has as the basis for its story the French classic Le Roi de Montagne, by Edmond About.

William Faversham, who will be seen in this city this fall in his spectacular production of Julius Caesar, has decided to postpone his production of Hamlet until the season of 1914-1915 and will produce Romeo and Juliet and Othello instead.

## Live News of Live Wires in Vaudeville

Tony Lubelski is figuring with Nat Wagner on reviving the Night Follies of San Francisco and putting it out on the road next month.

Esco Ives and LeWattie have put together an act that will be seen over the local time. It ought to be a big winner as Esco is one of the best known singers we have, and one of the best liked performers in the business.

Louis B. Jacobs writes from Bisbee that his season of musical comedy has been even more successful than he anticipated.

On several occasions lately, Abram and Johns have produced Cottrell sketches. This means a good deal for Harry D. Cottrell is a most capable man when it comes to play writing. He has written several long plays which have been successfully produced, besides numerous twenty-minute acts which have met with general favor. Abram and Johns are established favorites in San Francisco, having played here some sixty odd weeks consecutively for the Western States Vaudeville Association, and they are fortunate when they can get such acts as Bone and Blood, and Wings O' Night to produce. Mr. Abram put them both on in good style. They were well staged and well acted.

Nonie May, of the chorus at the American, sprained her wrist in the skating number last week. She tumbled many a time although she is a good dancer, but the rollers don't appeal to Nonie. Martha Marshall can scream louder than she can sing when on the roller skates. She fell often and Tony Kenna was kept busy repairing the stage boards. Margaret Clow was all grace and ease on the rollers; she took no chances, but hung on for dear life to the stage setting. Lew Davis put in his spare time in the skating number picking up the girls when they fell. He caused many a laugh; at times Lew thought they were trying to throw him down, the way they grabbed at him.

Abram and Johns are missed by their many friends this week, as they are on a much-needed vacation.

Two charming maids from Harmonyland are the Melnotte Twins—Coral and Pearl—whose songs and beautiful gowns will furnish much attractiveness for both feminine and masculine at the Empress soon.

Thomas and Gertrude Kennedy, who won the prize waltz at the Madison Square Garden, will offer some classic and ball-room dancing, the latest crazes, etc., at the Empress in the near future.

Bertha Walker and Charles Ill will present their comedy playlet of Just a Girl. Both were well known legitimate players before venturing into vaudeville. They have an early booking at the Empress.

Eddie Murray, Edith Vinal and "Bumps" returned from Santa Ana Wednesday to spend two weeks' vacation at their home here, after an absence of seven months playing in the southern part of the State. They will open at the Mirror Theatre, Santa Ana, with musical comedy on their return.

John Lord and Carmelita Meek played San Jose the first half of this week.

Ed. Armstrong and Charley Byrne and the Baby Dolls will open at the Majestic Theatre Sunday for Ackerman and Harris, playing the Lincoln and Republic theatres also, with tabloid musical comedy, changing the act on return dates.

Lew Davis of the Chas. Alphin Co. is some performer. Since he has been in our midst he has assumed a straight part, a kid character, and a Frenchman. Lew is also a black-face comedian, a good vocalist and dancer. Just watch this young gent go up the ladder of the profession and stay there.

Frances White, at the American Theatre with Lew Davis, is putting over an Apache dance, in Mlle. Chicken, which is as good as has been put on around here. Miss White's vocal number, Everybody Loves a Chicken, with the girls, demands several recalls nightly.

Jule and Rose Mendel paid a visit to Mr. Mendel's mother this week. They returned to Los Angeles to assume their professional duty at the Century Theatre.

Geo. Ford at the American is using Follow the Military Man this week, keeping the chorus girls on the jump, from the stage, around the audience, over seats, through aisles and back to stage, where he causes many a laugh trying to get the girls to follow his example.

Rosie Elsmere and partner in the chorus girls' contest won the first prize on Friday night at the American. Rosie as an Irish girl and her partner as a Scotch lassie put over a singing and dancing turn that managers of vaudeville should look over. You don't have to import acts from the East, we have them right here.

Martha Marshall is a splendid toe dancer, and very graceful for a heavy-weight. She is very light on her feet and full of life and animation.

Willis West and Hazel Boyd have gone to Klamath Falls to open on Ed. Fisher's time. Mr. West's health has returned and he and his charming wife are looking forward to a good season. They have twelve weeks booked ahead.

Emile Clark is still business representative of Monte Carter's interests at the Garrick Theatre, Stockton. He will come with Monte to Oakland.

Harry Bernard is putting over very strongly the vocal number, In My Harem at the American. Several encores are demanded at each performance. Some voice this Irishman with the Hebrew name, but wait until he sings, When They All Sing The Wearing of the Green next week.

Jerri Gerard is putting on the dancing numbers for Charley Alphin. Some foot and limb artist this lady, and she has a good bunch of nimble-footed girls to put the dancing over—ten of them, count them.

J. W. Randolph is now connected with the Capital City Carnival Company, playing in Sidney, Neb., this week.

W. P. Reese, who very ably represents the S. & C. interests in California, is building a fine home in Alameda.

Bertha Foltz, one of our most popular leading women, is visiting relatives in Oakland.

## Bookings

At the Sullivan & Considine, San Francisco office, through Wm. P. Reese, their sole booking agent, for week of August 17, 1913.

EMPRESS, San Francisco.—Harry Leander and Assistant; Hal Merritt, Roberts, Hayes and Roberts, Grace Cameron, Ash and Shaw, Dorothy's Playmates. EMPRESS, Los Angeles.—The Savoy, Golden and West, Walter Daniels & Co., Easy Money, Sampson and Douglas, Girl in the Vase. EMPRESS, Salt Lake (Aug. 20).—Marcon, Lightner and Jordan, The Trainer, Raymond Teal, Exposition Four, White's Animals. EMPRESS, Pueblo-Colo. Springs.—Lohse and Sterling, Albert Leonard, Fay and Mynn, Herbert Frank & Co., Creighton Bros., Ray Thompson's Horses. EMPRESS, Sacramento.—Beth Stone & Co., Harry Antrim, Mitchell and Lightner, Whipple-Houston Co., Matt Keefe, Lozano Troupe. EMPRESS, San Diego.—Three Bennett Sisters, Joe Birnes, Georgia Trio, Passenger Wreck, Palace Quartette, The Cavaliers. EMPRESS, Denver.—Wilton and Merrick, Elliott and West, Gilmour and Latour, Hugh Herbert & Co., Dolly and Mack, Models de Luxe. EMPRESS, Kansas City.—Alvin and Kenney, Julia Rooney, Archer and Belford, Del Adelpia, Bowman Bros., Fun in a Boarding House.

## Municipal Auditorium

The Exposition Auditorium, located at the intersection of Polk, Hayes, Larkin and Grove streets, is being attended to, and the excavation is almost finished in preparation for the magnificent building. Every effort will be made to complete the building before 1915, as in it will be held the conventions and congresses scheduled for the exposition year. Thus far the Bureau of Congresses and Conventions, aided by the San Francisco Convention League, have secured 150 conventions for that year and this means an actual attendance of 500,000 visitors in 1915. The exposition directors set aside \$1,000,000 for the structure and the city paid the Mechanics' Institute \$701,437.08 for the site. The seating capacity of this building will be about 12,000. Space has been set aside in the main auditorium to accommodate from 3900 to 4500 banqueters. The building will be entirely of stone and, with the City Hall, will form the keynote of the stupendous civic center scheme. The building will be provided with a magnificent organ. The stage platform on the main floor will be large enough to meet the average requirements for large concerts. A portable stage made in sections will be provided for and stored under the permanent stage when not in use.

E. D. PRICE begins his fifth year as manager of the popular actor, Robert Hilliard, who is to make a Coast to Coast tour in the detective play, The Argyle Case, in which Detective Wm. J. Burns collaborated and which ran a full six months in the Criterion Theatre, New York. Mr. Price will reach San Francisco in advance of Mr. Hilliard next April. He has been spending a two months' vacation in Denver with Catherine Countess (Mrs. Price) and his little daughter, Marjorie Price, who is a native of San Francisco.



## Vaudeville

### The Orpheum

The program this week has some excellent features. Fred Hamill and Charley Abbate open the performance and with their good music get the audience in just the best frame of mind to enjoy everything that follows. Phina & Co. are lively entertainers. How those little coons can sing and dance! The little chap that sings Oh! Oh! Oh! is a natural comedian and his number was roundly applauded. Will Rogers, calm, indifferent, even lazy in appearance, makes the audience sit up and take notice at his wonderful rope throwing and knot tying. His unusual feats are interspersed with dry remarks, which are very funny. The Bell Family are as popular as last week. Their efforts call forth storms of enthusiasm. They are such gracious entertainers and respond most kindly to encores, and they never fail to please, whether they play classical or rag-time selections or some of their number dance to their wild strains. Harry Divine and Belle Williams, The Traveling Salesman and the Female Drummer, get by with many a laugh at their patter, songs and steps. Milton Pollock & Co., in Geo. Ade's comedy playlet, Speaking to Father, have an act very much on the lines of The Merchant Prince which was seen earlier in the summer at another house. It is a lively act and goes with a snap, but one can't keep wondering why Mr. Pollock hides his pleasant features under such a make-up, or why he masks his own voice with such an ugly tone. Walter S. Dickinson, "Rube Dickinson," in The Ex-Justice of the Peace, is a riot. His make-up is so clever in all its details that it seems impossible to realize that he is not really an old rube from the country. He makes him a dear, dry, delightful old fellow, whose talk is full of comedy. The audience could have stood a lot more than they got. There wasn't a moment when they did not hope he would stay longer. Ramases returns with his wonderful tricks of magic. His act is most beautifully staged, the oriental settings being particularly good for his mysteries, and like many such acts it doesn't get slow for a second, each new mystery is better than the preceding one.

### The Empress

One of the best all-around shows in weeks is on the boards of the Empress this week. So successful was the matrimonial contest of last week that Sid Grauman produced a burlesque on it this week. He rounded up a fine bunch of antique pelicans and has produced a long scream from start to finish. Beth Stone and Hines and Fenton show some fancy stepping that is immense. Beth is dainty and clever, with plenty of magnetic force. Hines and Fenton win applause with their eccentric dancing. Mitchell and Lightner retail joke dispensers, display a fine line of samples, and make their stay on the stage an enjoyable one for the audience. The short sample of comedy indulged in by Walter Houston in Spooks showed him up as a clever comedian. The act was very novel and he was ably supported by Bayone Whipple. Matt Keefe, a favorite of long standing, is

still in major league form. His wonderful voice retains its full, rich, melodious tone. Harry Antrim, is strong-lunged and drowns an orchestra with his whistling. He is good on his comedy and clever with imitations of birds, buzz-saws and so forth. The closing act is a world beater and no mistake. The Lozano troupe, with seven clever wire performers, holds the house until the drop of the curtain.

### The Portola

Manager Roth is showing this week the second run of pictures of San Francisco. The views in the Park and the environs are excellent. In connection he has a snappy vaudeville program: Gene Gorham, character change comedian; Scott and Annette, in a novel athletic act; Alcazar Trio, operatic harmonists; Hagan and Hagan, songs and yodels; Allen, Davis and Allen, the three oddities, and Minnie Rhodes, vocalist, round out the amusement.

### The Republic

The first half of this week the program is varied enough to suit all comers. We are shown Lester Raymond, juggler; Jewell and Jordan, whistlers; the La Gard Troupe; Manning and Davis; The Woodwards; The Gitana Festival Singers, in operatic and popular selections; Melbourne MacDowell & Co. in the playlet, The Sheriff. Second half: Melbourne MacDowell & Co. in a version of La Tosca; Sylvester and Jones, those singing boys; Lillian Sisters, musical act; Angelo Valate, boy leader; Billy Carr, comedian, and the Aloha Twins.

### The Majestic

Manager McArthur has his usual good program to offer his patrons this week. The first half Cross and Darrow present a sketch; Harris and Harris, acrobats; Jack Symonds, comedian; the Stewart Sisters, study in white, and Esco lives in songs. The second half: Alice O'Neal, ballad singer; Lester Raymond, novelty juggler; Gilbert Lossee, silver-voiced tenor, and Harold Browne & Co. in The Cross and the Dagger.

### The Princess

One gets entertainment from this week's offering at this house. The first half we find Nichols and Sherwood in Trimming the Rube; Billy and Ada White in songs and dances; Walter Hamilton, cornetist; The Great Bunker in the dance of death, and Constance Kemble, vocalist. The second half: Hussey and De Long, ventriloquist; Berg and Berg, pianologue; Billy Ellwood, cartoonist; Russell and Berger, entertainers, and William Arnold, the silver-voiced tenor.

### The Victoria

The acts that are pleasing Victoria patrons the first half of this week are Bill Carr, the singer; The Aloha Twins, in a Hawaiian act, and Blair, singer. The second half The

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Liberty Trio in songs; Harris and West in a comedy act; Mae Taylor, comedienne, and Mae Kessler, cornetist, fill up an interesting program.

### The Lincoln

Manager Morris has a good bill on this week. Those who are entertaining the first half of the week are: The Doughertys, classy entertainers; Roshier's Dogs; Sylvester and Jones, in patter and songs; Mae Kessler, cornetist, and Alice O'Neal, singer. The second half Betty Gerke, presenting Xmas Eve; Portia Newport, singer; Cabden and Mullally, in songs and dances; Stewart Sisters, study in white, and the Du Parr Brothers.

### The American

Mlle. Chicken showed her sprightly self for the first time Sunday. She is one of Charley Alphin's sprightly young conceptions in a catchy and pleasing setting. Gayety is constantly on tap while she is on the stage. Mlle. Chicken is played by Frances White, the young Alphin soubrette. Miss White and George Ford do an Apache dance that is one of the hits of the performance. This, in turn, is burlesqued by Ed. S. Allen, the comedian, and Harry Bernard, who is a tower of strength to the company.

### The Pantages

The Pantages offering for the week has been of a most satisfactory quality, and patronage has been up to the usual pleasing mark. Willard, the musical genius, who dreams of queer and startling musical conceits, has a splendid novelty which is being well received. Charles Kenna, "the street faker," is a clever contribution to the show. His line of chatter is pleasing. Alliston and Trucco present the Eastern idea of the Tango. As a dance the Tango is not in it with some of

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the other startlers originated on the Coast. Alliston and Trucco are nimble and graceful dancers though. Five other acts of general interest and moving pictures fill out the program.

Dorothy Davis Allen, who created something akin to a sensation last spring when she appeared in her sketch of the slums, which she called The Redemption, will play it over the Pantages time, opening in this city either the 24th or 31st. The Redemption will carry 20 people and is the best thing of its kind ever seen on our stage.



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## Correspondence

LONG BEACH, Aug. 11.—Bentley Grand: In what is probably the most artistic presentation of a long list since their opening here a year and a half ago, the World's Fair Stock Co. is scoring heavily this week in The Regeneration. Virginia Brissac and her co-workers all have opportunities to show marked ability. As the settlement worker, Marie Deering, Miss Brissac has a role particularly to her liking. The part is negative, but a real woman, played by a real woman and a real actress. James Dillon has the role of Owen Conway, who goes through the regenerating process. He gives a strong, virile characterization. Ferdinand Menier as Arthur Ames makes much of a thankless role, while the Skinny of William Campbell shows this young man to be possessed of marked ability. Casey is ably acted by Harry Garrity, and Micky and Dempsey by Joe Cox and Ray Hanford, respectively. By the way, that Ritchie-Rivers affair in the first act, between Dillon and Hanford, was an agreeable novelty. Evelyn Hambly is much in evidence this week as Nellie, and gives the best performance of her career. As Hawkins, the detective, Howard Nugent has little to do, but he does this little well. Ruth Van contributes a clever bit as Lizzie, and Margaret Nugent, Mabel Wyman and Grace Hassmeyer fill out an admirable cast. Griffin Wray has staged this piece in first-class shape and deserves all the praise he is receiving. Buck Theall, the artist, leaves nothing to be desired as to the sets. His work comes in for special mention.

SACRAMENTO, Aug. 13.—Clunie, Aug. 17 and one week—Kinema-

color pictures, Panama Canal, etc. Oak Park Amusement Grounds.—La Fortis Band, open air concert. Grand. —Aug. 12, The Redmond Players are doing a good business in The Girl in the Taxi. Beth Taylor appears as Mignon and wears some pretty gowns. Paul Harvey plays Walter Watson, Harry Leland does the nephew from Philly; Hugh Metcalf plays the part of Mignon's husband; Merle Stanton is seen as Mrs. Stewart, the wife of John Stewart; Leslie Virden, Marie Newman, Rose Merrill, Jack Frazer and James Newman all are well cast. Empress, Aug. 11.—Musical offering, The Girl in the Vase; Geo. E. Richards & Co. in Easy Money; Savoy and their acrobatic bull-terriers; Golden and West, dancers; Lacey Sampson and Mabel Douglass, entertainers, and Walter Daniels in It Happened at Rehearsal.

SAN DIEGO, Aug. 14.—Spreckels, Aug. 10, Frank Cooley & Co. in The Third Degree; 11-13, A Bachelor's Honeymoon; 14-17, The Unwritten Law. Ordinary business. Aug. 18-19, John Mason in As a Man Thinks; Lyceum, Aug. 12.—The Lyceum Players in Revelation, in which play Julia Gray is seen at her best. Verne Layton does good work as Captain Noel, and the rest of the company are well cast. Empress, Aug. 11.—John White's Comedy Animal Circus; Raymond Teal, blackface comedian; The Trainer; Exposition Four, cleverest in mirth and melody; Lightner and Jordan, songs and piano-logue; Marcou, shadowgraphist. Princess, Aug. 11.—Lucile and Wils-worth, eccentric dancers; Little Olga, trapeze performer, and Pearl Gillman, singing comedienne. Savoy, Aug. 11.—Arthur Pelky, white heavyweight champion; Tommy Burns, former

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heavyweight champion; Mrs. Bob Fitzsimmons in A Bulgarian Princess; Bernard and Harrington in The Newly Married Man; Sylvester and Vance, entertainers; Billy Dodge, monologist; and Alsace and Lorraine in the Al-sacephone.

SAN JOSE, August 14.—Victory, August 10—Lillian Sisters, musical act; Emerson and Williams, songs and talks; Dex Mouline, double-voiced vocalist, and Skates Ray, a dancing roller artist. Theatre Jose, Aug. 10.—Arthur Troutt, under-water swimmer; Billy and Ada White, singing and dancing act; Fred Frechette, comedy violinist, and Hagan and Hagan, yodelers.

GENE GREENE, a well-known theatrical man of Chicago, is at the Bellevue.

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Care of Dramatic Review

**Spotlights**

An organized movement to further the idea of erecting a monument to Edwin Booth will probably be launched this year by a number of distinguished players headed by William Faversham, who is to be seen in this city this fall in Julius Caesar. The United States is the one nation of importance in the world which has neglected to immortalize in either marble or bronze the fame of her great stage geniuses. England grants them burial in her proud temple of fame, Westminster Abbey, and Germany honors them with permanent memorials.

William Faversham's country home at Chiddingfold, Surrey, England, has been the mecca this summer for a constant stream of American and English celebrities in the theatrical and literary fields. Practically every American player of distinction who has visited England this summer has been their guest. Mr. Faversham devotes a considerable part of each day to hard manual labor on his farm of sixty acres, and at least two or three hours to the study of the new Shakespearean roles which he will add to his repertoire this coming season.

Henry W. Savage's Everywoman company, led by H. Cooper Cliffe and Adele Blood, is midway of a tour which is to be one of the longest continuous and most territorially comprehensive journeys ever made by a theatrical organization. The season for Everywoman was inaugurated in Montreal last October. Since then the spectacular modern morality play has been seen in every large city of the East, has occupied the stages of all the important communities of the Middle West, crowded the theatres of the Southern metropolises, traveled up the Pacific Coast as far as Portland, and is now preparing to start on its homeward trip via the northern route. Before the members of the company get an opportunity to again greet their friends in the theatrical capital almost another year will have elapsed.



## Margaret Iles

Leading Woman  
Lyceum Theatre, San Diego

## Roscoe Karns

Avenue Stock—Vancouver.

## Earle M. Gardner

Stage Director  
Engaged

## Ed. Clisbee

Director  
Lyceum Theatre, San Diego, opening May 5.

## Alice Meyer

Seconds  
Lyceum Theatre, San Diego, opening May 5.

## Broderick O'Farrell

Second Business  
Ye Liberty Playhouse, Oakland

## Langford Myrtle

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## R. Bryce Howatson

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## Daisy Swaybel

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## GEORGE D. MacQuarrie

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Bought and Paid for

## HELEN D. MacKellar

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Management of Wm. A. Brady

## Jack Belgrave

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## Pauline Hillenbrand

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## G. Lester Paul

Characters  
Princess Theatre Stock, Tacoma, Wash.

## Hugh Metcalfe

Leading Man  
Ed Redmond Stock



PRESENTS

2 Weeks, Beginning August 17

# BOVCELT AND DAVID FOR

by George Broadhurst.

## The Plot of the Play

The story of the play is simple enough. Mr. Robert Stafford, a man of wealth, possessing the character and instincts of the born gentleman, falls in love with a poor telephone operator, Miss Virginia Blaine, a young woman of fine character and high ideals. Her refusals of his many invitations to partake of pleasures only increase Mr. Stafford's love for her. Finally he invites her, together with a sister, Fanny, and her intended brother-in-law, James Gilley, to his home, and here Mr. Stafford confesses his love for her and pleads with her to marry him, for he is sure that if she loves no one else and holds him even in affectionate regard, the warmth of his affection will soon make her love him.

They are married and live together for two years. Every luxury which a husband can shower upon a wife he showers upon her. A beautiful home, a yacht, a box at the opera, automobiles, trips abroad. He even takes the happy-go-lucky James Gilley, her brother-in-law, into his office, paying him a salary entirely out of proportion to his ability, just to please his wife. But, in spite of all these attentions, a growing spirit

of discontent gnaws at her heart strings. She loves her husband, it is true, for he is invariably attentive and affectionate. But, of late, he has succumbed to a habit of drinking to excess, and at such time he has given evidence of a growing disposition to degrade her which fills her with shame and dismay. Sober, he is a courteous, considerate gentleman; drunk, his usual calm dignity gives way to a spirit of exaltation of amiable and genial humor, which lasts as long as he can have his way, but the moment he is crossed in his desires the dictatorial and dominating character of the man, so successfully concealed when sober, is displayed, and he will stop at nothing to have his way.

On one particular evening Mr. Stafford comes home exhilarated and inflamed by drink. He is pleasant and amiable enough until his wife refuses to drink to a toast which he desires to propose to her. The beast in him is aroused, and he attempts by force to compel her to do his bidding. When this fails he asserts his legal authority as husband to compel her to obey him. This she scornfully rejects, with the assertion that the husband who would claim such authority confesses that he no longer possesses the only authority which exists in marriage—the moral one. Goaded to desperation by her persistent refusal, he taunts her with the charge that he has bought and paid for her and therefore she must do what pleases him. Her finer instincts rebel at this insult, and even though she knows it was spoken by him when he was no longer responsible for it, she decides to leave him.

On the following morning, when he is sober, she makes known her determination. She will neither forgive nor forget the insult he has offered her that she has been "bought and paid for," for this strikes at the very character and dignity of womanhood. He is thoroughly repentant and beseeches her for pardon. He reminds her that he was drunk and not responsible when he said it; but she rightly reminds him that the very fact that he made it when his reason no longer controlled his actions revealed all the more clearly how he really felt towards her. She would therefore remain with him on one condition; he may not erase this feeling from his heart, but he could keep it concealed by remaining sober. She therefore would exact a promise from him, as the condition upon which she would remain, and that was that he must never drink again.

He denies her right to make this demand. She asserts her right to make the demand, and she leaves him with the vow that she will never return to him until he has sent for her or come for her, an act which will be a confession that he will comply with her demand. He pleads with her to remain. He points out to her how she has become accustomed to luxury, and that she can no longer live as she did before their marriage. He offers to make her an allowance, but she refuses all his advances and leaves him with nothing, as she came to him with nothing.

Three months later Mrs. Stafford has obtained a humble position as saleslady at a modest salary, and, together with her sister and brother-in-law, is living in a humble apartment to maintain which means a constant struggle. She is constantly importuned to return to her husband, but she refuses every plea, as her self-respect is of greater importance to her than the material things which her surrender would bring her. James, her brother-in-law, now resorts to a

little deception to bring the husband and wife together. He sends for Mr. Stafford, and leaves him under the impression that Mrs. Stafford has sent for him. In the meantime Mrs. Stafford comes from her day's toil thoroughly exhausted by the monotonous and confining labor. Just as she goes to her own room to change her clothes and rest, Mr. Stafford enters, and when she returns to the living-room again and sees her husband there, smiling and with outstretched arms to receive her, she falls into his arms. She again professes her deep love for him, especially because of the sacrifice he has made in coming to her unbidden, and he, immediately perceiving the ruse that has been practiced upon them both, though he does not reveal his discovery, tells her how he had fought the battle and how she had won, for he now could promise her that he will never drink again, that he will make himself worthy of her. She, too, discovers the deception which has been practiced to bring them together, but the plea of her husband is so earnest, and his admission that as she did not send for him she had therefore really won the victory, is so convincing, that she forgives and forgives him and then returns to him again, and renders complete and permanent the happiness that should exist between husband and wife.

From Ocean to Ocean,

The Play That Has Everybody Talking





ALL THE THEATRICAL NEWS

THE SAN FRANCISCO

# DRAMATIC REVIEW

Music and Drama

Published Continuously Since 1854. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

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George  
Osbourne  
DRAMATIC

Bushnell, Foto.

VAUDEVILLE



## The Influence of the Drama

The Influence of the Drama, by Granville F. Sturgess is a concise setting forth of an interesting subject. He treats it under ten specific heads which can be classified under several general heads. Historical, technical, psychological, moral, commercial and general discussion. The drama had its beginning in Egypt in the dance elaborated with pantomime. The Hebrews patterned after the Egyptians, adding their religious poems, sung and spoken accompanied by the harp, timbrel and dance. Greece and Rome developed their drama from the epic sung by the wandering minstrel, adding more and more people till the dialogue was finally developed, the chorus still being retained. The Japanese and Chinese drama began in much the same way, but the chorus was early dropped, and the theatres were constructed much as we see them now. India had the dance and the pantomime. The American Indian reveled in the dance, pantomime and epic. The drama of Spain, England, Italy and France had its beginning in the epic. It was first connected with the church but later the laymen took charge of it and especial houses were erected to receive it. If the technique of the drama, the foundation upon which it is built, is not strong and stout, nothing but failure can ensue. The setting, costume and plot must be considered. For example of perfect construction one would do well to study Sudermann's *Magda* and Pinero's *Second Mrs. Tanqueray*. There is a very small number of representative playwrights considering the many who are trying their hand at stage play writing. These few are well and favorably known—Sudermann, Hauptman, Hugo, Synge, Yeats, Gregory, Bonicault, Howard, Thomas, Clyde Fitch and a few others. The stage set should, as nearly as possible, give an insight into the character of the man we are to meet, as the first set of the *Witching Hour* contains articles that show the mysticism of the occupant. The costumes should strike the keynote of the character so the individual can be immediately classified. The plot should go from climax to climax, the story covered till the end. A play depends not alone on material nor the reading of lines, but largely on gesture, movement and facial expression. The self control of feelings demanded by our modern actors has done away in a large degree with the reflection of the innermost mind in the face. The French and German pantomimists know the value of facial expression, and have demonstrated that words are not necessary to convey thought. Magnetism is a wonderful factor. Drama had its conception in the dance followed by pantomime and the spoken word, and there are some people who believe that pantomime dancing will yet supplant the present drama. The ballet of Keralfy Brothers production was our first effort, and was beautiful and delightful. That has degenerated until we have only the dancing of the musical comedy. Novelty takes the public, and La Loie Fuller was welcomed later with

her scarfs and lighting effects. Ruth St. Denis and Isidora Duncan brought in their Oriental flavor with the barefoot dances. One may mention Maude Allan, Gertrude Hoffman and Genée who have contributed their wonderful interpretation of music and story in their dances. Those Russian dancers, Pavlova and Mordkin, and their confederates, who by their art have elevated the dance. The drama has two influences morally, one on the actor himself, the other on the audience. A play should provide mental stimulus and relaxation to its beholders and if it produces in their minds an effort to do better, it has accomplished something worth while. East Lynne, *Camille*, *Sapho* and *Zaza* are not healthy plays, but *The Charity Ball*, *Leah Kleschna*, *The Servant in the House*, and others of like calibre do good in their own way. If plays are kept wholesome and decent, the young can safely witness them. American parents must look to this if our drama is to have a high place in the dramatic world. Some plays are disastrous to some and not to others. If a man cannot behold evil without becoming evil, he had better stay away. As to the effect upon the actor, the portrayal season after season of an immoral character for instance, may result in his becoming like it. Or on the other hand it may stimulate his better nature and cause him to become a stronger and better man. Drama to be drama, vital and real, must appeal to the public in general. If a play deals with the latest scandal or murder or such like, it may produce thousands of dollars. If it is a thriller, not appealing universally, it may live awhile. Plays for special actors or audiences are not usually long-lived. Commercialism has organized into a business that which formerly ranked with the gypsy caravan. It has made possible the keeping of all sorts of plays on the move.—Published by *The Shakespeare Press*, New York City.

## The Messrs. Shubert Announce Their Plans for the Coming Theatrical Season

The Shuberts announce that their list of productions for the coming theatrical season will include an unusual number of new and interesting plays by American authors, in addition to many important musical offerings.

Dramatic Productions.—Perhaps the most prominent of all New York dramatic events within the next few months will be the farewell engagement of Forbes-Robertson, the English actor-manager. The New York engagement of Forbes-Robertson, whose supporting company will be headed by his wife, Gertrude Elliott, will take place at the new Shubert theatre in West 44th Street. Among the plays which will be presented are *The Passing of the Third Floor Back*, *The Light That Failed*, and *Shaw's Caesar and Cleopatra*. After his New York season, which is scheduled to begin about Oct. 1, Forbes-Robertson will make a transcontinental tour of Shubert theatres. The Sothern-Marlowe season at the Manhattan Opera House is to begin on Sept. 22 and will

continue for five weeks. The works they will present are *Macbeth*, *Hamlet*, *Romeo and Juliet*, *As You Like It*, *Much Ado About Nothing*, *Taming of the Shrew*, *Merchant of Venice*, and *Twelfth Night*.

The number of Shakespearean productions will be still further augmented later in the season by Wm. Faversham, who will appear under his own management in Shubert theatres. He will open his tour with *Julius Caesar*, and, about Christmas time, will add to his repertoire *Othello* and *Romeo and Juliette*.

One of the early important engagements will be that of Wm. Hodge, appearing in New York City for the first time under Shubert auspices in *The Road to Happiness*. Other star productions of note will be *Children of Today*, in which Louis Mann will return to Shubert management, and *Her Son's Wife*, in which Bertha Kalich will return to the legitimate dramatic stage. *Children of Today* is an ultra-modern satirical comedy, inverting all established ideas of filial obedience, by Clara Lipman (Mrs. Louis Mann) and Samuel Shipman. Mr. Mann's leading woman will be Emily Ann Wellman. *Her Son's Wife* is a modern drama of distinctly powerful character which has already attained note in Germany. It affords excellent opportunities for the display of all Mme. Kalich's histrionic skill and emotion.

One of the most daring plays of the year will be *Suttee*, by Guy Bolton, which has, as its leading character, a woman who is married to a man once a famous pianist, but now a hopeless invalid as a result of his many indiscretions. The problem is the extent of her obligations to a man with such a past and absolutely no future. Yet another serious play, but an absolutely different nature, is *At Bay*, by Geo. Scarborough, in which Guy Standing and Chrystal Herne will play the leading roles. A Modern Girl, by Ruth C. Mitchell, is an up-to-date drama of American life which points out the selfishness of many present-day girls who have been reared in luxury. The *Warning*, by Arthur J. Eddy, will also be brought into New York, and still another American dramatic production is *If We Had Only Known*, a play in three acts by Inglis Allen, which concerns the misunderstandings of a husband and wife, who are reunited through the birth of a child.

One of the comedy productions from which the management expects much is *The Winning of Ma*, a dramatization of the Bessie Hoover stories which appeared under the title of Pa Flickenger's Folks. Albert Lee is the author of a very modern New York comedy called *Miss Phoenix*.

The New York engagement of the Granville Barker Festival will consist of a repertoire of three plays, one by Mr. Barker himself, one by G. Bernard Shaw and one by John Galsworthy.

The Shuberts, in alliance with Arthur Collins, Wm. A. Brady and Comstock and Gest, have completed plans for American productions of the following Drury Lane offerings: *Hop O' My Thumb*, *Cheer, Boys, Cheer*, and *Dreadnaught*.

Turandot, the Max Reinhardt oriental spectacle, will positively be one of the offerings of the current year.

The *Ride to Hell* will also positively be offered this year by Winthrop Ames with the Shuberts.

The only French play at present on the Shubert list is *Les Petites*, translated under the title of *The Little Ones*. This play brings up a subject of universal interest—the jealousies of the children in the case of marriage between a man and a woman both already parents by former marriages.

*Panthea*, by Monckton Hoffe, is a drama showing the self sacrifice of a woman for the man she loves with an almost pagan fervor, and is to be done by the Shuberts in conjunction with Wm. Faversham. *The Surprises of Hell* is a thriller which Lee Shubert acquired in London for the use of the Princess Theatre. It is by C. E. Fernald, who wrote *The Cat and the Cherub*.

Among the new productions which will be done by Wm. A. Brady and the Shuberts in association are *The Family Cupboard*, by Owen Davis, and *Believe Me Xantippe*, which is to be one of the first plays presented in New York. Prominent among the established successes which will be sent on tour are *Romance*, with Doris Keane, and *The Five Frankforters*. *The Blue Bird* is to tour the country again, and two companies will be sent out in Granville Barker's production of *Fanny's First Play*, which ran all last season at the Comedy Theatre. There will also be a second company of *Romance*.

Bought and Paid For, *Bunt Pulls the Strings* and *Little Women*, in all of which Mr. Brady and the Messrs. Shubert are jointly interested, will also go on tour.

## Nell Shipman Locates in New York

Some tempting offers for feature scenarios from Eastern firms have lured Nell Shipman from the quiet seclusion of her California studio to New York City. Temporary offices have been opened on the seventh floor of the Candler Bldg., West Forty Second Street, where this industrious photo-playwright is now working on a series of single reel scenarios for Lawrence D'Orsay, the English actor, who will have a number of amazingly ludicrous adventures on the screen, wherein he will be mixed up with militants in England, the Home Rule faction in Ireland, and cowboys in Texas, before he succumbs to the allurements of the American heiress. Mr. D'Orsay will be accompanied throughout all his adventures by his inseparable monocle.

## Is Doris Keane Engaged?

SOUTHAMPTON (Eng.), Aug. 13.—Doris Keane, actress and suffragette, denied today, as she stepped aboard the steamship *Olympic* for New York, that there is any truth in the report that she is engaged to Howard Gould. "You can state," she said, "that I am engaged to no one. I've been on a vacation. I've had a splendid time, and I feel much better for it. Part of the time I stayed with Gladys Unger at her villa at Finistere, in Brittany, France. She is busy writing a play. I have arranged to return to London next spring to play the same piece in which I'm to appear in New York."



## Dates Ahead

**A ROMANCE OF THE UNDERWORLD** (Rowland & Clifford, mgrs.)—Cleveland, Ohio, Aug. 25-6; Pittsburg, Pa., 31-Sept. 6; Buffalo, N. Y., 8-13; Rochester, 15-20; Providence, R. I., 22-27; Jersey City, N. J., 29-Oct. 4; New York, N. Y., 11; Paterson, N. J., 13-18; Newark, 20-25; Philadelphia, 27-Nov. 1. **ARE YOU A CROOK?** (H. H. Razee, mgr.)—New York, April 28, definite.

**BISHOP'S PLAYERS.**—In Stock, Ye Liberty Playhouse, Oakland.

**ED. REDMOND STOCK.**—Sacramento, indefinite.

**FINE FEATHERS** (H. H. Frae; all-star cast).—Bronx, N. Y., Aug. 30-Sept. 6; Kingston, 8; Poughkeepsie, 9; Schenectady, 10; Hudson, 11; Albany, 12-13; Watertown, 15; Auburn, 16; Utica, 17; Ithaca, 18; Elmira, 19; Binghamton, 20; Wilkes-Barre, 22; Wilkes-Barre, 23; Scranton, 24; Easton, 25; Pottsville, 26; Reading, 27; Philadelphia, 29, 30 weeks.

**FINE FEATHERS** (H. H. Frae; Eastern Co.).—Middletown, Sept. 1; Torrington, 2; Winsted, 3; Meriden, 4; Adams, 5; Brattleboro, 6; Keene, 8; Bellows Falls, 9; Fairmont, 10; West River Junction, 11; Berlin, 12; Barre, 13; Burlington, 14; Rutland, 16; Granville, 17; Glens Falls, 18; Johnston, 19; Gloversville, 20; Ft. Plain, 22; Amsterdam, 23; Little Falls, 24; St. Johnsville, 25; Hamilton, 26; Oneida, 27; Oswego, 28; Geneva, 30.

**FINE FEATHERS** (H. H. Frae; Western Co.).—Meadville, 1; Chicago Junction, 2; Bucyrus, 3; Benton, 4; Wapakoneta, 5; Huntingdon, 6; Aurora, 7; Streator, 8; Ottawa, 9; Dixon, 10; Sterling, 11; Janesville, 12; Madison, 13; Kenosha, 14; Menominee, 15; Oshkosh, 16; Green Bay, 17; Appleton, 18; Fondulac, 19; Menominee, 20; Escanabo, 21; Calumet, 22; Hancock, 23; Ishpeming, 24; Marquette, 25; Ashland, 26; Virginia, 27; Hibbing, 28; Everett, 29; Superior, 30.

**FINE FEATHERS** (H. H. Frae; Southern Co.).—Lebanon, Sept. 1; Hazleton, 2; Danville, 3; Mahanoy City, 4; Ashland, 5; Sunbury, 6; Pottstown, 8; Phoenixville, 9; West Chester, 10; Coatesville, 11; Havre de Grace, 12; Annapolis, 13; Winchester, 15; Martinsburg, 16; Cumberland, 17; Chambersburg, 18; Mt. Carmel, 19; Shamokin, 20; Carbindale, 22; Bloomsburg, 23; Berwick, 24; Milton, 25; Towanda, 26; Lock Haven, 27; Bellefonte, 29; Clearfield, 30.

**FOSTER-ELLIOTT CO.**—Eagle Lake, Aug. 22-24; Cedarville, 25; Lake City, 26; Fort Bidwell, 27; Pine Creek, 28-29.

**LAURETTE TAYLOR**, in **PEG O' MY HEART** (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

**MANION-CLAMAN PLAYERS.**—Coquille, Ore., Aug. 18 and week; Myrtle Point, 25 and week.

**MOROSCO STOCK CO.**—Los Angeles.

**MRS. A. W. SCOTT** in **MARY MAGDALENE** and **MAGDA** (McGee Rankin, mgr.)—San Francisco, Sept. 15 and week; Oakland, 22 and week; Los Angeles, 28 and week; San Diego, Oct. 6-7; Santa Barbara, 8-9.

**OKLAHOMA RANCH WILD WEST SHOW.**—San Francisco, Aug. 21-24; Livermore, 25; Colfax, 26; Reno, 27; Winnemucca, 28; Elko (afternoon only), 29; Ogden, 30; Salt Lake City, Sept. 1.

**THE PASSING SHOW** (The Shuberts).—Winnipeg, Aug. 25-30; Minneapolis, 31-Sept. 5; Milwaukee, 7-13.

**THAT PRINTER OF UDELL'S**—(Gaskill & MacVitty (Inc.), mgrs.)—Peru, Ill., Aug. 24; West Liberty, Ia., 25; Grinnell, 26; Atlantic, 27; Omaha, Neb., 28-30; Kansas City, Mo., 31.

**THAT PRINTER OF UDELL'S** (Gaskill & MacVitty (Inc.) mgrs.)—Joliet, Ill., Sept. 1.

**THE COST OF LIVING** (Rowland & Clifford, mgrs.)—Peoria, Ill., Aug. 24-27; Chicago, 31-Sept. 20; St. Louis, Mo., Sept. 21-27; Louisville, Ky., 28-Oct. 4; Cincinnati, O., 5-11; Dayton, 12-18; Toledo, 19-22; Grand Rapids, Mich., 23-25; Fort Wayne, Ind., 26; Youngstown, O., 27-29; Akron, 30-Nov. 1.

**THE DIVORCE QUESTION** (Rowland & Clifford, mgrs.)—Fort Wayne, Ind., Aug. 24; Indianapolis, 25-30; Dayton, O., 21-Sept. 6; Toledo, 7-10; Grand Rapids, Mich., 11-13; Akron, O., 15-17; Youngstown, 18-20; Cleveland, 22-27; Pittsburg, Pa., 29-Oct. 4; Baltimore, Md., 6-11; Washington, D. C., 13-18; Norfolk, Va., 20-25; Richmond, 29-Nov. 1.

**THE PHILLIPS-SHAW IN ONE WOMAN'S LIFE** (Rowland & Clifford, mgrs.)—Chicago, Ill., Sept. 21-27; Grand Rapids, Mich., 28-Oct. 4; Toledo, O., 5-8; Jackson, Mich., 9; Lansing, 10; Battle Creek, 11; Chicago, Ill., 12-25; Kankakee, 26; Gary, Ind., 27-29; Fort Wayne, 30-Nov. 1.

**THE ROSARY** (Rowland & Clifford, mgrs.)—Grand Rapids, Mich., Aug. 28-30; Detroit, 31-Sept. 6; Toronto, Ont., 8-13; Buffalo, N. Y., 15-20; Rochester, 22-27; Syracuse, Oct. 2-4; Schenectady, 6-8; Providence, R. I., 13-18; Paterson, N. J., 20-25; Newark, 27-Nov. 1.

**THE SHEPHERD OF THE HILLS** (Gaskill & MacVitty (Inc.), mgrs.)—Kalamazoo, Mich., Sept. 1.

**THE SHEPHERD OF THE HILLS** (Gaskill & MacVitty (Inc.), mgrs.)—Beloit, Wis., Aug. 23-24; Monroe, 25; Stoughton, 26; Portage, 27; Cambria, 28; Waupun, 29; New London, 30; Oshkosh, 31.

**THE SHEPHERD OF THE HILLS** (Gaskill & MacVitty (Inc.), mgrs.)—Stillwater, Aug. 23; Eau Claire, Wis., 24; Menominee, 25; Detroit, Minn., 27; Brainerd, 26; Crookston, 28; Grand Forks, N. D., 29; Devils Lake, 30.

**THE SHEPHERD OF THE HILLS** (Gaskill & MacVitty (Inc.), mgrs.)—Kansas City, Aug. 24-30; St. Joe, 31.

**THE SHEPHERD OF THE HILLS** (Gaskill & MacVitty (Inc.) mgrs.)—Aurora, Ill., Aug. 31; Moline, Sept. 1.

## Armstrong Objects to Paying Alimony

NEW YORK, Aug. 12.—Paul Armstrong, the playwright, filed objections in the Supreme Court today to the report by J. Hampden Dougherty, as referee, recommending a decree of divorce for Mrs. Armstrong. The defendant says the referee made many errors of law in admitting the



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evidence for plaintiff and excluding the evidence he offered, but he objected particularly to the award of \$7500 a year alimony. Armstrong says there is no evidence in support of the finding that \$7500 a year is reasonable, because he gets a salary of \$15,000 for a period covering two years and not \$15,000 a year.

## Tommy Rot

LONDON, Aug. 13.—Rumors that Lord Francis Hope may rewed his former wife, May Yohe, are current. A week ago he visited a London opera house where she is appearing with considerable success. Former Lady Hope was in excellent voice and sang Honey, Ma Honey, that she often sang to her husband during their life together. Lord Francis is said to have been touched by the song. Overtures for a reconciliation have been made through his brother, Duke of Newcastle, and the Duke's lawyer, Mr. Isitt, husband of Adeline Gence.

## Staff Correspondence from London

Sir Herbert Beerholm Tree is to produce Joseph and His Brethren at His Majesty's Theatre in the Haymarket on September 2, and has induced Maxine Elliott to go back upon the stage, temporarily at least, as Potiphar's wife.

\* \* \* \*

Victor Morley was the bright

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Vale, Oregon, 23-24

particular star at a concert given in aid of the "Widows and Orphans of Deceased Seamen" on board (the George Washington) on August 2. He told one joke that will bear repetition in The Dramatic Review: "Two suffragettes were arrested for fighting and disturbing the peace, and one said to the other, 'Sylvia, what will become of us?' and Sylvia, who was a born feminist and believed firmly in the power of her sex, answered: 'Pray to the Lord, Sarah, and She will deliver us from evil.'"



## Performer Leaves \$20,000

WILLOWS, Aug. 21.—The last will and testament of Logan Tooley, vaudeville singer of Willows, who died recently in Chicago, was filed here this morning. After bequeathing \$25 to her aunt, Mrs. Lizette Leddy, during her lifetime, the will gives the rest of the estate, valued at \$20,000, to Leonard Klemmer, of this city, as a "gift of love." Klemmer secured the final decree of divorce from his wife shortly before Miss Tooley was taken sick in Chicago. They were childhood sweethearts and were to have been married on the night she died. A delay in having the final decree entered delayed this plan, however, before death came. Miss Tooley was buried here in the bridal gown. This will is dated May 3, 1913. Three days after the death of Miss Tooley, Judge J. F. Ellison of Red Bluff filed a will made in February of this year. This granted Mrs. Leddy, the aunt, \$25 per month, and then gave the residue of the estate to ten other relatives.

## Actors Draw Line at Jack Johnson

LONDON, Aug. 21.—The engagement of Jack Johnson, the American heavyweight pugilist, by a London music hall was condemned at a meeting of the Variety Artists' Federation. A resolution was adopted characterizing the engagement of Johnson as a violation of public decency. Hostility to the negro boxer's appearance on the stage is gathering momentum, and it seems likely that his engagement will be canceled.

## The Redemption

Dorothy Davis' wonderfully strong and absorbing sketch of slum life, *The Redemption*, will open at Pantages tomorrow, presented by Miss Davis and an exceedingly strong supporting company. This sketch, in its dramatic intensity, its photographic realism and its up-to-date-ness, is a strong offering, and by many considered the greatest of all underworld offerings yet seen on the stage.

## Changes in Oakland

Manager Harry Bishop is still changing his actors. Henry Hall ends his contract at Ye Liberty tonight and Florence Bell, after three or four weeks, will give way at Alice Lovell Taylor, who made a fine record with Oliver Morosco in Los Angeles.

## Brissac Company for Honolulu

Virginia Brissac and the World's Fair Stock Co. close at Long Beach next Sunday evening, Aug. 24, and sail for Honolulu Aug. 26, for an indefinite engagement. They will produce only high-class royalty bills during the Honolulu engagement, and arrangements may be perfected in the near future to have this excellent company tour China, Japan and India after the Honolulu season. In that case they will go on around the world. The roster of the company is practically unchanged, including John



Bushnell, Photo.

## Oliver D. Bailey

Oliver D. Bailey has done two things the past season that has entitled him to more than ordinary fame—nay, we will make it three. He ran a stock season in Seattle (a whole season), he discovered *The Traffic* and produced it, he brought it to San Francisco and gave it to us for four weeks and made money by so doing. So we say, Oliver D. you have done well. Bailey is just the tonic Seattle wanted. That town had gotten into the depths of being

satisfied and the show business got worse and worse. It was a joke to suggest stock. Bailey had a hunch, opened at the Seattle Theatre with eighty people on the stage, paid something like \$400 royalty for *Salvation Nell*, and advertised—that was the keynote. He had seen other good shows fail to draw because of lack of publicity. He fairly woke up the town with his publicity—and won out. Likewise here the success of *The Traffic* was the result of prodigal expenditure. But why kick when it brought in the mazuma?

Wray, director; Jas. Dillon, Howard Nugent, "Ferdie" Munier, Joe Cox, Ray Hanford, Wm. Campbell, Dick Johnson, "Buck" Theall, Wayne Harmon, Margaret Nugent, Evelyn Hambly, Ruth Van, Mabel Wymon, Miss Brissac and others.

## Personal Mention

CLARENCE J. BULLIET is doing the press work for Robert Mantell.

HENRY HALL will retire from Ye Liberty stock in Oakland next week.

PAULINE and LEO HILLENBRAND have reconsidered and will remain with the Dick Wilbur company.

RAYMOND WHITTAKER has returned from Los Angeles and will resume rehearsals next Monday. After opening in Vallejo, he will put in several weeks in Stockton at the Yosemite.

CHARLEY WILSON, one of the best of the Eastern managers who come to the Coast, is here again in charge of *Bought and Paid For*. Mr. Wilson is one of Wm. A. Brady's most accomplished lieutenants.

Mr. and Mrs. C. P. MANION are expecting a visit from the stork in the near future. The busy bird is also expected to alight at the home of Sydney Ayres before many months have passed.

## Vaudeville Notes

Jack Symonds leaves today for Denver, where he will pick up the Pantages time and play East, opening soon over the W. V. M. A. time.

Vera McCord, late leading woman for J. K. Hackett, Henry Miller and other well-known stars, will play the Orpheum time soon.

Ned Childs, on account of the inability of his wife to stand the climate of Salt Lake, has resigned his position as local manager of the Orpheum and will return to San Francisco next week. Leigh Bruckhart, who has been press agent at the Oakland Orpheum, has been sent on to take over the job. Leigh is a capital showman and the Orpheum is to be congratulated.

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## The Victoria

This week's bill has been very good indeed, the list of performers for the first and second half is as follows: California Trio; Ray Shaffer, singing comedienne; Challis Challis; Pritzkow and Blanchard; Betty Gerke, in *Xmas Eve*; Bernard and Gerard; Virginia Ware, vocalist, and Gilmore and Milton.

## Bookings

At the Sullivan & Considine, San Francisco office, through Wm. P. Reese, their sole booking agent, for week of August 24, 1913.

EMPRESS, San Francisco.—Four Readings, Manning and Ford, Sager Midgley & Co., Mort Sharp, B. Kelly Forrest, Max's Circus. EMPRESS, Los Angeles.—Beth Stone & Co., Harry Antrim, Mitchell and Lightner, Whipple-Houston Co., Matt Keefe, Lozano Troupe. EMPRESS, Salt Lake (Aug. 27).—Three Bennett Sisters, Joe Birnes, Georgia Trio, Passenger Wreck, Palace Quartette, The Cavaliers. EMPRESS, Pueblo.—Wilton and Merrick, Elliott and West, Gilmour and Latour, Hugh Herbert & Co., Dolly and Mack, Models de Luxe. EMPRESS, Sacramento.—Harry Leander and Assistant, Hal Merritt, Roberts, Hayes and Roberts, Grace Cameron, Ash and Shaw, Dorothy's Playmates. EMPRESS, San Diego.—The Savoy's, Golden and West, Walter Daniels & Co., Easy Money, Sampson and Douglas, Girl in the Vase. EMPRESS, Denver.—Emma Francis & Co., Morris and Beasley, Hibbert and Kennedy, Porter J. White & Co., Pisano and Bingham, Booth Trio. EMPRESS, Kansas City.—Lohse and Sterling, Albert Leonard, Fay and Mynn, J. Herbert Frank & Co., Creighton Bros., Ray Thompson's Horses.

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**PLAYS**



# More Changes are Being Made in the Los Angeles Stocks and Charley Eyton Launches a New Film Company

LOS ANGELES, Aug. 20.—Mr. Morosco has again taken his departure for the East, stopping in Chicago to take charge of The Elixir of Youth Co., putting Forrest Stanley in the leading role; then going on to New York to interview candidates for the position of leading woman at the Morosco, owing to the withdrawal of Miss King, to take effect on Sept. 15. We have been told that Wilhelmina Madison will be his choice. Mr. Morosco has sold his interest in The Escape to Paul Armstrong. \* \* \* Another commercial item is the notice of the Chas. Eyton Kinetograph Company, launched as a full-fledged business venture. \* \* \* Capt. Peacock, well known in the good old Belasco days, is reported to have had a play accepted by Annette Kellerman. \* \* \* Ellen Beach Yaw may or may not have decided to go into vaudeville, but such is the rumor, which seems to come from the United Booking Offices. \* \* \* "Happyana" Robinson seems to have made a very unhappy choice when she settled upon the corset player in the orchestra of the motion picture house where she happened to be singing, as a butt for her jokes. He murmured "get the hook," and she, not taking the remark in a kindly spirit, retorted in a manner unbecoming a lady, and the battle was carried to the outside of the theatre, where a genuine row occurred, and a warrant was yesterday issued for the orchestra member. \* \* \* When Jack Lait's play, Help Wanted, is given a chance to see the light, Grace Valentine's opportunities will take on stellar proportions, for to her lot has fallen the leading role, a chance the little lady well deserves. \* \* \* Florence Stone (Mrs. Ferris) has gone to Omaha to open with the Boyd Stock Co. In her absence Mr. Ferris played the role of host to the Press Club, to the delight of all who were fortunate enough to receive an invitation. Mr. Ferris will leave for Omaha some time this week. \* \* \* Acting stage directors seem to be quite the proper thing. Morgan Wallace is setting up competition at the Burbank with Henry Kolker at the Morosco, although I understand Mr. Underwood has arrived to take on his duties at the latter theatre. \* \* \* Two more Morosco players to be absorbed by the moves are Herbert Standing and Walter Edwards.

BURBANK.—Madame Sherry is in its fifth week and a fair show for mother. Selma Paley is fast assuming the air of a musical comedy star of experience. The balance of the Burbank cast are quite equal to the occasion and Madame Sherry is entertainment of merit.

CENTURY.—A Night Out is quite the funniest thing ever attempted by Jules Mendel, and in this instance he bears the largest part of the performance. Al. Franks as Brady has a chance to do some splendid work. Earl Hall and Walter Spencer each have an opportunity to shine particularly. Clara Howard makes a dashing ap-

pearance in men's togs, while Gale Henry and Dee Loretta do their clever best.

EMPRESS.—The Girl in the Vase is a lot of familiar fun, frolic and song. Geo. M. George, Dorothy Van Court, Ruby Burley and E. B. Mountain dance gracefully, and sing in pleasing fashion and carry the fun along at a pretty good gait. Geo. Richards appears in a farce entitled Easy Money. Lacey Sampson and Mabel Douglas captivate every one with their songs, dances and noisy jokes. Walter Daniels reveals the secrets of the stage folk in an interesting little sketch, It Happened at Reharsal. The Savoy's are athletes whose gymnastic turns are powerfully interesting. Lewis Golden and Harry West are clever eel dancers, and the pictures close the bill with a laughable story thrown on the screen.

MAJESTIC.—The Smelzer Alaska-Siberia motion pictures, a most remarkable series of pictures, are being shown at this theatre and attracting much attention.

MOROSCO.—Number 6, Washington Square, is by Winchell Smith and Victor Mapes, and is being premiered by the Morosco Company this week. As the story proceeds, comedy merges into melodrama, and lurid dramatic situations develop into farce until one hardly knows whether to laugh or thrill as the story unfolds. The tale is of one impecunious artist, John Livingston, who is sojourning temporarily with a literary and helpful friend, Dick Manning, when he (Livingston) discovers that the girl of his choice is about to be swindled out of a large amount of money by one Davis, an attorney, ably assisted by a stockbroker, Hillhouse by name. Some time before the play began, Mr. Ravis became a friend of Senora Delporta, Brazilian by birth and temperament. This incident is used by Livingston when he starts, with a little bit of home-made detective work, to get at the truth, face Davis and Hillhouse with the facts, which ends in Davis departing with Senora Delporta to another land, allowing Mr. Hillhouse to buy a ticket for "nowhere" and rewarding his own efforts by gaining the hand of the much-plotted heroine. It is a chain of very well-strung impossibilities, that glitter with sparkling lines and shine with the efforts of a splendid lot of players. Henry Kolker, as Livingston, labors earnestly and succeeds in making things move with the necessary degree of swiftness. Frances Ring, with charming sincerity, deftly handles the role of Miss Mortimer whose fortune is at stake. Harrison Hunter carries conviction in the part of Davis by quiet and effective methods. Howard Scott capably portrays the scoundrel of a sedate Wall Street type. Chas. Ruggles is happily cast as Dick Manning, the always willing and helpful friend. Helene Sullivan does a bit of character work as Senora Delporta that is worthy of the effort. Grace Valentine is a stenographer of modest mein. Beatrice Nichols



Josephine Dillon

Miss Dillon is now completing her fourth year in leads in Southern California, where she is a great favorite. For the past season she has been playing the leads at the Savoy Theatre in Pasadena. Before that she was leading woman at the Bentley Grand in Long Beach, and has played responsible parts in Los Angeles and in other cities of the southland. She is a daughter of the late Judge Dillon of Los Angeles and is a graduate of Stanford. Miss Dillon has a charming personality, an intellectual grasp of characterization and is always a persistent and consistent performer. Her present engagement in Pasadena will end shortly, and the management has given the editor of The Dramatic Review her personal assurance that Miss Dillon has been an exceedingly popular and faithful leading woman.

sparkles in a small role, that of the French maid.

ORPHEUM.—Three huge elephants and Miss Orford, who flashes in and out against their big grayness, makes a rather unusual act. Taylor Holmes is a mimic of rare intuition and his bits of character and his funny stories are delicious. Lamberti also impersonates, but holds to the musicians, and his ability to handle the piano, violin and cello makes the character studies more convincing. B. Hays draws more music from the banjo than one would believe possible from that uninteresting instrument. The Rose Valerio Sextette disport themselves on the slack wire. A sketch, Sentence Suspended, by Wm. Kier, is built to tax the imagination. Angelia Kier is an emotional actress of strength and power and her good work predominates. Irene Franklin is a holdover, as is Pat Rooney.

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PANTAGES.—Emma Carus is the headliner. Miss Carus is ample in figure and method and some of her songs are also broader than their length. Hill, Cherry and Hill are bicyclists and comedians as well, who have an abundance of new and novel kinks. Alfred Latell, a clever animal actor, furnishes good fun along this line with a sort of Buster Brown skit, and Elsa Vokes is a very dainty and charming sort of Mary Jane. El Cota plays the xylophone and, because he does it so well, we can forgive him his choice of instruments. Charles Nichols and the two Croix Sisters offer a skit called T Tank-Town Romance, a veritable slang symphony, and it seems to please immensely.  
N. B. WARNER.

FRESNO.—Barton, Aug. 24: For one week, Kinemacolor pictures; Sept. 1, Bought and Paid For. Plaza, Aug. 17: Herndon Sisters, piano and conversational comedy; Billy and Ada White, singing and dancing; Dave Raphael, Down On the Farm, ventriloquial musical act; Alcazar Trio, operatic harmonist, popular and operatic airs, and Fred Frechette, singing and comedy violinist.

**Wilbur Establishing New Records in the Airdomes**  
Dick Wilbur offered The Black Flag over his circuit last week to fine business, breaking the records at Tulare and Selma. Dick has sold his automobile and is negotiating for another and bigger car.

**New Theatre for Dinuba**  
DINUBA, August 15.—Plans are completed for a \$20,000 theatre building. Walter Evans, theatrical man here, advertised for bids for the construction. The building will be of brick and steel, of mission design and thoroughly modern.

MARGARET RYAN will not be a member of Eckhardt's Ideals in Western Canada this season.



## Correspondence

NEW YORK, Aug. 17.—The End of Love—one of the comedies lately announced by Charles Frohman as among the budget of plays brought from abroad—is the work of Roberto Bracco, one of the most skilful and quite the most fertile of Italian playwrights. It was the Bracco comedy, Infidele, which Mme. Nazimova acted with great success for two seasons, calling it Comtesse Coquette. The End of Love is another Bracco comedy, done with his characteristic lightness, brightness and quickness of touch, revolving about a plot that is sex against sex in a comic way. \* \* \* When she appears in The Conspiracy at the Comedy Theatre, London, on Sept. 15, Marie Doro will undertake her fourth part in as many American-made plays before London audiences. English and American audiences in their attitudes toward foreign artists differ this way—every foreign actress who appears in London is expected to demonstrate the genius of a great artist, and lacking one iota of it, fails. Every foreign actress who appears in New York is suspected of having the genius of a great artist, and given credit for it whether she possesses it or not. London is the most difficult of English speaking centers for the newly arrived foreign artist, and New York the easiest. In the one city the absence of "personality" is as important as in the other its presence is all sufficient. \* \* \* William Gillette is the most recent of Frohman stars to reach New York for consultation with his manager. Mr. Gillette wants but the play to gratify his longing to return to the stage, but Mr. Frohman and he are agreed that it must be a big play and a new one. \* \* \* Richard Carle and Hattie Williams—who, with Will West, Chas. McNaughton and Cheridah Simpson, are the principal comedians in The Doll Girl—are working day and night now, under Chas. Frohman's supervision always, rounding out The Doll Girl, as a typical Frohman musical comedy production. Atlantic City will have first sight of the piece, at the Apollo Theatre next Monday. Then the organization comes direct to the Globe Theatre, New York. \* \* \* Maude Adams remained at her home in the Catskills until last Monday, when she resumed her tour in Peter Pan at La Crosse, Wis. Last year's tour was only marred by one serious handicap, and that was the persistent elongation of "John"—the littlest of the three Darling children. Although frequently warned, John continued to grow up, so that as the tour reached the point for a temporary vacation John was nearly as tall as Miss Adams. The result was the sentencing of "John" to play "Slightly Soiled" and the substitution of a new "John" in place of the boy who wouldn't refuse to grow up. \* \* \* Julia Sanderson will visit the principal cities of the East—at least, Boston and Philadelphia—this coming season with The Sunshine Girl. On the opening night of The Marriage Market, in which Donald Brian will have the chief part in New York this season, but which was first brought out in London by Geo. Edwardes and Chas. Frohman at Daly's Theatre, London, two months ago, there was assembled in the boxes and in the

stalls, one of the most brilliant first-night audiences ever seen in a London theatre. Geo. Edwardes' first nights are as institutional in their way as a premiere at His Majesty's Theatre or the Haymarket. But that night the audience was particularly interesting. Practically every prominent American manager had a seat among the stalls. In the fifth row sat Sir Arthur and Lady Pinero—both hugely but almost exclusively amused by the monologues of G. P. Huntley. In one of the upper tier of boxes sat Chas. Frohman, and at his left J. M. Barrie—it was the first musical comedy Barrie had ever attended on an opening night. The second act of The Marriage Market represents a palatial yacht at sea, and, with typical British thoroughness, the mast of the yacht was absolutely real, as solid as any that ever rocked over real seas. Lighted from every angle on the stage, this mast looked very magnificent; it gave a splendid character and reality to the scene, but it actually took 35 minutes to erect. So that altogether there was an intermission of 45 minutes between the yacht scene and the previous scene showing the mountains of California. Probably the most restless spectator in the audience was Mr. Barrie, who finally summed up his impatience in one remark to Mr. Frohman: "If you will go out and find another theatre I will come along after you with a manuscript and together we'll do a whole play while this intermission goes on." "I've got too many theatres already in London to suit me," was Mr. Frohman's rejoinder.

GAVIN D. HIGH.

CARSON CITY, Nev., Aug. 19.—Grand Theatre (W. S. Ballard, mgr.)—Benefit for the Student Loan Fund Friday evening. Excellent pictures and a fine program by local talent. Clever take-off of the mind reading of the preceding week by Jack Richards and Mrs. W. U. Mackey, wife of the ex-mayor. Two baritone solos by Rev. L. B. Thomas of St. Peter's Episcopal Church, and Twenty Minutes in Hawaii, under the direction of Mrs. J. A. Yerington. Solos by Misses Gladys Wood, Mabel Stewart and Eleanor Yerington. Mrs. Yerington gave an alluring Hawaiian dance, followed by J. C. Tranter, in Hawaiian maidenly attire, and who danced a mild "hula," bringing down the house. Jean Hague, late of the Alcazar and Pantages, gave two juvenile characterizations that were most enthusiastically received. Ballardini will shortly appear in a sensational act, The Escape from Sing Sing.

A. H. M.

PORTLAND, Aug. 18.—Heilig Theatre (Calvin Heilig, mgr.; W. T. Pangle, res. mgr.)—The Heilig will remain dark until next Sunday when Ready Money will hold the boards for a week. The New York cast presenting this comedy includes Nana Blake, Robert Ober, Frank Mills and others equally well known, and comes very highly endorsed as to its entertaining qualities. Lyric Theatre (Keating & Flood, mgrs.)—Maloney's Wedding,

one of the jolliest playlets of the season, is the current offering. The musical specialties are tuneful. Dorothy Raymond, the new leading woman, has made a decided hit with Lyric patrons, and will be seen to excellent advantage in the new offering. The usual chorus girls' contest will be held on Tuesday and Friday nights. Orpheum Theatre (Frank Coffinberry, mgr.)—Blanche Walsh & Co. in the Countess Nadine; Flanagan and Edwards; Redford and Winchester; Charlotte Ravenscroft; The Feis Trio; Winslow and Duffy, and the Gene Muller Trio. Empress Theatre (H. W. Pierong, mgr.)—La Somnambule; Chas. W. Bowser & Co.; Bernard and Scarth; Lew Palmore and Henry Frey, with Mrs. Battling Nelson (Fay King), Portland's girl cartoonist, as an added attraction. Pantages Theatre (John Johnson, mgr.)—Lottie Mayer, diving queen, assisted by Vivian Marshall and Six Water Nymphs; Tojetti and Bennet; Clayton and Lennie; Alfredo Marschall; Bimberg; Marion and Day, and Billy Mann. A wire was received from Geo. L. Baker, manager of the Baker Theatre, from New York, that the entire company has been signed for the coming season, which opens August 31. The players will arrive here Friday from New York, but no announcement has been made as to the personnel of the company. A. W. W.

STOCKTON, Aug. 18.—Garrick: Same old story. Monte Carter continues to pack this popular playhouse with no let up in business, in fact, it seems that the people of this city grow to like him more every week. Mr. Mazuma was the offering the first half of the week, and it had a decided atmosphere of Broadway around it. Carter is to be praised highly for the manner in which he staged and produced it. All the principals were happily cast and played their parts to a nicety. Carter's rendition of Good-bye Becky Cohen, with the chorus dressed in comedy costume, was the musical hit of the show. The Triflers will be the title of the bill for the last half of the week. Colonial: This popular-priced house, playing three acts of vaudeville and three reels of pictures, is doing a nice business, and Manager Watton is highly pleased with the success of his enterprise. Acts the first half were Hamylton and Dene, rural comedy act; Divine Dodson, female impersonator, and Russell and Burgen in singing and talking bits. Novelty: Shipwrecked, a two-reel Kalem feature, has been packing this cosy little photoplay theatre the first part of this week, and Manager Irvine is wearing the smile that won't come off. Idle Hour, Film, Maze and Stockton picture houses all report good business. The Divine Dodson who is on the bill at the Colonial this week, is just opening on this Coast for Bert Levey, coming direct from Chicago. He does some artistic impersonations of feminine types. The Arlington Hotel is getting to be quite popular with the theatrical folks,

## THE BIGGEST REPERTOIRE COMPANY ON THE COAST

Monday, Reedley; Tuesday, Dinuba; Wednesday, Lindsay; Thursday, Porterville; Friday, Tulare; Saturday, Selma; Sunday, Lemoore.

and Mr. Ingraham, the proprietor, always makes the performers stay a pleasant one. Kelly and Rowe will close with Monte Carter the end of this week. Their future plans have not been divulged. Carter has secured two very clever people in their place. Frank Saviers, the drummer at the Garrick, is back in the pit again after two weeks' serious illness. Monte Carter is a very popular personage in Stockton, and all the small boys know him by sight and point to him with great worship as "Izzy." Some of the men in Carter's company have new suits, while others are wearing the old ones. Well, boys, money will change hands in a little friendly game Geo. Weiss, who is a member of the Premier Trio, with Monte Carter at the Garrick, has the making of a great character comedian. His work this week in the role of the old eccentric clockmaker is artistic and he does it like a polished artist. It is rumored that the Orpheum will reopen next month, but no confirmation can be had of the rumor so far. Monte Carter sends regards to all friends, as he is too busy counting local money to correspond. Ringling Bros. Circus is billed here for Sept. 3, and all the old folks will have to take the children for an excuse. You know, brother, the same old stall. NAT HOLT.

SACRAMENTO, Aug. 20.—Clunie: Kinemacolor pictures Aug. 17-24. Grand, Aug. 18: The Redmond players in Wildfire are doing their usual good work. Beth Taylor is an interesting Widow Barrington. She is mighty pretty and fetching and gets the character over in great style. Harry J. Leland as Bud, the stable boy, does some acting. Ed. Redmond is seen as Matt Donovan and his work is just as good as it was before his vacation. Chauncey Southern is a hit as the Englishman, and Hugh Metcalfe as the doctor shows that he is making strides in his work. Paul Harvey plays Garrison, the horse lover; Bert Chapman does the role of Sanderson, the motorist; Jack Frazer is John Duffy, the bookie, and gets him across in good shape. The rest of the characters are well played by the rest of these popular people. Empress, Aug. 17: Lozano Troupe, aerial acrobats; Whipple and Huston in a comedy sketch, Spooks; Matt Keefe, yodeler; Beth Stone, Al Hines and John Fenton in Story Dances; Harry Antrim, monologist, and Mitchell and Lightner, singing comedians. Oak Park, Aug. 17: Lo Forti's band with Jack Marvin, baritone singer.

Frank Mills and Robert Ober are two important members of the cast of Ready Money, which comes to the Cort next Sunday night. Mills is an actor of distinguished standing. He played the role of Stafford in Bought and Paid For, now being enacted by Charles Richman at the Cort, in the Chicago company. Robert Ober is considerable of a favorite here. He is remembered particularly for his work in Brewster's Millions.

# Dick Wilbur Co.

FOURTH SEASON OF SUCCESS



## Correspondence

**SAN JOSE, Aug. 20.**—Victory, Aug. 17: Beginning tomorrow this house will close for awhile in order to be thoroughly renovated. The bill for the day is as follows: Cobden and Mullaly, singers, dancers and imitators; Sig. Stewart in a novelty musical act; Virginia Ware, vocalist, and McKenzie and Heazlit in Just Plain Folks. Theatre Jose, Aug. 17: Tom Kelly, singing comedian; Howard and Graf, in a novelty balancing act; Brickman and the Steele Sisters, character change artists, and Minnie Rhodes, singing change artist.

**SAN DIEGO, Aug. 20.**—Spreckels, Aug. 16: Cooley & Co. in The Unwritten Law; 17-18, John Mason in As a Man Thinks. Lyceum, Aug. 18: The Lyceum players in Billy are mirth provokers all right, and Julia Gray and Verne Layton are seen to advantage. The other roles are efficiently played by the rest of the cast. Empress, Aug. 17: The Cavaliers, musical novelty; The Passenger Wreck; Three Bennett Sisters, agile athletic girls; Palace Quartette, song review; Georgia Trio, blackface comedians; Joe Birnes, character songs and stories. Savoy: A regular Pantages bill—Fred Ardath and his dainty maids in Hiram; the Olga Samaroff Trio in a high-class musical act; Howard and Dolores, the comedian and the ragtime model girl; Lester Bros., comedy acrobats; Roy La Pearl, the blacksmith baritone, and Will Armstrong & Co. in The Expressman. Princess Theatre: Lucile and Ellsworth, comedy entertainers; Little Olga, European gymnast; Worth, the wizard, eccentric illusionist.

**LONG BEACH, Aug. 21.**—Bentley Grand: For a classy bill a better choice could not have been made than The Rejuvenation of Aunt Mary. This splendid play, made famous by May Robson, gives Miss Brissac and every member of her company an excellent opportunity. As Aunt Mary, Miss Brissac is seen to splendid advantage. Her delicious handling of her comedy scenes adds to the success of the piece. James Dillon is excellently cast as Jack Denham, the nephew, and gives a clever, spirited performance. As Jack's friends, "Ferd" Munier, Joe Cox and Wm. Campbell, all have good parts, and handle them well. Evelyn Hambly plays Betty Barnett in a charming manner. Howard and Margaret Nugent have "rubé" parts this week and succeed in causing many laughs. Ruth Van and Ray Hanford complete an excellent cast as servants. "Buck" Theall's artistic scenery is coming in for much praise.

**SEATTLE, Aug. 18.**—Moore Theatre: Everywoman opens at the Moore tonight and will play there all week. Metropolitan Theatre. Dark. Orpheum Theatre: A wide variety marks this week's bill at the Orpheum. Elsa Ruegger, the woman cellist, and the Twelve Olympia Girls, dancers, are the two headline attractions. On the same bill will be Buckley's animals, which supports a number of dogs and skating monkeys and a roller-skating Teddy Bear. Empress: Sammy Watson's farmyard of dogs, cats, roosters, a donkey and little pink pig is the attraction this

week. Pantages Theatre: The great magician, Carter, and other big features make up the attraction this week. The Clemmer: Pathe's Weekly are the usual feature this week, showing the comedy, Alkali Ike's Gal. Esther Sundquist is violin soloist and W. K. Lal, Chinese tenor. Melbourne, Dream and Alhambra, all photoplays, with excellent attractions.

E. MORGENSTERN.

**CHICAGO, Aug. 17.**—It is hardly possible that the average person realizes the vast potentialities of the photo-drama, but when the fact is ascertained that film manufacturers are taking pictures with the idea of preserving them for distant posterity, one may grasp the importance of this business, which is as much art as it is industry. \* \* \* Though summer is on the wane one would never suspect it from the high temperature which this burg has experienced during the past week. However, in the lake breezes Chicagoans have much compensation, and it is due to the ozone of the lake that this city has become the summer capital par excellence of the United States. The Elixir of Youth, which has only been with us for a short time, is doing a remarkable business at the Cort; the same may be said of Within the Law at the Olympic, in which Margaret Illington is achieving one of the distinct triumphs of her career. \* \* \* Charles A. Comiskey, owner of the Chicago baseball organization, the White Sox, and one of the distinctive characters in high-class sporting events in the United States, celebrated his fifty-fourth birthday Friday, Aug. 15. It may be said, in passing, that the old Roman of baseball was not permitted to forget his natal day, for there are few men who have such a large acquaintance among the theatrical and sporting fraternity as he, and they are not the kind to overlook the birthday of a man who has always proved himself a loyal friend and a true sportsman. It is men like Chas. A. Comiskey who have elevated the national game to its present high plane. The home of the White Sox is at 35th and Shields Avenue, and is probably the finest and most complete baseball plant in the country. The grandstands alone represent a fortune in their construction and equipment, to say nothing of the superb and spacious grounds, which have few equals and no superiors for sporting exhibitions, fireworks displays and other big spectacles. \* \* \* Chicago is to have an opera comique organization, and Andreas Dippel is the prime promoter and will be the general manager of the new musical company. William Ziegfeld, of the Chicago Musical College, and a brother of the well-known Flo, the impresario of the revue style of entertainment, will probably be associated with Mr. Dippel. The premiere performance will be given in November, 1914. \* \* \* Jones, Linick and Schaefer's Colonial and McVicker's theatres are playing to a land-office business. Beginning Monday, Wayne O. Adams, ex-assistant chief engineer of the Panama Canal, will deliver his animated lectures on that marvel of American engineering. Others on the bill are Crimmins and Gore, Five Musical Byrons, Blackmore and Barnes, Ford's Dancing Novelty and the Four Marvelous Mells. Thursday, Pickard's Seals, Sweeney and Rooney, Edwin

Ford & Co. and others. \* \* \* McVicker's will offer Charles Mast, who will make a downtown debut with his dancing and singing girls; Nellie Andrews' opera company will give selections from grand operas. Others are Jeanette Dupree, John Ellis & Co., Graham's Rats and Cats, Pererra Sextette and Bandy and Field's dancing. \* \* \* Robert T. Haines will be the headliner in a piece called The Man in the Dark at the Majestic. Edwin Stevens and Tina Marshall will present a musical travesty entitled, The Troubles of R. and J. John Dooley and Yvette Rugel head a company producing a sketch called The Housewarmers. Others are Marshall Montgomery, ventriloquists; Lafayette's novelty of trained canines, Johnny Johnson, singing comedian, and Hermine Hessler complete the bill. \* \* \* Nance O'Neil comes to the Palace Music Hall this week in The Second Ash Tray, or In Self Defense. Others are the Avon Comedy Four, Agnes Scott and Henry Keane in a comedy sketch called Drifting, Violinsky, who performs on violin and piano; Tudor and Cameron in Hired and Fired, Clara Inge, Davis Family, acrobats; Miller and Mack, dancers, and Chick and Chicklets, who go through a series of daring bicycle stunts. \* \* \* This is the last week of The Tik-Tok Man of Oz at Cohan's Grand Opera House. \* \* \* The big Behman show, with Lew Kelly as the featured member, comes to the Columbia this week. \* \* \* At the Star and Garter the Gordon-North Amusement Co. will present the Gay White Way. \* \* \* Tabloid grand opera is having its innings up at Ravinia, and the public is supporting it enthusiastically. This week the following operas will be given: Monday, Il Trovatore; Tuesday, A Lover's Quarrel; Wednesday, Mme. Butterfly; Thursday, A Lover's Quarrel; Friday, Thais; Saturday, Martha; Sunday, I Pagliacci. \* \* \* Two extra matinees, Tuesday and Thursday, have been added to the number of afternoon performances at the Olympic, where Margaret Illington is presenting Within the Law. This will be four matinees a week, which will help take care of the unusual number of people who want to see the play. \* \* \* Stop Thief will be the next attraction at Cohan's Grand Opera House, Sunday evening, Aug. 24, being the opening date. It is a crook play and comes from New York, where it has had a year's run. \* \* \* Life's Shop Window will occupy the stage at Victoria this week. \* \* \* The Wolf will be presented at the National. \* \* \* That Printer of Udell's will be played at the Imperial. \* \* \* Under the direction of Jones, Linick and Schaefer, the Crown will reopen tomorrow evening. The policy will be the same as that which prevails at their other theatres. \* \* \* The parks are getting their share of patronage from amusement seekers. Great Raymond, the ballet and band, and Dan Blanco are the main attractions at the White City. Sans Souci has the inimitable Creature; Riverview has its motordrome, the Woodland Cabaret, Titanic disaster and every freak ride in existence, besides any number of enclosed shows. \* \* \* Sunday evening, Aug. 24, will witness the reopening of the La Salle Theatre, which has been practically rebuilt. It is now one of the most beautiful of

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Chicago theatres. A Trip to Washington will be the opening attraction. The piece will be tried out at the new Orpheum at Racine, Wis., tomorrow (Monday evening). \* \* \* Perry's Victory Centennial will be celebrated off shore of Grant Park this week in a big aquatic carnival. The lake will be fairly studded with craft of all kinds, and there will be mimic naval battles, and the air will fairly scintillate with the flash and roar of firearms. There will also be costly set pieces of fireworks. Glenn Martin, in his hydroaeroplane will also perform some daring evolutions with his hybrid machine. \* \* \* The Cort, Olympic, Powers, Blackstone and Princess theatres will not have orchestras this season. Some of the others also may cut them out.

OWEN B. MILLER.

## Harry E. Lee Operated On

Suffering from hardening of the arteries Harry E. Lee, of New York, for years night-stand booking manager of Klaw and Erlanger, is confined to the Union Protestant Infirmary in New York City, where his left leg was amputated recently. Mr. Lee has been a patient at the hospital for the last ten days. For several years he has been suffering from a gradual hardening of the arteries, and entered the hospital only after the disease had become acute. The operation was performed last week, and according to the reports from the hospital his condition is much improved. Mrs. Lee is with her husband at the hospital, where she has been constantly at his bedside. His career as a theatrical man is notable for, besides having been connected with Klaw and Erlanger for over fifteen years, he was with the late Joseph Jefferson as his advance agent for eight years. Mr. Lee was also with Buffalo Bill on his first trip to England. Mr. Lee is an uncle of Melville Marx of the Columbia Theatre of this city.

## Threat From a Poor Fool

THE DRAMATIC REVIEW is in receipt of a threatening letter from a near-actor signing himself Billy Brewer. When the editor needs any advice from such a source he will ask it.

Following The Mission Play at the Columbia Theatre will be seen Margaret Anglin and her own special company in a series of great Shakespearean revivals. Antony and Cleopatra will be one of the Anglin productions.





Bushnell, Foto.

This photograph shows the usual audience gathering to see *Quo Vadis* at the Columbia. The flashlight was taken last Saturday night.

## THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Editor

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### George Osbourne

George Osbourne, long recognized as one of our finest actors, with a particularly brilliant record on the Coast, although his triumphs have been by no means confined to this section of the country, will be seen on Monday in the leading part of *Father Junipero Serra*, in *The Mission Play*. Mr. Osbourne's appearance in this magnificent role takes on a special significance as there is probably no other actor who is so well fitted by training, temperament and ability to play this part. A study of some photographs of the actor in the role of Father Serra caused a well-known art authority the other day to pronounce the dictum that George Osbourne was the living reincarnation of the famous priest and explorer. Mr. Osbourne's experience in a dramatic way has been all embracing, and from farce to tragedy, from straight drama to the modern problem play, he has forced himself into a foremost position through fine ability, discriminating judgment and a great personal charm that has drawn to him thousands of admiring friends. His *Father Junipero Serra*, rounding out an active stage career of over forty years, promises to be his finest characterization.

### The Savoy Will Go Into Stock

At the conclusion of the run of *The Traffic* at the Savoy Theatre, the place will be turned over to Walker Graves, Jr. and L. A. Kutner, who have leased the house from William

MacKenzie, and will open it on the 29th of September with a high-class stock. Messrs. Graves and Kutner are in New York now engaging people and securing plays. Upon their return next week they will let contracts to remodel the house, giving it an Oriental aspect. The entire front up stairs will be converted into a Japanese tea garden and promenade. Girl ushers will be employed and the prices to be charged will be 25 cents, 50 cents and 75 cents. Will MacKenzie, who has the long term lease on the building will lend the new managers all assistance in his power and will be connected with the house. Walker Graves is a well-known leading man, with considerable experience in stock and lately he came into a large inheritance from his grandfather's estate, his share being in the neighborhood of \$1,000,000. Mr. Kutner is a business man of means and is well known in local commercial circles. For a long time he has had a leaning toward the theatre.

### Mrs. Leslie Carter is Suing John Cort

NEW YORK, August 18.—Mrs. Leslie Carter, whose real name is Mrs. Caroline L. D. Payne, has broken with John Cort, whose home is in Seattle, Wash. Mrs. Carter brought suit in the Supreme Court today to recover \$9242.87 from him, with costs of action. The complaint sets forth that Cort had agreed to give her or to secure for her for each of the five years following September 1, 1910, a thirty-week engagement season at \$1000 per week,

together with 50 per cent of the net profits. During the season of 1911-1912, according to Mrs. Carter's affidavit, Cort provided her with an engagement covering only twenty-five weeks, and during the period mentioned deducted "without her consent and over her objection, \$100 weekly, together with another de-

duction of \$142.87, making in all, with \$5000 for five weeks' lack of engagement and other items, \$9242.87, as above stated.

FORREST STANLEY leaves Monday for Chicago to replace Harry Mestayer in the leading role of *The Elixer of Youth*. He opens August 31st.

## Columbia THEATRE

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STELLA MAYHEW, the cheeriest comedienne, and BILLIE TAYLOR; W. L. ABINGDON, the distinguished actor, and his company, in *HONOR IS SATISFIED*, by Chas. Eddy; ALMA YOULIN, the celebrated dramatic soprano, in a repertoire of songs; E. BERT KENNEY, I. B. NOBODY and E. BOOTH PLATT, originators of Nobody, character singing comedians; *BARTHOLOMEW'S BIRDS*, fifty comedy papageys, cockatoos and parrots.

Evening prices: 10c, 25c, 50c, 75c. Box Seats, \$1.00. Matinee prices (except Sundays and Holidays): 10c, 25c, 50c.  
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\$1.00 Wed. Mat.; Nights and Sat. Mat., 50c. to \$1.50  
Commencing Sunday, Aug. 31, *Ready Money*

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Monday Evening, Aug. 25 and Throughout the Week,

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with Forrest Stanley, Bessie Barriscale and Howard Hickman in

## THE WOLF

Eugene Walter's Great Play of Life in the Canadian Woods. Capably Acted and Picturesquely Staged

Prices—Night, 25c. to \$1; Mat., 25c. to 50c. Matinees: Thursday, Saturday, Sunday

## Empress Theatre

Direction Sullivan & Considine

Sid Grauman, Manager

Frank H. Donnellan, Publicity Manager

Week of August 24

THE ACME OF VAUDEVILLE PERFECTION

MAX'S CIRCUS, two carloads of animals and equipment; The Four Fearless READINGS, jugglers of human beings; SAGER, MIDDLEY and COMPANY, Early Morning Reflections; B. KELLY FORREST, the happy tramp; LEW MANNING and EDWARD FORD, dancers de luxe; MOET SHARP, entertainer; THE GRANTS, comedy jugglers; ESSANCESCOPE MOTION PICTURES.

## Savoy THEATRE

McALLISTER ST., NEAR MARKET  
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A STUPENDOUS SUCCESS—WILL START ITS FOURTH WEEK SUNDAY, August 24

An Astounding Four-Act Drama of the Present-Day Commerce in Girls

## THE TRAFFIC

By Rachael E. Marshall  
The Shocking Truth of Industrial and Social Causes of Prostitution. Its Story is of Vivid and Intense Human Interest. Its Time is Now. Its Location any American City.  
Prices: Nights, 25c to \$1. Wednesday and Saturday Bargain Matinees, 25c and 50c.





Bushnell Foto.

Above is pictured the biggest theatrical stand ever erected. It contains 290 sheets of Quo Vadis paper and is a whole block long at Fulton and 4th Avenue, opposite Golden Gate Park. It is a clever idea of Al Hoogs, who has handled the publicity of Quo Vadis in a masterly manner. The J. Chas. Green Company did a fine bit in the posting.

## Columbia Theatre

The remarkable hold of Quo Vadis on the public of San Francisco can be seen at the Columbia Theatre, where it is playing to really tremendous business. The Quo Vadis pictures are entirely in a class of their own. They are the acme, not only of photography, but in the matter of spectacular production. The final presentation will be given tonight.

## Cort Theatre

Bought and Paid For, the finest play yet written by George Broadhurst, is back again with its great, big, vigorous American punch. It is back also, with a great, big, fine company of American actors, every one of which is a credit to the American stage and American people. As originally, it is headed by the virile actor and popular gentleman, Chas. Richman, who holds a high place in the esteem of San Francisco theatregoers. Mr. Richman showed us last year how the part of Robert Stafford should be played, and this year has repeated that admirable performance. Allan Atwell, who has made the Japanese character on the stage all his own, is also back again in the original part of the Japanese valet. These two people constitute practically all of the actors who were in this cast during the first visit. The new people take their places in the company with splendid results: The part of Jimmy Gilley, which was shown us by Frank Craven, is more than passably well played by Wm. Harrigan. Mr. Harrigan plays him with a little softer and more likeable effect and he hasn't that hard incisive selfishness that gave such tremendous success to the way Craven presented him. Kathleen McDonell has succeeded to the part of Virginia Blaine, played originally by Julia Dean. While we cannot forget the forcefulness of Miss Dean's splendid acting, now that we have seen Miss McDonell in the part, it comes to us something like a shock, so unexpected is it, to have to realize that his little woman's exquisite, dainty personality and splendid acting abil-

ity is even more effective in the character than was Julia Dean. Who ever discovered Miss McDonell and gave her the part has done a good thing for the American stage, and if there are any of our Coast managers, and I think that there are a few, who are looking for leading women, they had better interview this young lady and have her stay out here a little while on the Coast, after her season of Bought and Paid For has been brought to an end. Marie Nordstrom, who was in the original cast in New York in the part of Fanny Blaine, is immense. She has an unusually fine comedy manner which gets all the laughs possible and gets them without any suggestion of vulgarity. She is a most magnetic actress and splendid to look upon, too. Dorothy Davies in the small part of the French maid, was very true to the character. The play is making the same pronounced impression as it did on its first visit. It will remain another week, and for those who enjoy good wholesome American plays, presented by an unusually splendid company, the opportunity of seeing Bought and Paid For should not be missed.

## Alcazar Theatre

The Rose of the Rancho opened its second and final week Monday evening. Every one who has witnessed this production of the play pronounced it the most elaborate ever given in San Francisco. The pictorial embellishments, the music and dances and the work of the actors are all on a high plane. Bessie Barriscale in her present role is most likeable. Great credit is also due Forrest Stanley, Burt Wesner, Kernan Cripps, Edmond Lowe, Jerome Storm, Roy Clements, Alice Patek and Adele Belgarde. The Rose of the Rancho will be followed next week by Eugene Walter's play, The Wolf.

## The Tivoli

The Chimes of Normandy is in its second and last week. The Bohemian Girl will be offered Monday. The cast will include Henry Santrey as the bereaved Count Arnheim, John

R. Phillips as Thaddeus, Robert Pitkin as Florestin, Chas. E. Gallagher as Devilshoof, Rena Vivienne as Arline and Sarah Edwards as the gypsy queen.

## Savoy Theatre

People from all walks of life are represented in the audience at each performance, and The Traffic, which is now in its third week, will run a fourth and final week before going on the road. This is, in all truth, the most remarkable play of a sensational age.

## Tivoli Will Forsake Light Opera in October

Ruggiero Leoncavallo, composer of I Pagliacci, will come to San Francisco as musical director of a new grand opera company to open here in October. Plans have been completed for a six weeks' season.

The new company will be called the Western Metropolitan Grand Opera Company. The season will open either October 13th or 20th. Carmen Mellis, soprano, will be one of the principals. Two other sopranos will be Lucia Crestani and Maria Moscica. Three tenors include U. Chiode, Pierre Schivazzi and Luca Botta, a lyric tenor. The repertoire will include several Verdi operas of the very early period and his later works, among which will be I Lombardi, Ernani, Ballo in Maschera, Traviata, Rigoletto, Aida and Otello. The season will also see the production of such operas as Carmen, La Boheme, Madame Butterfly, La Tosca, Mignon and Thais, and a second novelty besides I Zingari.

The Bandman Opera Company is now playing at the Grand Opera House in Manila.

# CORT THEATRE

Second and Last Week, Beginning Sunday, August 24

William A. Brady, Ltd.

Presents

# BOUGHT AND PAID FOR

A Play in Four Acts

By GEORGE BROADHURST



## Columbia Theatre

An immense amount of interest is being centered about the forthcoming engagement of *The Mission* Play Monday night. The play is in three acts and elaborately staged. The first act shows the bay of San Diego as it was in 1769, and here the story starts with the return of Don Gaspar De Portola, who has advanced into the northern country and rediscovered the Bay of Saint Francis (San Francisco). The second act pictures the Mission of San Carlos, near Monterey, in 1784. In this scene is shown the missions in their glory and the advancement of the civilization of the Indians. Act three presents the ruined mission of San Juan Capistrano, 1847, and the picture of devastation of the missions gives an idea of what is necessary today in order that the missions be restored. The story of the play's success has been heard on all sides, and as San Francisco is to be the only place to see it, there should be immense throngs in attendance from all the surrounding cities and towns. There is a big advance sale of seats for all the evening performances, as well as the Wednesday, Saturday and Sunday matinees.

## Cort Theatre

Bought and Paid For, Geo. Broadhurst's master drama which begins the second and final week of its engagement with Sunday night's performance, has scored as emphatically this time with San Francisco theatregoers as it did last season. The present company is the pick of the six companies that played Bought and Paid For last season. Charles Richman is once again Millionaire Stafford. The telephone operator who becomes his wife is played exquisitely by Kathleen McDonnell, who was with the Chicago company last season. Another recruit from this company is William Harrigan, son of Ned Harrigan, who has the comedy role of Jimmy Gilley. Jolly Fanny Blaine is handled delightfully by Marie Nordstrom, who was the original in the part. Allan Atwell, the original Japanese servant, is perfect as ever. A charming bit is contributed by Dorothy Davies as Josephine, and Harry MacFayden as Louis rounds out the cast. On Sunday night, August 31, comes Ready Money, a comedy of laughs and thrills by James Montgomery.

## Alcazar Theatre

The Wolf is to be started on a week's run next Monday evening, with Forrest Stanley, Bessie Barriscale and the stock company appropriately cast. In this dramatic depiction of life in the Hudson Bay country, Mr. Stanley scored one of his big hits, which is one of the reasons for its revivals by the Alcazar management. Mr. Stanley will play Beaubien, and it promises to be a splendid portrayal. Miss Barriscale as Hilda, Mr. Hickman as McDonald, Burt Wesner as Batiste, Kernan Cripps as a typical American young man of today, and Roy Clements as McTavish, round out the roster of principals. Each of the three acts calls for realistic staging, and the Alcazar's mechanical forces can be de-

pended upon to meet all the requirements in that respect.

## Savoy Theatre

That the public is ready and eager for such a revelation from the American stage is demonstrated not only by the big audiences which have greeted this extraordinary drama, but by the emphatic applause which they bestow upon every scene in this nakedly convincing drama. Magnificently acted by a group of unusually capable players, the play itself and the points it scores are never minimized or lost sight of by the producers. Nothing is exaggerated and no vital incident is left out, and, quite in keeping with the sincerity and dignity of the piece and the acting, the production is staged with the nicest attention to detail, with the most generous and suitable scenery and costuming. The Traffic seems to be due for a long run here, for although it is the vacation season and the Savoy has been used as a picture house for months, the people are flocking to each performance of this strange play there, and marking their approval of it with tremendous applause, repeated curtain calls and every evidence of satisfaction.

## The Empress

One of the biggest treats ever accorded the children of San Francisco for ten and twenty cents will be Max's Circus, the big headline offering for the coming week. Sager Midgley will divide headline honors in his own comedy, Early Morning Reflections. Four hand-to-hand gymnasts fill third place. They are the Four Readings. Mort Sharp, a clever comedian, will entertain with new songs, stories and satire. B. Kelly Forrest has an act which is likened to the entertainment provided by Nat Wills. Forrest is billed as the Happy Tramp. Two other added attractions and the Escapecoscope will complete the bill.

## Notable Cast

John Drew's cast for his first Shakespearean performance of Much Ado About Nothing has been finally chosen by Chas. Frohman. As a matter of record it is worth printing in full: Don Pedro, Prince of Arragon; Frank Kemble Cooper; Don John, his bastard brother; Frank Elliott; Claudio, a young lord of Florence; Fred Eric; Benedick, a young lord of Padua; John Drew; Leonato, Governor of Messina; Henry Stephenson; Antonio, his brother; Sidney Herbert; Balthazar, attendant on Don Pedro; Nigel Barry; Conrade and Borachio, followers of Don John; Herbert Delmore and Edward Longman; Friar Francis; Bertram Marburgh; Dogberry, a constable; Hubert Druce; Verges, a Headborough; Malcolm Bradley; a sexton; Walter Soderling; Oateake, Rexford Kendrick; Seacole; Murray Ross; a boy; Annie Francis; Hero, daughter to Leonato; Mary Boland; Beatrice, niece to Leonato; Laura Hope Crews; Margaret and Ursula, gentlewomen attending Hero; Florence Harrison and Alice John.

William Faversham is due at the Cort soon. He will present his elaborate revival of Julius Caesar, which has evoked great praise from Eastern critics.

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## Personal Mention

FRANK WESTON is the new manager of the Columbia Theatre at Santa Rosa.

FRED KNIGHT left last week for Los Angeles, where he expects to get busy.

ANCYN McNULTY and MARGUERITE McNULTY left this week to join the McGovern stock company at Wichita, Kan.

J. H. RAFTERY, who has done his work well ahead of The Traffic, will be seen out here ahead of Anna Held later in the season.

ED. CLISBEE has joined the George Medford picture forces at Glendale, out of Los Angeles, and will try a season with the movies.

GRAHAM EARLE, character man and stage manager with Adelaide Thurston last season, is spending the summer in San Francisco with his wife, Kathryn Wayne.

WHEN WILLARD MACK opens his season in Salt Lake he will inaugurate preparations for the production of several new plays, among them being a couple of his own.

LANCASTER & MILLER will close with the Claman Amusement Company in Marysville this week. Internal dissensions are keeping the company in a turmoil.

JAMES WILLIS SAYRE, after several weeks spent at Santa Cruz, passed through this city early last week on his way north, where he will resume his penning of brilliant contributions to the dramatic columns of the Seattle P.-I.

ANTHONY SMYTH, who started his dramatic career at the old Central some ten years ago, is in California on a visit to his folks. Since leaving here Mr. Smyth has become a recognized stock leading man in many of the best stock centers of the East.

ALLAN ATWELL, the original Japanese servant in Bought and Paid For, who was seen in that part last season at the Cort, is seen in his old role in the Broadhurst play. Atwell is generally regarded as the cleverest impersonator of Japanese types on the American stage.

FREDERIC DE BELLEVILLE has been engaged by Harrison Grey Fiske for the role of the Critic in the new Molnar comedy now in rehearsal in New York. Mr. de Belleville has acted many times for the critics, in the new play he will try to act like one.

FLOYD MENZEL is recovering from an accident that for a time threatened to result in permanent blindness. He was toying with an electric welding apparatus and some sparks flew into his eyes and struck him totally blind for over a week. He is now recovering and hopes to be out in a short time.

"It's perfectly lovely to be single once more, and never again for matrimony," exclaimed Julia Sanderson, musical comedy star, celebrating her divorce from Tod Sloan, American jockey, and her trip abroad when she arrived in New York Aug. 8. "Four weeks of single blessedness abroad, with showers of attention and all the men acting lovely convince me it pays to be an unknown quantity again," she laughed, executing a little dance on the pier while her baggage was being examined. "It's lots nicer being single. Everybody pays you attention."

CATHERINE COUNTISS, who has been summering in Denver, was a charming representative of the stage at a banquet given on Colorado Day by the local Daughters of the Confederacy to Mrs. Josephus Daniels, wife of the Secretary of the Navy. Some two hundred representative women were present and the affair reflected the blended spirit of Southern and Western hospitality. Miss Countiss, a Texan member of the chapter, sat at Mrs. Daniels' table and was one of the welcoming speakers. After a graceful tribute to the women of the South and of Colorado, she aroused enthusiasm when she said: "Our love of country has become crystallized. It is splendid that the old sectional barriers have been torn down and burned away. The Daughters of the Confederacy have aided in a great work that has been educational, benevolent and memorial. They have helped to bury passions and prejudices of half a century ago while keeping alive its most precious memories."

## Mr. and Mrs. Goodwin No. 5 Go Abroad

NEW YORK, August 12.—Nat Goodwin, the actor, sailed today on the Holland-America line steamship Rotterdam. With him was the latest Mrs. Goodwin, No. 5 in the series. Goodwin declared she was the final chapter in his matrimonial life. Goodwin said he was going to Baden Baden for the baths. He announced that he still is working on his book. It has been under way for seventeen years and is entitled I Wonder. Something like 2000 names already enter into the book, and Goodwin said that some of the things in the book were calculated to make some of the 2000 squirm.

William Faversham will present his elaborate production of Julius Caesar shortly at the Cort. His is said to be the most lavish Shakespearean production of recent years.





### Mr. and Mrs. Post Happy With Their Automobile

Mr. and Mrs. James Post are enjoying their vacation by indulging in automobile rides from their home in San Jose as a starting point. The

photograph shows them starting on a trip through the Santa Clara Valley. Their house is the cosy bungalow in the background. Mr. Post will open a new season of musical comedy in Sacramento at Pantages Theatre on Sept. 7. Jim Post is the surest bet in the musical comedy line.

### Logan Tooley is Dead

WILLOWS, Aug. 7.—Logan Tooley, daughter of the late Dr. L. P. Tooley and who has been touring the Middle West as a singer in vaudeville, died in Chicago yesterday afternoon while undergoing an operation. Miss Tooley, who frequently sang at public entertainments here and who was Goddess of Liberty at a Fourth of July celebration here, was last here five months ago, at the time of the death of her mother. She was 28 years of age.

### Pavlova Strikes Her Dancing Partner

LONDON, August 7.—Pavlova's nightly quarrel on the stage of the Palace Theatre two years ago when the audience was amused every evening by the open discourd between the Russian dancer and her partner, Mordkin, is likely to be repeated with her present partner, Novikoff. After dancing this evening for a while apparently in perfect accord, Pavlova dealt Novikoff a blow on the shoulder. Novikoff immediately left the stage, and Pavlova walked off on the opposite side. The orchestra played to an empty stage until Pavlova came on again and danced two solos, her partner failing to return.

### Roster of Rowland & Clifford Companies

#### THE ROSARY

Harrison J. Terry, Allen Leiber, Billie Champ, Mabel Haven, Geo. C. Roberson, Claudia White, Grace Reading, J. M. McGuire, Garry Gottshall, Wm. Lemle, mgr.; Harry Mack, agent.

#### A ROMANCE OF THE UNDERWORLD

Gordon Hamilton, Lawrence Atkinson, Dave Henderson, Josephine Worth, Sydney Platt, Donna Lee, Mark Ellison, Al Gertiser, M. H. Gib-

bons, Norman Phillips, Halworth Stark, Orrin T. Burke, Wm. Morrisey, Wm. F. Pfarr, Georgie Edwards, Ralph Thorne, C. E. Kempton, Will Kilroy, mgr.; Hunter Bennett, agent.

#### THE DIVORCE QUESTION

Louis Hollinger, Douglas Lawrence, Barbara Douglas, Chas. Burnham, Dave S. Hall, Beth Hamilton, Leo Du Mont, Wm. Claytor, Thos. L. Voile, Jeanette Lucas, Fred Douglas, mgr.; Otto Klives, agent.

#### ONE WOMAN'S LIFE

Albert Phillips, Leila Shaw, George Tripp, George Dayton, Gracia Faust, Eva Baynes, Millie Stevens, Ruth Haser, Chas. Miller, W. D. Burroughs, Frank Anderson, Frank Hurst, mgr.; Fred Williams, agent.

#### THE COST OF LIVING

Fanny Mathias, Eleanora Rella, Caroline Pearse, Eleanor Otis, Earl Ross, Clyde Bates, Art Elmore, Wm. Conners, G. Glen Wallis, Frank Anderson, Dave Seymour, mgr.; Homer Drake, agent.

#### DON'T LIE TO YOUR WIFE

Dave Lewis, Daniel Sullivan, Billy Gillette, Clifton Atwood, Martin Franklin, William Shields, Harry Ellis, Edwin Leffler, Edna Roland, Eleanor Fry, Nellie Kempton, India Ramar, Beatrice Keith, Buddy Lamar, Betty Gillette, Virginia Marshall, Anna Schaefer, Fritz Van, Edwin Acker, mgr.; Edwin Walton, agent.

### Film Trust Sued Again

CLEVELAND, August 14.—Charging that the General Film Company of New York is a monopoly in restraint of trade in violation of the Sherman anti-trust law, Joseph H. Sampliner, as assignee of the claims of the Lake Shore Film and Supply Company of Cleveland, today filed suit in the Federal Court here asking for \$303,000 damages under the triple damage provision of the law.

## Live News of Live Wires in Vaudeville

May Ward, the live-wire comedienne, will appear at the Empress Theatre shortly in an elaborate musical comedy offering.

Clark and McCullough, a pair of grotesque funsters who have made their name in Clowndom, are coming to the Empress.

The newest and most interesting aquatic acts in vaudeville, The Mirthful Mermaids, is en tour of the Sullivan & Considine circuit, and Empress patrons are promised a delightful exhibition of high diving and swimming in a giant crystal tank by Anna Morecraft, England's champion lady swimmer and diver, and Helena Grandeau, America's perfect physical culture girl.

Hurst, Watts and Hurst are three song fiends who will sing their way into the good graces of the Empress patrons soon.

Will Cross will open at Pantages Theatre the 24th, with a tabloid musical comedy, with eight chorus girls.

From letters received in this city the musical comedy company that went to Eureka a couple of weeks ago are not doing as well as expected at the Margarita Theatre.

Harry Bernard and Jerri Gerard opened at the Victoria Theatre last Wednesday for the first half of the week. This is Harry's come-back in vaudeville in seven years. He is just doing it for a change from musical comedy.

Jack Symonds, who came out again on Pantages time, is loitering in our balmy climate, playing for Mrs. Weston. He played San Jose last week. He leaves for Denver today to pick up the balance of the Pantages time.

Gus Leonard is on his ranch at Sacramento. But the call of the wild will see him and his frame about Sept. 15 at the footlight game.

Bothwell Brown, the gentlemanly female impersonator, will shortly be seen at one of our local theatres in a new and up-to-date musical comedy.

D. J. Grauman had an offer of two hundred thousand dollars for his interest in the Empress Theatre, and fifty thousand dollars for his Imperial Theatre, but he declined them both.

Ed. Armstrong and the Baby Dolls opened at Vallejo on the 17th for a week with musical comedy. They open at the Wigwam Sunday, 24. Charley Byrne is still with the Armstrong Co.

James Post, the Irish comedian, will not open at Vancouver as intended, as he has several good offers closer home. But why should he worry about opening, he is always in demand. Judge Bill Tiffany wishes him to open in Sausalito, as fishing is good over there. Jim has signed to open at Pantages, Sacramento, on Sept. 6.

Johnny Delmore will leave his Oakland home in two weeks, and journey to New York, where he has booking for his new act—and it is some good act.

Billy Morton, our all-around actor and good fellow, with his charming wife, will give the Coast a long goodbye and set out for the far East, to try conclusions with the best of them. And he can hold his own with any of them.

Gertrude Eualia, the dancer, is back from San Diego. She will dispose of her 29th Street theatre. The authorities want the wooden building to come down and a concrete building put up.

Manager Bauer of the Wigwam Theatre will play musical comedy after Edith Mason and Tom Persee company close. A wise move; the Mission district always did support musical comedy as they like the girls.

Charley Alphin with his company are producing the acts for the films at the American, with the assistance of a few patrons from the audience. This week Alphin is putting on the shaving scene from Willis Sweatnam's Blue Glass act. It is a scream; the novelty of taking and rehearsing a play before the camera was a revelation to the audience at the American, and the taking of a moving picture of the audience, both downstairs and upstairs, which will be shown this coming week, is a big drawing card.

Emile Clark, manager for Monte Carter at Stockton, was in the city Tuesday, looking for a prima donna and an Irish comedian for Carter's musical comedy company.

Claude Kelly and Madeline Rowe are closing at the Garrick in Stockton. They were there for ten weeks.

Frances White, the petite soubrette at the American, is getting a well-earned rest this week, as she is only putting over one number with the girls and playing a part in a three act, assisted by Lou Davis and Geo. Ford.

Buster Edwards, assisted by her singing and dancing girls, is putting on a very pretty Japanese sketch at the Thalia. The electric effects are beautiful, showing that Miss Edwards has made a deep study of all details in placing her work to a good advantage.

Lou Davis is changing again this week. He is doing a black face part in the musical comedy at the American. Don't be surprised to see this gent doing an Esquimaux, Hottentot or a native of Tallamoosa. They all look alike to Lou, as far as doing them.

Monte Carter will not open at the Columbia, Oakland. He will remain at the Garrick, Stockton.

The Coast Defenders' office will close Monday, Sept. 1, as all the artists have bookings through the fall and winter seasons, up to May 1 of 1914, when the office will open on the return of the Defenders.

Eddie Murray and Edith Vind (Mrs. Murray) will have a christening of their child at their home on Saturday evening, Aug. 23. The name selected for the young soubrette is Lois Edith Murray.

Billy Jones, black-face comedian and cornetist, is playing the Ed. Fischer time up north.

A subscriber wants to know how many moving picture houses there are in San Francisco. The License Collector in the City Hall will give you desired information.

Dick McCreddie, one of the most popular fellows in Sacramento, will put in chorus girls with musical numbers at the Art this coming season.



## Vaudeville

### The Orpheum

It is practically a perfect bill here this week. I don't remember when the booking office has been so fortunate in assembling so much pleasing talent. Rameses, the conjurer, with his oriental setting, is a good opener. He is a deft and clever performer. Williams, Thompson and Copeland, who present The Burglars' Union, have one of the kind of skits that vaudeville patrons love. James Thompson, who does the black-face, is an immensely funny comedian, and the other two hold up their end. Milton Pollock & Co. are just as pleasing in their second week as in their first in Geo. Ade's sketch, Speaking to Father. Will Rogers, the lasso expert, is a great holdover, and the three Du-For Boys, dancers, are graceful and expert footsters, who work every minute. Edwards Davis presents a grand, spectacular bit of incoherence, which he calls The Kingdom of Destiny, evidently inspired by the success of Walter Browne's Everywoman. A lot of money has been spent in getting a beautiful set and providing rich trappings and costumes. Walter S. "Rube" Dickinson is a most unique comedian who tells a lot of interesting stories. The Vanias, a quartet of singers, sing some pleasing Italian operatic airs and get a rousing reception. Two moving pictures contribute to the fine general effect.

### The Empress

Harry Leander & Co., in A Night On the Beach, open the bill with foolishness which gets them laughs alright. Hal Merritt makes some clever character studies with crayons, while he does a facetious little monologue to fill in all the odd places. Ralph Ash and Winn Shaw, in A Night in Chinatown, provoke a lot of mirth. They have some patter and talk some songs, one man presenting the real song, the other the parody. They are very funny. Lillian Roberts, Wm. Hayes and Joseph Roberts, in On the Road, have a lively act that closes with some mighty good dancing. Joe Maxwell presents Dorothy's Playmates, a musical fantasy in one act. Jack Bell, John Bantar and Frank Wilson shine in their animal characterizations. Dorothy Hawthorne is a lively Dorothy, and she is well supported by the rest of the company. The Jack o' Lantern Man, the closing song, is especially effective. Grace Cameron, the Dolly Dimple girl, is a live wire. Her character changes are good. She is brimful of personality and magnetism, and her work is so spontaneous that it is very enjoyable. Roshier's trained dogs prove a delight to the elders as well as the youngsters. The Aloha Twins sing some Hawaiian songs and do a native dance. They are a neat team.

### The Republic

The attraction this week is Melbourne MacDowell and Company in an act from Gismonda, which they play the first half of the week, and an act from Fedora, which they play the second half. Isabelle Eves-

son, who is remembered as the original Dearest with the Lord Fountleroy productions, is his leading lady and is winning many friends with her impersonations and charming personality. MacDowell's work is so magnetic and virile that he holds a vaudeville audience perfectly quiet through his longest scenes. Percy Challenger is an able support. Harris and West, the black and tan Virginia boys, are a lively pair. Emerson and Williams get by very nicely with their talks, walks and squaks; Carmelita, a musical tabloid of the Tahitian Islands, is well received. The players are Carmelita, Mr. Parrott, Mr. Benedict and the Matinee Quartette under the direction of Prince Phelibu; lovely, lively May Edith Taylor, comedienne is a favorite, as she always is. The second half of the week Mr. Harris gets by nicely with his songs. Adams and Gilbert are a clever pair of entertainers, their work is dainty and neat. They are mighty pleasing. Ray Shaffer, singing comedienne, has a sweet voice and her work is good. Abrams, Johns and Company are welcomed back in a clever sketch called The Woman, which they play most admirably. It is one of the best things they do. Agnes Johns does fine work in the title role. Melbourne MacDowell and Company are a strong feature on the bill in an act from Fedora.

### The Pantages

The attractions here this week are unusually good. Della and Templeton, in the Goblin's Den, have a prettily-staged act. Edith Haney, vest-pocket edition comedienne, is a clever little entertainer; Chas. Lindholm & Co., in The Man From Minnesota, have a funny sketch which is full of snap and dash, and gets many a laugh for them. The Tyler St. Clair Trio, xylophone and marimbaphone artists, are all they claim for themselves. They render their numbers in a finished manner. The Eight English Roses are a great set of dancers. Their ensemble work is excellent and their steps are gracefully and well executed. The Victoria Four claim to be a classy quartette, but they ought to call themselves classy entertainers, for they tell stories and patter back and forth and make fun for themselves and the audience generally, besides singing some really fine harmony. The Four Cycling McNutts are acrobats as well as wheelers, and the small boy of the team does some daring somersaults. Mention must be made of the very youngest member, who delights every one with her cart wheels. Of course the Diggs, Caminetti Trial pictures prove very exciting and elicit quite a lot of interest.

### The Majestic

One expects a good show here and one is seldom disappointed. The first half of the week Manager McArthur presents Abram, Johns and Co. in Just Plain Folks. These popular people

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are welcomed after a week's rest. Alin Kern, comedienne, is pleasing; the Dupree Bros., harmony singers, do their share to make this pleasant; the Lillian Sisters, singers and instrumentalists, are delightfully entertaining, and Bunker, impersonator, does some classy dancing. The second half: Florence Melrose, singing soubrette, is very good; Prince Pat, the wonderful horse, is an interesting number. Sid Stewart is what he bills himself, sure enough, a novel entertainer, and, of course, Mrs. Bob Fitzsimmons & Co. are a great attraction.

### The Princess

The following excellent acts comprise the week's entertainment at this house this week. The first half of the time La Read Twins, songs and dances; the Harveys, songs and talks; Romaneli, the violinist; the Tyrrells, dancers, and Frances Graham, are doing their share to make things interesting. The second half the Moore Trio, harmony singers; Winifred Stewart, baritone singer; George and Weston, change artists; Musical Stanley in a musical number, and Du Pre, those singing boys, make things lively.

### The Wigwam

The management of this house is putting on some good shows. The first half of this week there is plenty of music to enjoy. Winifred Stewart, the baritone singer, has some lively songs. Gray and Walters do a double, comprising songs and stories. The Royal Male Quartette is very good; their ensemble singing is true and harmonious. The Wardell Trio are a set of clever acrobats and do some interesting stunts. Katherine Moore and Dancing Brownie have some eccentric songs and dances; Maidie De Long, the clever eccentric character comedienne, is well liked, and the Wigwam Opera Co. presents an Irish romance, The Rose of Killarney, set to music. This time Tom Persee, Edith Mason, Arthur Cheesborough and Joe Fogarty share honors with each other. The second half they are running the great five-reel picture, The Battle of Gettysburg in connection with their usual vaudeville features. Howard and Graf present The

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Juggler's Dream, Dickinson and Deagon do songs, talks and dances; the Trovatore Trio, comedy workers, and the Ehrendahl Trio, comedy acrobats, fill out the bill.

### The Lincoln

The week has been a good one with these attractions: Harold Brown; Gilmore and Milton; Lester Raymond; De Moulin; Bockwell Brown and Company; Emerson and Williams; Billy Carr, and Eddie Ray.

### The Portola

Manager Roth is showing some clever vaudeville numbers this week, among them being Hagan and Hagan, singers and yodelers; Gene Gorman, singing change comedian; Harry Fisher & Co., comedy cyclists; the Witells, musical act; Geo. Watson, musical wizard; the Bellfons, novel and trick dog act; Colton Darrow & Co., The Wise Guy and the Girl, and the Berg Bros., singing, talking comedy pianologue.



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Correspondence

EL PASO, August 18.—The roster of the new musical stock for the Fogg season at the Crawford Theatre is as follows: Bobby Fitzsimmons, lead;

James Kelly, principal comedian; Sam Owens, second comedian; Billie Sathers, general business; Geo. Bird, characters; Anna Montgomery, prima donna; Kathryn La Velle, characters;

Chas. King—Virginia Thornton

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Miss Trixeda, general business; Mrs. Geo. Bird, characters; Ellen Godsey, soubrette, and eight chorus girls. The opening bill is to be the Isle of Spice. Manager Fogg has been somewhat disappointed in his company and made some additions at a late moment.. The Jack House Stock Company is playing to very good business at the Air-dome.

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At Liberty; care Dramatic Review

**BARBARA LEE**

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**GERTRUDE CHAFFEE**

Characters  
At Liberty—Care Dramatic Review

**R. D. SNELL**

Juveniles—At Liberty  
Care DRAMATIC REVIEW

**Spotlights**

Ready Money is the unique title of the new American comedy which Wm. A. Brady will send to the Cort Theatre following the engagement of Bought and Paid For, also a Brady show. Ready Money was written by James Montgomery, an unknown until he gave this play to the stage. It brought him note and "ready money" at once. Ready Money is not all comedy. There is a nice dash of sentiment in its makeup. The play ran with tremendous success at Maxine Elliott's Theatre, New York, simultaneously with its presentation at Sir Charles Wyndham's Theatre, London. Kitty Gordon, the light opera prima

donna, has never been seen in San Francisco, so considerable interest attaches to her early appearance at the Cort Theatre. Miss Gordon's fame in the East is extensive and she is a real Broadway favorite. In fact, it is because of this great popularity that her managers have never extended her route to the West. It was upon Miss Gordon's insistence that San Francisco be included in her itinerary that this city will be favored. The singer will be heard in The Enchantress, her most successful vehicle.

Mrs. Fiske is coming to San Francisco in the winter, and will bring her latest success, The Highroad.

H. B. Carpenter closed arrangements last week with John Clark, owner of the Central Theatre in Everett, whereby Carpenter takes possession this week and starts a season of stock, beginning next Sunday, under the banner of the National Stock Co. The theatre will retain the name People's. The company members are H. B. Carpenter, Harry O'Connor, Chas. Bates, Val Howland, Ted Howland, Billie Rice, Beatrix Allen, Alice Saunders, Flora Fay and Vida Allen. The opening bill will be Rose o' Tennessee.—*Seattle Critic*.

The Selig Polyscope Co. has purchased from Nell Shipman her second prize-winning scenario, Outwitted by Billy.

The Alles Show Print of Los Angeles has issued its new date book, and will be glad to mail it to people in the profession.

The management of The Mission Play announces that San Francisco is to be the only city in the State to see the pageant drama, as it will not be shown away from its little playhouse in San Gabriel other than during the time that it is at the Columbia Theatre. Hundreds of orders for seats have come in by mail and telegraph from various parts of the State, and quite a large party is coming down from Sacramento for the Wednesday matinee, the Southern Pacific having made special rates for the occasion.

Henry Miller will soon be on his way West with his latest success, The Rainbow. This play and one which has just been accepted by Miller will be offered at the Columbia Theatre during the popular star's forthcoming engagement.

Ready Money, a real comedy by all the signs, will be with us at the Cort next Sunday night. This play of laughs and thrills by James Montgomery has proven something of a record-breaker on both sides of the Atlantic. Ready Money will serve to introduce to us a charming young actress in the person of Nena Blake, who has the part of Grace Tyler, a maid who clings through thick and thin to her lover, a penniless youth who is put through all sorts of trying circumstances by the playwright. Miss Blake is an actress who has charm, youth, beauty and talent, a decidedly formidable combination.

By special permission of the United States Government a group of Indians from the Paula Reservation, Southern California, will make their appearance in a theatrical performance, when they do their Feather Dance in the second act of The Mission Play at the Columbia Theatre. This dance has never been done off the reservation in many years and should prove quite a feature in the play at the Columbia.



**Margaret Iles**

Leading Woman

Lyceum Theatre, San Diego

**Roscoe Karns**

Avenue Stock—Vancouver.

**Earle M. Gardner**

Stage Director

Engaged

**Ed. Clisbee**

Director

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**Alice Meyer**

Seconds-

**Broderick O'Farrell**

Second Business

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**Langford Myrtle**

Leads and Seconds

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Second Leads

Elitch's Gardens—Denver. For the Summer.

**Frank Elliott**

Leading Man

Direction of Charles Frohman. Re-engaged for season 1913-1914.

**Nana Bryant**

Leads

The Traffic

Management Bailey &amp; Mitchell

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MacQuarrie**Leading Man  
Bought and Paid for**HELEN D.  
MacKellar**Leading Woman  
Management of Wm. A. Brady**Jack Belgrave**

Management Oliver Morosco

**Pauline Hillenbrand**

Leads

Dick Wilbur Co.

**Marta Golden**

Ye Liberty Stock—Oakland

**G. Lester Paul**

Characters

Princess Theatre Stock, Tacoma, Wash.

**Hugh Metcalfe**

Leading Man

Ed Redmond Stock



## Correspondence

OAKLAND, Aug. 20.—The motion pictures of Quo Vadis, probably the finest films ever displayed here, are drawing fairly good houses at the Macdonough and are proving of much interest. The burning of Rome is, in particular, a fine exhibition of motion picture art. The Defiance of Doris, a good clean play of the old school, is drawing good houses to Ye Liberty, and judging from the applause which is always the true test of a sketch of this nature, the play will be marked down as another Liberty success. Frank Darien continues to do excellent work, and gave a fine rendition of Teddy Banks, the private secretary. Walter Whipple and Ivan Miller, always reliable, left nothing to be desired, and other excellent performances are given by Max Waizman, Charles Yule and Jack Pollard. Henry Hall was seen in the prominent role of Dick Gaylord, Florence Bell in the leading role of Doris fell far short of the part and was disappointing. Mrs. Gleason and Jane Urban were by far the best in the feminine department and gave excellent interpretations. Mary Jane's Pa will follow. At the Columbia, Dillon and King have a college farce, The Rah Rah Boys, that is making a hit. Max Steinle, Jack Wise, Maude Beatie and Millie Pedro introduce pleasing specialties. This is the fourth consecutive week that Manager Ebey has offered his Orpheum patrons a program of exceptional merit, in consequence of which the attendance has shown a steady increase and is well filled at every performance. On this week's program are the Bell Family, Devine and Williams, Phina & Co., Robins, Fred Hamill and Charley Abbate, Fidler and Shelton, Dorothy Harris and Gus Edwards' Kid Kabaret. Chas. Kenna, the street faker, is the headliner of a good bill at Pantages. Associated with him on the bill are Willard's Temple of Music, Allison and Trucco, Matrimonial Contest, Harry Ferns, Allan Bennett & Co., and Flo Morrison. A Knight for a Day is the current attraction at Idora Park and large crowds continue in daily attendance. The tune-ful opera is giving fine satisfaction and in conjunction with the many other attractions at the park, offers a fine day's entertainment. Mabel Riegelman will leave for Chicago Sept. 1 to join the Chicago Opera Co. She has been engaged to play the leading role in The Cricket on the Hearth. Jack Jackson, the popular manager of Ye Liberty, has left for a few weeks' vacation in Mendocino County. He was accompanied by his wife, and figures on securing a well-needed rest. The Oklahoma Ranch Wild West Show have been performing here with moderate success. The Woman will be Ye Liberty attraction for the first week in September. Lovell Alice Taylor, an Oakland girl who has won great success with stock companies in Los Angeles, Minneapolis, Providence, Springfield and numerous other Eastern cities, has been engaged to play leads with Bishop's players and will make her first appearance Aug. 25 in Mary Jane's Pa.

LOUIS SCHEELINE.

SALT LAKE CITY, Utah, Aug. 19.—The season at the Salt Lake Theatre opens Thursday, 21, with John Mason in As a Man Thinks. The

Utah Theatre Stock Co. is offering at that theatre Sherlock Holmes, with Robert McKim in the title role. The Orpheum bill is headlined by Clark and Bergman in the Lasky Nurse Girl act. Others are Harris, Boland and Holtz, the Le Grohs, McIntyre and Harty, Arenera, Swain and Ostman Trio, and Ceceile Beresford. The headline type is given to Porter J. White and his company in the playlet Scandal at the Empress this week. Others are Emma Francis and her Arabian Whirlwinds, in a series of whirlwind dances and tumbling; the Booth Trio, cyclists; Hibbert and Kennedy, darktown gentlemen; Morris and Beasley, a clever pair who should be able to get a line of patter that would take without resorting to the suggestive, and Pisano and Bingham, who do an Italian and Irish, respectively, both giving an able conception, though Pisano carries the house by storm with his original mannerisms. The Majestic Co. is offering The Con- dits in A Knight for a Day. The policy of this house has been changed to two bills a week, but the change has not reflected on the business as yet. Dick Ferris and Florence Stone, who recently closed a rather lengthy engagement at the Utah Theatre in stock, passed through town the other day, the former going East to promote a device to be used in connection with automobiles and Miss Stone to accept a leading engagement at a Omaha theatre. Ada Dwyer, Utah's own daughter, who generally comes home for her rest in the summer time, has undergone an operation for the removal of a tumor. She is progressing nicely. Mike Yokel, who recently lost the middleweight wrestling championship to Chris Jordan through under-estimating his opponent, is again getting in form, as shown by his easy defeat of the southern champion, Long, in last night's battle at the Majestic saucer track. An organization termed the Wizards of the Wasatch has been formed to carry out a huge celebration, Aug. 28-30, when daily and nightly street parades, and The Gulch, which embraces a fenced enclosure on one of the downtown streets, carrying diverse attractions incident to carnival companies, will offer amusement to the throngs which are expected to attend. Commercial bodies in neighboring towns and cities throughout the Inter-Mountain country are assisting to make the affair a success.

R. STELTER.

VANCOUVER, B. C., Aug. 8.—Next Monday the Isabelle Fletcher company will claim attention at the Imperial. The opening bill will be The Masqueraders. Empress: Maude Leone is a great hit in The Girl in the Taxi. On Monday, 25, the stock gives away to Savage's company in Everywoman. Avenue: Here Geo. Howard's company is playing Hello, Bill! with Howard himself in the title part. Imperial: The Pollard Opera Co. in The Toy-maker. Pantages: Menlo Moore's Sorority Days; Tilford, ventriloquist; Ned Beecher and Fay Adams, entertainers; Four Victors, acrobats; Musical Lassies; Rondas Trio, bicycle riding. Columbia: First half—Weeser and Reeser, Lew Rose, Nores and O'Brien, George, the violinist. Last half—Hill and Hill, Ralph Ricca, Walters and Murray, Miss Patsy Smith.

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"A pronounced success. \* \* \* The production is well staged and the feminine portion of the audience were duly shocked—as they expected to be—by the characteristic underworld scenes."—Waldemar Young in The Chronicle.

"The Traffic is sure to awaken public conscience to its responsibilities towards girls and the necessity of aiding them in their fight to secure a living."—The San Francisco Bulletin.

"The Traffic is startling in its realism, well acted and splendidly staged. It is all that was promised for it and more."—The Post.

"Nana Bryant's success in the leading role of The Traffic amounts to a sustained triumph."—The News.

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MABEL RIEGELMAN SAMUELS, wife of the San Francisco attorney, is to return to the operatic stage. On Sept. 1 she will return to the Chicago Opera Co., with which she traveled last season.



ALL THE THEATRICAL NEWS

THE SAN FRANCISCO

# DRAMATIC REVIEW

Music and Drama

Published Continuously Since 1854. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, August 30, 1913

No. 6—Vol. XXIX—New Series



Arrowsmith—Photo.

Raymond  
Whittaker

DRAMATIC

VAUDEVILLE





Hartsook, Foto.

### Durckel and Wait are Live, Up-to-Date Fresno Managers

Wait and Durckel, managers of the Princess Theatre in Fresno, are a

couple of lively, popular young men who have just spent several thousands of dollars in remodeling the Princess Theatre, preparatory to reopening with vaudeville on Sept. 5. The walls of the new house have been tinted a cool green, new seats have been put in,

the stage has been fixed up, new scenery provided, a fine new lobby built, and the illumination will be a feature. Wait and Durckel are making a strong bid for business, and as they stand well in their community their future looks bright.

### J. J. Rosenthal Springs a New One and Offers to Pay His Boss Two Thousand a Week

Trust to Jake. He always springs sensation. Sometimes he even dares to talk back to the men who employ him. If they're wrong, he tells them they ought to be shoveling coal instead of producing theatrical attractions for American amusement lovers. Sometimes they understand that it's just Jake's way of talking and let it go at that. Sometimes they get mad and fire him on the spot. Jake packs up the truck in his desk and moves out. Next morning he is engaged by some enterprising firm that wants a hustler to manage its affairs. He will never be without employment as long as he is able to think and there are theatrical managers in the country. He has what is known on Broadway as the "\$10,000 hunch." Some of his ideas of publicity turned the tide and made of Julian Eltinge a most profitable star for A. H. Woods. He believes in advertising. If all the avenues of publicity were closed he'd shut up shop, as he expresses it, and "go into the clothing busi-

ness in some town where there is no fire department." Jake is J. J. Rosenthal, director for "Broncho Billy" Anderson of the Essanay motion picture concern, who announces that he is willing to venture a cool half-million on the San Francisco Gayety Theatre and its attractions. Incidentally, the first of these attractions, a gigantic company just organized in New York, will make its first appearance on any stage at the Opera House the week of August 25th. Jake has organized a company that can just about break even on expenses, if it plays to capacity business. Just to make "Broncho Billy's" bank roll shrink a little more, or at least run the risk of so doing, Jake wrote a letter to George Cohan the other day offering him \$3,000 a week for four weeks if he would join the company. Cohan refused. Jake was sad. He wants to spend more than \$5,000 a week of "B. B.'s" money. So he bethought him. And when Jake bethinks there's likely to be something doing,

The company will reach Cleveland August 20th for the final rehearsals of George Hobart's *The Candy Shop*. Mr. Anderson, Jake's boss, has signified his intention of making the jump from Los Angeles to attend the Cleveland opening, as it will be the first time that the public has a chance to express an opinion of what is being offered with his money. But just because Anderson is his boss, that didn't frighten Jake any. Also he realized that there would be another continental railroad fare charged up against the company. "Want to earn your expenses and a little on the side?" wired Jake to his manager. "Will give you \$2,000 for the week in Cleveland, you to appear on the stage as an actor in your company, appearing in a specialty in the cabaret scene of *The Candy Shop*. Please wire answer." Anderson, hasn't yet wired his answer. Perhaps he is still dizzy trying to figure out how J. J. Rosenthal, managing director for Mr. Anderson, could offer Mr. Anderson \$2,000 of Mr. Anderson's money for appearing as an actor in Mr. Anderson's own company. It's complicated. But it's a proposition that can't be overlooked. And it's just possible that Cleveland will see the rather extraordinary exhibition of the idol of the movies appearing on the "legit"

stage as a feature in a company backed, owned, controlled, organized and booked by himself.—Archie Bell, in *Cleveland Plaindealer*.

### Bohemian Club Pictures

The Bohemian Grove and scenes of the club's dramatic masterpiece, *The Fall of Ug*, staged among the redwoods about a week ago were brought to the Tivoli August 21, in the form of motion pictures and stereopticon views for the enjoyment and delight of the wives, families and friends of the clubmen who had not the opportunity to see the original production. The opera house was packed. The program was divided into two parts, the orchestral accompaniment to the choral and soloist numbers being supplied by the People's Philharmonic Orchestra of seventy-five pieces under the direction of Herman Perlet, composer of the music to the text of Rufus Steel's play. The soloists were Henry L. Perry, basso, Ralph L. Phelps, baritone and R. M. Battison. A large chorus of the club members were grouped on the stage giving the principal choral numbers of the play to the accompaniment of the orchestra and motion pictures thrown on a screen. The stage setting, representing a woodland scene was in harmony with the pictures, and the general atmosphere of the production. With but one or two omissions, *The Fall of Ug*, as it was so successfully given in the club's grove was reproduced in full by the use of the motion picture machine and the stereopticon, giving the production the touch of realism possible only on the great out-of-doors stage. The theme of the masque was given an impressive presentation in the prelude by the large orchestra. The intermezzo was given to an accompaniment of motion pictures showing scenes in the Bohemian Grove. The third number dealt with the worship of Ug, the God of Fear. In the second part the choosing of the victim, the human sacrifice to Ug and the Dance of the Fanatics were depicted. The Prince's Prayer was sung by Ralph L. Phelps. Other numbers were the Dance of the Flying Fairies, The Sacrifice and *The Fall of Ug*.

### Favorite Horse Will Be Gift to Col. Cody

DENVER, Aug. 21.—Colonel C. J. Bills of Lincoln, Neb., today paid \$150 for Isham, the famous white horse ridden for twenty-five years by Colonel W. F. Cody (Buffalo Bill). Colonel Bills came by automobile from Lincoln for the auction sale of the bankrupt Buffalo Bill Wild West Show held today at the order of the United States District Court. The Nebraska man opened the bidding with \$10. Carlo Miles, an Indian, competed with Bills and did not withdraw until the price went to \$150, which was more than the sum he had raised by selling his own saddle and other personal effects. The Indian had planned to present the horse to Cody. "If that man doesn't give Isham back to Buffalo Bill, I'll steal the horse and give it to him myself," Miles threatened. He was appeased when informed that his successful rival's purpose had been the same as his own.



## Dates Ahead

A ROMANCE OF THE UNDERWORLD (Rowland & Clifford, mgrs.)—Cleveland, Ohio, Aug. 25-30; Pittsburg, Pa., 31-Sept. 6; Buffalo, N. Y., 8-13; Rochester, 15-20; Providence, R. I., 22-27; Jersey City, N. J., 29-Oct. 4; New York, N. Y., 6-11; Paterson, N. J., 13-18; Newark, 20-25; Philadelphia, 27-Nov. 1.

ARE YOU A CROOK? (H. H. Frazee, mgr.)—New York, April 28, indefinite.

BISHOP'S PLAYERS. — In stock, Ye Liberty Playhouse, Oakland.

ED. REDMOND STOCK.—Sacramento, indefinite.

FINE FEATHERS (H. H. Frazee; all-star cast).—Bronx, N. Y., Aug. 30-Sept. 6; Kingston, 8; Poughkeepsie, 9; Schenectady, 10; Hudson, 11; Albany, 12-13; Watertown, 15; Auburn, 16; Utica, 17; Ithaca, 18; Elmira, 19; Binghamton, 20; Williamsport, 22; Wilkes Barre 23; Scranton, 24; Easton, 25; Pottsville, 26; Reading, 27; Philadelphia, 29, two weeks.

FINE FEATHERS (H. H. Frazee; Eastern Co.).—Middletown, Sept. 1; Torrington, 2; Winsted, 3; Bennington, 4; Adams, 5; Brattleboro, 6; Keene, 8; Bellows Falls, 9; Clairmont, 10; West River Junction, 11; Berlin, 12; Barre, 13; Burlington, 15; Rutland, 16; Granville, 17; Glens Falls, 18; Johnston, 19; Gloversville, 20; Ft. Plain, 22; Amsterdam, 23; Little Falls, 24; St. Johnsville, 25; Hamilton, 26; Oneida, 27; Oswego, 29; Geneva, 30.

FINE FEATHERS (H. H. Frazee; Western Co.).—Meadville, Sept. 1; Chicago Junction, 2; Bucyrus, 3; Kenton, 4; Wapakoneta, 5; Huntington, 6; Aurora, 7; Streator, 8; Ottawa, 9; Dixon, 10; Sterling, 11; Janesville, 12; Madison, 13; Kenosha, 14; Sheboygan, 15; Oshkosh, 16; Green Bay, 17; Appleton, 18; Fondulac, 19; Menominee, 20; Escanabo, 21; Calumet, 22; Hancock, 23; Ishpeming, 24; Marquette, 25; Ashland, 26; Virginia, 27; Hibbing, 28; Everett, 29; Superior, 30.

FINE FEATHERS (H. H. Frazee; Southern Co.).—Lebanon, Sept. 1; Hazleton, 2; Danville, 3; Mahanoy City, 4; Ashland, 5; Sunbury, 6; Pottstown, 8; Phoenixville, 9; Westchester, 10; Coatesville, 11; Havre de Grace, 12; Annapolis, 13; Winchester, 15; Martinsburg, 16; Cumberland, 17; Chambersburg, 18; Mt. Carmel, 19; Shamokin, 20; Carbindale, 22; Bloomsburg, 23; Berwick, 24; Milton, 25; Towanda, 26; Lock Haven, 27; Bellefonte, 29; Clearfield, 30.

FOSTER-ELLIOTT CO.—Lakeview, Ore., Aug. 30-31; Bly, Sept. 1; Bonanza, 2; Merrill, 3-4; Klamath Falls, 5-7.

KINEMACOLOR CO. (Arthur Lotto, mgr., in advance) — Fresno, Aug. 24-30; Stockton, Sept. 1-6; San Diego, 7-14; Los Angeles, 15-20.

LAURETTE TAYLOR, in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

MOROSCO STOCK CO.—Los Angeles.

MRS. A. W. SCOTT in MARY MAGDALENE and MAGDA (McKee Rankin, mgr.)—San Francisco, Sept. 15 and week; Oakland, 22 and week; Los Angeles, 28 and week; San

Diego, Oct. 6-7; Santa Barbara, 8-9.

THAT PRINTER OF UDELL'S (Gaskill & MacVitty, Inc., owners)—Kansas City, Mo., Sept. 1-6; St. Joseph, 7-10; Lawrence, Kan., 11; Pittsburg, 12; Memphis, Tenn., 14-20; New Orleans, La., 21-27; Atlanta, Ga., 29-Oct. 4.

THAT PRINTER OF UDELL'S (Gaskill & MacVitty (Inc.) mgrs.)—Joliet, Ill., Sept. 1.

THE COST OF LIVING (Rowland & Clifford, mgrs.)—Chicago, Aug. 31-Sept. 20; St. Louis, Mo., 21-27; Louisville, Ky., 28-Oct. 4; Cincinnati, O., 5-11; Dayton, 12-18; Toledo, 19-22; Grand Rapids, Mich., 23-25; Ft. Wayne, Ind., 26; Youngstown, O., 27-29; Akron, 30-Nov. 1.

THE DIVORCE QUESTION (Rowland & Clifford, mgrs.)—Dayton, O., Aug. 21-Sept. 6; Toledo, 7-10; Grand Rapids, Mich., 11-13; Akron, O., 15-17; Youngstown, 18-20; Cleveland, 22-27; Pittsburg, Pa., 29-Oct. 4; Baltimore, Md., 6-11; Washington, D. C., 13-18; Norfolk, Va., 20-25; Richmond, 29-Nov. 1.

THE PASSING SHOW (The Shuberts).—Minneapolis, Aug. 31-Sept. 5; Milwaukee, 7-13.

THE PHILLIPS-SHAW in ONE WOMAN'S LIFE (Rowland & Clifford, mgrs.)—Chicago, Ill., Sept. 21-27; Grand Rapids, Mich., 28-Oct. 4; Toledo, O., 5-8; Jackson, Mich., 9; Lansing, 10; Battle Creek, 11; Chicago, Ill., 12-25; Kankakee, 26; Gary, Ind., 27-29; Fort Wayne, 30-Nov. 1.

THE ROSARY (Rowland & Clifford)—Grand Rapids, Aug. 28-30; Detroit, 31, week; Toronto, Sept. 8; Buffalo, 15.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc., owners)—Valley City, N. D., Sept. 1; Bismark, 2; Mandan, 3; Dickinson, 4; Miles City, Mont., 5; Billings, 6; Big Timber, 7; Livingston, 8; Bozeman, 9; Anaconda, 10; Missoula, 11; Hamilton, 12; Wallace, 13; Spokane, Wash., 14; Lewiston, Idaho, 17; Colfax, Wash., 18; Dayton, 19; Pomeroy, 20; Walla Walla, 21; N. Yakima, 22; Ellensburg, 23; Anacortes, 24; Nanaimo, B. C., 25; Westminster, 26; Bellingham, Wash., 27; Everett, 28; Montesano, 29; Aberdeen, 30.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc., owners)—Kalamazoo, Mich., Sept. 1; Dowagiac, 2; Battle Creek, 3; Colon, 4; Coldwater, 6; South Bend, Ind., 8; Elkhart, 9; Jonesville, Mich., 10; Algona, 11; Auburn, Ind., 12; Paulding, O., 13-14; Bryan, 15; Wauseon, 16; Napoleon, 17; Defiance, 18; Van Wert, 19; Wapakoneta, 20; Lima, 22; Kenton, 23; Bellefontaine, 24; Greenville, 25; Xenia, 26; Chillicothe, 27; Nelsonville, 29; Jackson, 30.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc., owners)—Appleton, Wis., Sept. 1; Sheboygan, 2; Grand Rapids, 3; Wausau, 4; Merrill, 5; Rhinelander, 6; Antigo, 7; Green Bay, 8; Manitowoc, 9; Ludington, Mich., 10; Manistee, 11; Reed City, 12; Big Rapids, 13; Belding, 15; St. Johns, 16; Charlotte, 17; Jackson, 18; Owosso, 19; Lansing, 20; Bay City, 21; Mt. Pleasant, 22; Alma, 23; Pontiac, 24; Flint, 25; Port Huron, 26-28; Cadillac, 29; Charlevoix, 30.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc., owners)—Moline, Ill., Sept. 1; Sterling, 2; Morrison, 3; Clinton, Ia., 4; Muscatine, 5; Davenport, 6; Rock



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Nat C. Goodwin in

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Island, Ill., 7; Monticello, Ia., 8; Maquoketa, 9; Anamosa, 10; Cedar Rapids, 11; Vinton, 12; Waterloo, 13-14; Tripoli, 15; Oelwein, 16; Manchester, 17; Waucoma, 18; Ossian, 19; Elkader, 20-21; McGregor, 22; Lansing, 23; Prairie Duchien, Wis., 24; Charles City, Ia., 25; New Hampton, 26; Osage, 27; Albert Lea, Minn., 28; Mason City, Ia., 29; Greene, 30.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc., owners)—St. Joseph, Mo., Sept. 1-3; Omaha, Neb., 4-6; Des Moines, Ia., 7-10; Peoria, Ill., 11-13; Columbus, O., 15-20; Dayton, 21-27; Toledo, 28-Oct. 4.

## Spotlights

Commencing Sept. 1, there will be fifteen companies presenting Within the Law. Six of the organizations are to present Bayard Veiller's melodrama in the United States and Canada. Five more companies will present the play in Great Britain, two in Australia, one in Berlin and one in Vienna.

Chas. Frohman will have a number of important successes on tour in the West during the fall and winter season. One of the earliest attractions to come here under the management of Frohman is John Emerson's detective crime play, The Conspiracy.

During the coming season, besides a new play for Henrietta Crosman, Maurice Campbell will produce The

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Rehearsals for William Faversham's Julius Caesar production began in New York on August 25. His tour to the Pacific Coast and back, which is to be completed in three months, opens on Sept. 15.

John Cort will shortly send out his great vaudeville road shows. One of these organizations will be headed by Anna Held and the other by Lillian Russell. All of the other acts will be European and Oriental acts of the highest vaudeville type.



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## Correspondence

OAKLAND, Aug. 25.—The motion pictures of Quo Vadis are in the second week at The Macdonough and the interest shows no abatement. The attendance keeps up and the films are thoroughly appreciated. Mary Jane's Pa is the attraction at Ye Liberty and on the whole is well presented. Lovell Alice Taylor, Bishop's new leading woman, made her initial appearance Monday evening and more than fulfilled the expectations of her many admirers. Her appearance is very much in her favor and she showed cleverness and artistic pose in every move. Her welcome home was acknowledged by a large number of elaborate floral offerings, the stage having the appearance of a florist establishment. Henry Hall as Hiram Perkins had a role just suited to his attainments and showed to better advantage than on his previous appearances. The Rome Preston of Broderick O'Farrell could not have been improved upon and Ivan Miller as Bartlett Sheridan was equally as good. George Webster and Walter Whipple gave their customary excellent renditions as also did Mrs. Mina Gleason. Jane Urban made a pretty and vivacious Lucille. Others in the cast who performed in a creditable manner and did much for the excellence of the play, are Frank Darien, Max Waizman, Charles Yule and Marta Golden. The play will continue for the balance of the week and then The Woman. Milton Pollack and Company in a clever skit, Speaking to Father, heads the Orpheum bill this week. It is a George Ade sketch and brimful of life and spirit. The balance of the bill, which is up to the Orpheum standard, is completed by Rube Dickinson, Three Du Four Boys, Eddie Mack and Dot Williams, Will Rogers, Rameses and The Bell Family. At Pantages the customary attendance is in evidence at every performance and this week's program is as pleasing as usual. On the bill are the following numbers: Four English Roses, Victoria Four, Madie De Long, Charles Lindholm, Dilla and Templeton, Four Cycling McNutts and Tyler St. Clair Trio. For their farewell week at The Columbia, Dillon and King are offering their patrons an Island comedy entitled In Banana Land, which is one of the brightest sketches that they have presented during their entire season. Some fine songs are well rendered by Maude Beaty, Blanch Trelease, Jack Wise, Ernest Van Pelt and Al West. At Idora, Ferris Hartman was taken suddenly ill Sunday evening just prior to the final performance of A Knight for a Day, and H. Guy Woodward, an Eastern comedian, was asked to attempt his

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part, Jonathan Joy, the leading role. With but an hour's preparation, and without even a rehearsal, Mr. Woodward jumped in and got away with the part in a fairly good manner, an achievement deserving of great credit. Two other new faces were seen in the cast this week, Vera Alwyn, a dainty dancer with a sweet soprano voice, and Jack Pollard, formerly of Ye Liberty Stock Company. Both created favorable impressions. The attraction is The Girl from Paris, and the big hit of the performance of Mindell Kingston as Julia Bon Bon. Miss Kingston is a vivacious comedienne and a singer far ahead of most we see in musical comedy. Geo. Ebner also did his usual fine work. Arrangements have been made by Manager York for the appearance at Idora of The Daring Greggs, with their sensational stunt, The Autos that Pass in the Air. Albert Morrison has been engaged to play leading roles with Bishop's players, and will make his initial appearance next Monday evening in The Woman.  
LOUIS SCHEELINE.

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ROY CLEMENTS has joined the Scott players, under the direction of McKee Rankin, for the summer, the opening to be at the Tivoli, Sept. 15.

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## Help Wanted is the Newest New Thing Produced by Oliver Morosco in Los Angeles

LOS ANGELES, August 27.—When Jack Lait put on his new play on Sunday, the Press Club reserved three rows at the Morosco, as a compliment to a visiting member. Mr. Lait has now returned to his newspaper duties in Chicago. \* \* \* Texas Guinan left Pop Fischer to trek to New York and become famous with the Follies of 1912 and her fat-reducing methods. Now May Boley, who also appeared at the same time with the Fischer's Follies Company, will cast her fortunes with the 1913 Revue. Avondupois seems to be an added attraction with the Follies, which, in the case of Miss Guinan, was turned to good account. \* \* \* A very serious fire in Topanga Canyon is being fought by the Indians and cowboys from the Kay Bee Motion Picture camp, who are bending all their efforts to stamp out what promises to be a fierce and damaging fire. \* \* \* Sapho, the picture for which Florence Roberts and Shelly Hull recently posed, will soon be on view at the Majestic Theatre. \* \* \* Everybody loves a fat girl, here has been Emma Carus; here is Irene Franklyn, and here will be Stella Mayhew, all favorites. \* \* \* Richard Sterling, late of the Morosco forces, has signed with the Little Theatre Company in New York, for ten weeks. \* \* \* A novel and interesting crew is that of the mysterious boat that sailed out of San Pedro this week, "captained" by Hobart Bosworth, and its only woman passenger being Viola Barry. All this means that Jack London's story, the Sea Wolf, is on its way to completion as a picture. Spencer Valentine, small brother of the much-photographed and clever little Morosco player, is also among the film artists. \* \* \* Word comes from Denver that Lewis Stone and Mr. Long of the "Gardens" in that city, are trying to lease the new Shubert theatre in Denver and make it a producing house. \* \* \* When Frances Ring and her husband, Thomas Meighan, leave here they will travel to London, where Mr. Meighan will play in the English production of Broadway Jones. \* \* \* Little Theatre plans are nearing completion, and the executive board are planning for the lease of a theatre and dealing with the question of officials and definite news is soon expected.

BURBANK—Madame Sherry in the sixth week is still a drawing card in spite of hot weather.

CENTURY—The Stolen Diamonds sounds a bit melodramatic for this house of laughter, but the troubles of Jules Mendel and Al Franks as Heinze and Brady are turned to merriment and cherrily continue throughout the show. Jules Mendel also appears as a piano virtuoso of no mean talent. Walter Spencer is well cast as the son o' Heinze. Earl Hall, as a policeman, has a song number that is one of the hits of the show. Gale Henry and Clara Howard are the ablest of assistants, and Dee Loretta's song,

Sail on Silvery Moon, is well staged and prettily chorused. Amateur nights and boxing contests still prevail and draw the crowds.

EMPRESS—Beth Stone is as original as she is graceful and clever. Her assistants, Hines and Fenton, very different in method and temperament, help her to introduce some novel ideas that please immensely. Mitchell and Lightner get those who love absolute nonsense. Harry Antrim, slowly and noisily and surely creeps into favor with his original stunts that make him so "odd." The seven Lozanos do some tight-wire work that is fast, but not above the average. Whipple Houston is a very delightful comedian who offers a bit of novel nonsense called Spooks, assisted by a very pretty and clever girl. Houston is an actor of simple methods that bespeak the artist, and are always so successful. Matt Keefe is a yodler whose voice is suited to sentimental ditties and these he offers to the delight of his listeners. Good comedy reels finish the program.

MAJESTIC—Alaska-Siberia pictures are being carried into the second week and serve as a cooling sensation this summer weather.

MOROSCO—Jack Lait ought to feel satisfied with the impression created by his new play, Help Wanted, because it stirs an intense interest in what will develop into a mighty good play, dealing with an awesome and ever present evil, one which we are apt to evade in discussion of "conditions," but one which Mr. Lait makes quite plain to the searching and inquiring mind. Gertrude Meyer is a wobbly little fledgling, sent out to try her wings in a busy, careless business world, only to find that they will not carry her far beyond the man she meets, of the sort long successful in business and now seeking an excitement of another kind. The strength of Mr. Lait's play lies in the type of man dealt with and the very truthful drawing of the two stenographers, one whose absolute ignorance is her safety, and the other whose rude bumps and jolts along the road of wage earning have not displaced her store of philosophy, gained through "experience." Grace Valentine smiles out at us as a real star, and as Gertrude Meyer marshals all her forces, making the result a most effective and finished piece of work. Frances Ring so quietly and subtly steps into the role of Katherine Wiggins that it is hard to realize that Katherine is but a figure in a play and not real. Henry Kolker keeps the fact to the fore that Jerrold Scott is one of those gracious, easy-giving men, who argue it out on the basis that it is quite the ordinary thing among men of his kind and not to be thought seriously of as long as the check book holds out to heal the wounded feelings. Harrison Hunter plays the lawyer with the sureness of a splendid actor. Charles

Ruggles adds the brightness in a manly picture of Jack Scott. Lillian Elliott does an excellent piece of character work in the role of Mrs. Myers. Helene Sullivan invests the role of Mrs. Scott with the charm of good breeding. This play has a big subject, sympathetically handled, which ought to carry its author to notice.

ORPHEUM—Gus Edwards' Kute Kiddies in a Kabaret Show are the chief attraction and include about fifteen as lively, talented youngsters as one would want to see. There is a dainty little miss who dances with all the airs and graces of the long-experienced, another whose talent as a violinist means a future for her, and there are several others whose absence of self consciousness and spontaneity add materially to the enjoyment of the Kabaret Show. Fidler and Shelton are colored comedians who sing and impersonate in clever fashion. Phina and Company keep within the atmosphere of duskiess by bringing forth a company of dancing pickaninnies, led by Phina, whose darkness is assumed for the occasion. Harry Devine and Belle Williams are making another trip as Traveling Salesman and Female Drummer, and their nonsense is of the contagious variety. Kleine's production of the Titanic disaster may be a clever contrivance, but the horror is too recent to make it exactly enjoyable. Mme. Orford with her very clever elephants remain, as does also Lamberti and that most delightful of comedians, Taylor Holmes.

PANTAGES—Chas. Kenna peddles patent medicines and funny songs with all the airs of the blown-in-the-bottle fakir. His impersonations of the talkative vendor is a perfect gem of its kind. La Volus performs many difficult balancing turns on the slack wire. The Favorite, played by Harry Fern and Allan Bennett, reeks with the track patter and tells a short, exciting and interesting story, which is well told by the players. Tango dancing at whirlwind tempo is indulged in by Alliston and Trucco, whose "staircase waltz" and Texas Tommy are wonderfully worked out. Willard's Temple of Music is a wonderful array of queer instruments, a marvelous pipe organ and music pouring from everything in the stage setting—manipulated by a clever lot of men and women.

REPUBLIC—The current week's bill at this house is headed by Dave Rafael's, Down on the Farm, in which Rafael himself, through the medium of his wonderful gift, introduces several different types of rubes and creates a riot of noise and fun with his ventriloquism. Emmett Brothers are a couple of nimble dancers, wholesome in appearance and artistic in their work. Tinker and Helene are banjoists who are able to bring forth the classics from this instrument of the ragtime family. Dreamo and Goodwin sing and dance, whether it be right side up or upside down. Miller and Moore have a lot of novel nonsense turns and are well received. Excellent pictures close the bill.

While riding a motorcycle on Santa Clara Avenue, near Everett Street, in Alameda, Aug. 27, J. C. Langley,

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manager for Turner & Dahnken, was painfully injured when his machine crashed into a telegraph pole. Langley was hurled against the pole and sustained a broken thumb and crushed hand, besides bruises about the body.

NICK WAGNER is out here ahead of Easy Money, one of the Brady shows. Nick made a hit last season ahead of

WILLIAM DOWLING is to succeed Ned Lynch as leading man with the Avenue Stock Company at Vancouver, B. C.

S. H. FRIEDLANDER has been touring Southern California for the past three months. Mr. Friedlander reports the south is very quiet theatrically. In closing he writes: "I found THE DRAMATIC REVIEW always, even in such small places as Fillmore and Ocean Beach, the latter close to San Diego."



## Correspondence

NEW YORK, Aug. 24.—The demands of patrons of the theatre in August are not excessive. Most of them would gladly barter the best of plays for a palm-leaf fan. Perhaps the chief satisfaction which the audience at the Lyric last Monday gained from the first performance of *When Dreams Come True* lay in its reflection that the heaviest part of the burden of a hot night rested upon the people on the stage. The piece for which Sylvio Hein has composed some good songs has been running in Chicago all summer. It serves to introduce Joseph Santley as a star. He dances gracefully; his manner is frank, boyish and effervescent; he sings elementary tunes acceptably. If these are the only qualifications for a star, Mr. Santley is eligible. Mr. Santley impersonated a festive youth who had made a fool of himself over a fickle Parisian cantatrice. His father shut off the source of money supply and he came home in the steerage, "broke" and disconsolate. On the ship he met the girl of his dreams. She was first seen on the upper deck with a red halo about her head. Some objection may be made to her, for her first materialization interrupted one of the best songs in the piece. He saved her from being arrested as a smuggler and ultimately married her. This was the plot. Meanwhile other things happened, but they were always on the order of conventional musical comedy. May Vokes contributed the rough soubrette specialties that are always the same. A slim youth and a diaphanously draped lady danced the tango. The piece was substantially staged and well costumed. Marie Flynn as the girl of Mr. Santley's dreams was much in evidence and always acceptable. But Anna Wheaton was quite as pretty, fully as tuneful and much livelier. Donald MacDonald appeared as a juvenile non-descript. Edward Garvie and Thomas Aiken vied with each other to find out which was most comic. The tunes which will be remembered most pleasantly were *When Dreams Come True*, sung by Mr. Santley; Miss Flynn's *Y-o-u, Dear Y-o-u*; Miss Wheaton and Mr. MacDonald's *When the Clock Strikes One*, and quartet entitled *Giddy Up*. \* \* \* Bernard Granville, featured in *A Winsome Widow*, made his first New York appearance in vaudeville last week in Proctor's Fifth Avenue Theatre. *A Night at the Club* is the title of a musical offering in which Will Oakland appeared at the head of a large company. Walter Law & Co. were seen in two dramatic playlets. \* \* \* William Hawtrey & Co. were seen in a dramatic playlet entitled *Old Nick* last week in Henderson's Music Hall. Florence Temperest, the Six Musical Spillers, and Pealson and Goldie were others on the bill. \* \* \* Victor Moore and Emma Littlefield presented their skit, *Change Your Act or Back to the Woods*, in the Union Square Theatre. Arthur Hoops and Ruby Hoffman, Jim Diamond and Sibyl Brennan and Leo Carillo were others on the program. \* \* \* Donald Brian and the company collected for him this season went into rehearsal at the Knickerbocker Theatre last week—the first steps towards evolving Charles Frohman's second musical comedy pro-

duction this season. The *Marriage Market*. There will be over a hundred persons in the company—about half English and half American. The stage will be under the direction of Edward Royce of Daly's Theatre, London. With *The Marriage Market* under way, Mr. Frohman now has two huge musical plays in rehearsal, and when these are started Mr. Frohman will at once begin the rehearsals of *The Girl on the Film*, the present Gaiety Theatre, London, musical comedy success. \* \* \* Miss Billie Burke will play two plays this season—both by first-grade English playwrights. Miss Burke's first tour will begin at Atlantic City and end at Washington with the Pinero comedy, *The Amazons*. By that time Charles Frohman will have organized and rehearsed Miss Burke's company for her new play, *The Promised Land*, by W. Somerset Maugham. This piece will first be given a long New York season and then *The Promised Land* will be performed throughout the West, along the Pacific Coast, ending at Winnipeg. GAVIN D. HIGH.

VANCOUVER, Aug. 25.—Empress, Aug. 24 and the week, Everywoman. Imperial, Aug. 26: The Isabelle Fletcher players in *The Masqueraders* have a very taking performance, each member of the company having been carefully selected and carefully cast for their roles in this production. All goes smoothly as one expects all the plays will that this excellent company puts on. Isabelle Fletcher's ability has been proven to Vancouver audiences, and with such a splendid leading man as Mr. Ayres is, and such good support, many evenings of solid enjoyment may be looked for during the coming season. Avenue, Aug. 26: The Avenue players in *St. Elmo* are giving a good production of Augusta Jane Evans-Wilson's sensational novel. Edward Lynch plays *St. Elmo*, and Clara Beyers assumes the role of *Edna Earle*. Roscoe Karns, also in the cast, has become a great favorite. Pantages, Aug. 25: Carter, mysterious wonder worker; Frank Mills' players in *Live Wires*; The Four Baldwins, instrumentalists and singers; Raymond and Hall, dancers, and Carmen and Roberts, novelty equilibrists. Columbia, Aug. 25: Mr. and Mrs. Jack Golden & Co., in *The Quarrel*; Mack and Held, songs and dances; Rhodes and Rhodes, slack-wire artists; Pat O'Reilly, the blarney fiddler, in Irish songs; Le Noir's marionettes; George Troxill and Julia Winchell in Irish comedy, and Tom Malcolm, the Scotch tenor.

TACOMA, Aug. 23.—Alphonse Reinecke, feature performer for Ringling Bros.' Circus, fell to the ground when his trapeze gave way during the performance here Tuesday night, Aug. 19, sustaining injuries which resulted in his death at a local hospital three hours later. At the afternoon performance Reinecke had been warned by a circus attache that the swing seemed to close to the top and might prove dangerous, but was not believed. The deceased was a native

of Berlin, 34 years of age and accompanied by his wife, who speaks no English. She will travel the rest of the season in charge of Nelly Janowsky, head of the acrobat troupe for Ringling Bros. The funeral was in charge of the German Sangerbund and the body interred in Tacoma cemetery. By arrangement with the Knights of Columbus, the Princess players will present *The White Sister* the week of Oct. 13. Miss Howard will be featured. Erba Robeson left on Friday for Los Angeles. Signor Luciano Luco, the Italian grand opera star billed at the Empress, was unable to appear after his opening performance on account of a serious throat trouble. "Lovey Mary" Green, well known in musical comedy, who is spending the summer in Vancouver, B. C., was wired for and filled out the week, being received with much favor. An Uncle Tom show, with two Top-sys and a vaudeville bill, is on at the Tacoma Theatre tonight. Billy Clifford appears here Sept. 1 in *Believe Me*, a new comedy. Everywoman is the attraction Sept. 5-6, and one of the important September attractions is Kitty Gordon in *The Enchantress*. The *Girl in the Taxi* was such an unqualified hit at the Princess last August that Manager Richards decided to revive it this week, the play meeting with a flattering reception and featuring Neil McKinnon, giving this capable young actor one of the best opportunities he has had, and of which he made a decided success. Miss Howard was seen to advantage and the whole company deserves praise. Next week's bill, *Over Night*. A. H.

PORTLAND, August 25.—Heilig Theatre (Calvin Heilig, mgr.; W. T. Pangle, res. mgr.)—In the comedy *Ready Money*, James Montgomery, the author, brings a decidedly fresh treatment to one of the present-day problems. It is a comedy of love, romance, risk and thrills, and is ably presented by an excellent company. Stephen Baird is very much in love with Grace Tyler, but Grace's mother very much objects to Stephen on account of his penniless condition and declares that her daughter shall never marry him. On New Year's Eve Stephen Baird finds his sole possessions to be a two-bit piece and some worthless land adjoining a real mine, but which he is to lose next day on account of a \$20,000 note coming due. He has been unable to sell any stock in his gold mine, although he is convinced it will prove to be valuable. A friend of short acquaintance worms his desperate condition from him and then hands him \$20,000 in one thousand dollar bills, but advises him that it is counterfeit. When his friends see him flash a roll of this size they all buy mining stock, being convinced that he has struck gold. From this point on the mirth continues unceasingly. Frank Mills as the counterfeiter is conspicuous through the play for his restrained though brilliant acting. Robert Ober, the hero, is a most capable young actor, bringing out the comedy and pathos. Nena Blake, a pretty and unaffected

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Monday, Reedley; Tuesday, Dinuba; Wednesday, Lindsay; Thursday, Porterville; Friday, Tulare; Saturday, Selma; Sunday, Lemoore.

young actress, is the heroine. *Ready Money* will remain for five nights, with two matinees. Beginning September 5 and running for nine days the story of Capt. Scott's adventures in search of the South Pole will be told in motion pictures. Charles Hanford, the eminent Shakespearean actor, will deliver a graphic lecture to accompany the pictures. The fourteenth annual year stock season of the Baker Theatre will commence Sunday, Aug. 31, with *The Fortune Hunter*. The company for this season numbers many well-known players, and Manager Baker should have a most successful season. A number of the late plays have been secured, which will be presented for the first time in Portland by a stock company. Lyric Theatre (Keating & Flood, mgrs.)—The musical extravaganza, *A Night Out*, with a pronounced comedy element, which Lew Dunbar makes the most of, is the current offering. A number of the latest songs are interpolated and the chorus has some of the very latest dances. Orpheum Theatre (Frank Coffinberry, mgr.)—Elsa Ruegger, Twelve Olympia Girls, Jack Kennedy & Co., Elther Kirk and Billy Fogarty, Manning, Moore and Armstrong, Buckley's Animals and Les Yost. Empress Theatre (H. W. Pierong, mgr.)—The *Girls and the Jockey*, Mae Francis, Evans and Vidocy, Ryan and Lee, Walker and Ill, and the Lelands. Pantages Theatre (John Johnson, mgr.)—*Sorority Days*, Marshall and Trimble, Carmen, and Clifton. The Nifty Girls and Thomas H. Dalton. A. W. W.

CARSON CITY, Nev.—Grand Theatre: Manager Ballard donated the entire receipts of his house last Thursday for the Labor Day fund. The Hawaiian singers and dancers (local) repeated their clever program. Jeanie Hague gave new impersonations and the mandolin club, consisting of Frank McMillan, banjoist; Mesdames Mills, Mighels and Yerington, guitarists; Misses Norcross and Yerington, ukaleles, and Miss Keyser and Russell Yerington, mandolins, rendered a most effective accompaniment. Jess Tranter repeated his "near-hula" dance much to the edification of those present. Mr. Ballard has made many improvements in the theatre since he has had control. A. H. M.

STOCKTON, Aug. 25.—Garrick: Despite the extremely hot weather, Monte Carter played to splendid business the first half of the week in *Izzy's Wedding Day*. The show served to introduce Jack Jeffers, the new second comedian with Carter. The show is brimfull of laughs and some splendid musical selections. A duet between Estes and Harrington was much enjoyed. George Archer, the ever-popular tenor, sang *Where the River Shannon Flows*, and he took the house by storm. The *Chop-Stick Glide*, as sung by Del Estes, the charming little soubrette, took well. As usual, Monte Carter was a riot of fun and received a huge ovation on his appearance Sunday night. Car-



## Correspondence

ter will depart from the role of Izzy the last half of the week and will be seen as Murphy in Murphy's Flirtation, a musical extravaganza in one act. By special request, Frank Harrington will sing Till the Sands of the Desert Grow Cold. Harrington has a splendid voice, which should be heard to great advantage in this particular song. Colonial. Acts the first half were The Broadway Four, a quartette; Carter Taylor Company in a novelty comedy act, and George and Vestino offered a clever singing and dancing change act. Acts for the last half will be Harry Fisher Co., sensational bicyclists; Chick Elwood, cartoonist, and Young and Manning in a musical act. Business at this house is very good, despite the hot weather, and Manager Watton is well pleased. The Novelty, Film, Maze, Idle Hour and Stockton picture houses all doing fairly well for summer. The Broadway Four, who appeared at the Colonial the first half of the week, is a quartette composed of good singers, but they have spoiled their act by injecting too much "comedy"? in the offering. Billed as a quartette they seem to make it more of a talking act than anything else. The boys all have splendid voices and are featuring A Dream of Dear Old Erin and Cheer Up, Daddy. Lilly Walker, a new chorus girl, has joined the Carter show. The case of Harry V. Kerschiner, a local picture operator, who is on trial for robbery, came up in the courts today, when the defendant made an application for probation. Many witnesses testified as to his former good character, but the final hearing was laid over till the tenth of September. The Orpheum announces that it will open the season here on Sept. 25, playing a split week with Sacramento. The acts will open in the latter city on Sunday and here on Thursday. Work on a new motion picture theatre is rapidly advancing on Sutter Street, between Weber and Channel, and it is expected to open in October. It is being erected by the Lyric Amusement Co., composed of local men.

FRESNO, Aug. 26.—Plaza, Aug. 24: Huzzey and De Long, ventriloquist comedy act, In Dummyville; Charles and Leah Witzel, musical act; Dickinson and Deagon in singing, talking and comedy change; The Two Bergs in a pianologue, and Billy Elwood in comedy cartoons. Princess, Aug. 31.—This date will see the opening of the greater Princess Theatre. It is now being booked by the W. S. V. A., and only the finest of vaudeville will be presented to Princess Theatre patrons. Mr. Fest will act as personal representative for the W. S. V. A. Shows will change twice each week. During the season Mrs. Bob Fitzsimmons and company of fourteen will be in evidence, as will also Melbourne MacDowell & Co. in a repertoire of acts—Christmas Eve and The Bells of San Gabriel, a big musical act.

SAN DIEGO, Aug. 26.—Spreckels, Aug. 24-25: L. F. Klein's mechanical production, Titanic, and The Crusaders. Sept. 21, Bought and Paid For. Lyceum, Aug. 26: The Lyceum players in The Man and the Brute, a great comedy drama which is full of many startling moments. The

scenic details have been so nicely worked out that one will not soon forget this production. Verne Layton and Julia Gray have prominent roles, which they handle admirably. Margaret Iles, a great favorite here, is seen to advantage. Empress, Aug. 25: The Girl and the Vase, musical comedy; The Savoy and their educated bull-dogs; Walter Daniels & Co. in It Happened at Rehearsal; George Richards & Co. in Easy Money; Golden and West, dapper dancing dandies; Sampson and Douglas, in a song and dance oddity. Princess, Aug. 25: Bailey and McCree in a musical comedy sketch, The Days of Delight; Coons, black-face monologist, and Wilda Rose and Jane Hooper, the dancing Zulu girls. Savoy, Aug. 25: Regular Pantages bill. Emma Carus in songs; Hill, Cherry and Hill in a comedy bicycle act; El Cota, xylophonist; Charles Nicholas and the Croix Sisters in The Tank Town Manager; Alfred Lateel, animal impersonator, in A Dog of Fantasy, and an added attraction, society dancing contest.

SAN JOSE, Aug. 26.—The Garden Theatre, Aug. 31 and the week, Quo Vadis pictures. Theatre Jose, Aug. 24: Harry Fisher & Co., comedy cyclists; The Iltravatore Trio, burlesque opera singers; Hamilton and Dean in Down on the Farm; Hany and Billsburg, classy kid characters. Coming Wednesday, Marsden and Greenwood. A splendid new theatre has just been completed by the Conservative Realty Co. in San Jose, and will very greatly add to the attractiveness of the business block on South First Street where it is located. It is beautiful within and without, and patrons have had every care taken as to their comfort. The house was opened Thursday as a moving-picture house by Turner and Dahnken.

## Fred Dailey Resigns

Fred J. Dailey, representative for the Shuberts in Indianapolis, and manager of the Murat Theatre since August, 1910, has resigned his position. He is succeeded by William E. Mick, who was in charge of the Shubert interests in Milwaukee last season. The theatres of Indianapolis will suffer a distinct loss in the departure of Mr. Dailey, for he has won a wide circle of personal friends and has established a record of courtesy, efficiency and fairness for the Shuberts during the three years of his management of the Murat Theatre. With the exception of the brief period after the completion of the Murat in the spring of 1910, during which Leonard Blumberg served as the Shubert representative in that city, Mr. Dailey has been the only manager for the Shuberts whom Indianapolis has known, and therefore, in a very real sense he has summed up the Shubert idea of the treatment of and attitude toward the theatre-going public, an attitude which in Mr. Dailey's person has always been one of thoughtful accommodation to the welfare of the public. During the eighteen years of his connection with the theatre Mr. Dailey has always served his calling in a managerial capacity. His early home was on the Pacific Coast and his early training in the theatre was gained there. He figured prominently in the fight which the Shuberts waged about eight years ago to gain

a foothold on the Pacific Coast, and especially in San Francisco. A pleasant feature of his term of service in Indianapolis has been the two seasons of summer stock which he managed in person, the summer of 1911 and the season that recently came to a close. Mr. Mick, who has been assigned to manage the Murat the coming season, is also a man whose entire life has been spent with the theatre. His early home was in Milwaukee, and with the exception of a short residence in Chicago and a season on the road as advance representative for Marie Dressler in Tillie's Nightmare, his home has always been in the Wisconsin city. His departure from Milwaukee will require no one to take his place there, as the Shuberts and Klaw and Erlanger have decided to share their interests in one theatre, the Davidson, which was formerly the syndicate house, and to abandon the Shuberts Theatre, which was in an undesirable location.

## Case Against Pollak Dismissed by Court

STOCKTON, Aug. 14.—On the motion of the District Attorney, the case against Sidney Pollak, leader of the orchestra at Macdonough Theatre, Oakland, charged with cashing a check for \$200 which was not backed with cash in the bank, was thrown out of court here today. The District Attorney said there was lack of absolute evidence offered on the part of the complainant, Fred Kressman, manager of the Yosemite Theatre here. Pollak was managing a show put out by the Affiliated American Amusement Company, of which Fred Giesea of Oakland was president. In order to secure money to move on to the next town Pollak offered Kressman the check with the understanding that Giesea was to put the money in the bank to meet the payment. This was not done, and Pollak's arrest followed. Pollak today made good the amount of the check. This is another development of the trouble of the Affiliated Amusement company, which was to put out a series of tabloids. One went out and stranded in Santa Barbara.

## William Collier Assembles Who's Who? Company

Another American play has gone into rehearsal in preparation for one of the earliest of the season's productions. Wm. Collier is rehearsing the principal part in the new Richard Harding Davis farce, Who's Who? Mr. Davis came from Mount Kisco to be present at the rehearsal at the Criterion Theatre, New York. Chas. Frohman has organized a cast of 30 people, among them one real cowboy, to play the characteristic Western and New England types in Mr. Davis' three-act farce, whose scenes shift alternately from the extreme West to the extreme East. Mr. Collier's first New York appearance in Who's Who? at the Criterion Theatre, Sept. 8, will mark his return to the management of Chas. Frohman and his second appearance in a Richard Harding Davis comedy. Paula Marr (Mrs. William Collier) will play the leading feminine part, and "Buster" Collier will do his best to enact IT in Who's Who?

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## Kiss Me Quick a Success

The Shubert Theatre reopened for the season last night with a novel and rollicking farce, Kiss Me Quick, by Philip Bartholomae, which kept the large audience in roars of laughter. Kiss Me Quick is by no means such a finished success as the author's Over Night, but it contains such a wealth of material that it may be whipped into shape. Helen Lowell has the prologue to herself, as a passionate prose poetess of the Laura Jean Libbey type, and introduces some of the characters very ingeniously. Act one is a gem. It is literally a "frolic with the movies," and constitutes probably the first instance of the use of such a theme in "the legitimate." We see a rehearsal of one of the "thriller photo-dramas." The "business" is clever, and the fun fast and furious. Robert Kelly as the moving picture director is excellent, painstakingly, but despairingly, seeking to drill a little troupe who have only contempt for the "movies," to depict before the films a blood-curdling story of robbery, murder, automobile accident, etc. Arthur Aylesworth, who made such a hit as the know-it-all hotel clerk in Over Night, has the chief comedy part. Louise Drew as Sallie Swift, Laura Laird as Pinkie, and Mary Hastings as Clara, three chorus girls, in hobble or harem skirts, bring in any amount of fun by their alternate defiance and flirting with the director. Rod Waggoner is doing the press work for the show. — *Boston Transcript*.

## David Bispham Walks 175 Miles on Vessel

David Bispham, the baritone, returned from Australia as a passenger on the steamship Ventura last week. Bispham established a record for tramping upon a ship at sea. In the nineteen days of the passage from Sydney, Bispham trod 175 miles along the promenade deck. Bispham made the rounds of the deck 1,750 times. At the conclusion of each lap the pedestrian would stop and mark a tally upon one of the boat staves. "I did not start out to make a record," said Bispham. "It was simply a case of keeping in good physical condition. I had intended to sing at fifty concerts in Australia, but a smallpox epidemic came on. Madame Nordica arrived the day before I sailed, and I fear that the epidemic may ruin her tour. I am going to New York."



## THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Editor

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### Raymond Whittaker

Raymond Whittaker, who enjoys a great popularity on the Coast, is leaving no stone unturned to make his forthcoming tour a success. He has gathered around him an especially strong company, and his plays are better than any popular-priced stock has ever used on the Coast. He will open with *The Third Degree* and will follow with *The Deep Purple*, *The Witching Hour* and *The Fortune Hunter*. His complete company is Raymond Whittaker, Victor J. Donald, Edith Newland, Al Allett, Clarence Baker, Bonnie Bell Raymond, Ethel Howe, May Simmons, George Lester, James Guylfoil, Fred Greene, W. H. Knowles and James H. Knowles, manager. Complete productions will be carried.

MAX STEINLE, who has been a big factor at the Columbia stock in Oakland, is at liberty after tonight.

### Correspondence

SACRAMENTO, Aug. 26.—Clunie, Aug. 24 and the week, Quo Vadis pictures. Grand, Aug. 26.—The Redmond players in *The Girl I Left Behind Me* are playing to pleased audiences. The scenery and electrical effects are especially good, and so are the costumes. Paul Harvey, as Lieut. Edgar Hawthorn, is fine. He makes a splendid soldier and lover. Beth Taylor makes a beautiful Kate Kennion with her pretty costumes, and her acting is quite up to her usual standard. Ed. Redmond and Marie Connolly handle the comedy in great style. Bert Chapman plays Major Burleigh and wins his audience. Harry J. Leland makes a good deal of the part of John Ladru, the Indian; Hugh Metcalfe plays the part of General Kennion; Jack Frazer, Leslie Virden and Chauncey Southern assumes the roles of Lieut. Parlow, Fawn Afraid and Private Jones. The performance is up to the usual good things that Redmond gives Sacramento. Empress, Aug. 25: Grace Cameron, singing comedienne; Dorothy's Playmates; Hal Merritt, cartoonist; Ralph Ash and Winn Shaw in *A Night in Chinatown*; Harry Leander and company of cyclists, and Roberts, Hayes and Roberts, singing and talking act. Pantages, Aug. 31 and the week: Fred Ardath and the Dainty Maids in musical comedy, Iiram. Fire partially destroyed the magnificent Diepenbrock Theatre at an early hour one day this week. The fire broke out from an explosion in a gas pipe under the stage. Things were lively for some time, but through the good work of the fire laddies, they soon had the situation under control. Mr. Diepenbrock estimates the loss at about \$10,000. The stage was de-

stroyed and the interior of the building was badly damaged. A second fire broke out later in the evening and threatened to destroy the whole block, but the catastrophe was finally averted. Charles P. Nathan has purchased for a consideration said to be \$50,000 the old Pabst saloon property on Sixth Street, at Oak Avenue, from the Grant heirs, and will erect a new building when the necessary arrangements are made with the persons now holding leases. It is also believed that a theatre will be erected in connection with the proposed building. Commissioner of Labor John S. Blair notified Ed Redmond to dismiss from his service Elia Scott, ten years old, because of the provisions of the Child Labor Law, which states that no person under the age of twelve years shall be allowed to work. Miss Scott has been taking minor parts with the Redmond Company at various times.

SALT LAKE CITY, August 26.—The Salt Lake Theatre is dark this week with *Quo Vadis* in picture form heavily advertised for showing all of next week. The latter part of the week saw the withdrawal from the local field of Ben Ketcham, former manager of the Colonial Theatre, who goes to the Moore in Seattle in a similar position. While we were sorry to see Ben go we are pleased to note that Mr. Cort's selection for successor is such a jolly scout as Frank Newman, who comes from the Moore Theatre in Seattle, and is well known along the entire Coast. With an elegant house like the re-decorations have made the Colonial, a good line of attractions should enable a good showing for this gentleman whose personality will undoubtedly fast make friends. The season's policy has not yet been decided, though rumors have it that either Pantages vaudeville or musical comedy will hold forth. After but a short stay of two and one-half weeks as manager of the local Orpheum, E. O. Child has been recalled and Leigh D. Bruckhardt, a prince of good fellows, reached town last Wednesday and is already thoroughly at home in the managerial chair. His long list of friends made in the show business on the Coast (coming direct from Oakland, where he was in the Orpheum service), will quickly he materially augmented in local circles, for he is without question "the right man in the right place." The week's bill is one of merit and despite the warm weather Sunday's opening was to capacity and last night's performance drew well. The headliners are not new to this city, previous stock engagements winning many friends for them and Willard Mack and Marjorie Rambeau in their gripping story of the society thieves, *Kick In*, are being received amid long rounds of applause. Others on the bill are Edgar Berger, equilibrist; Watson and Santos in songs and dances; Ida O'Day, that winsome miss, who has heretofore made distinct hits in various parts that prove her versatility, in four bewitching songs in dainty costume changes; Theodore Bendix and his symphony players in a series of high-class selections (without question one of the best acts of its kind seen here) and last, but not least, Moran and Wiser, whose hat

throwing and comical "noises" get many hearty laughs. The Exposition Four are worthy headliners for the Empress bill, their varied costume changes and instrumental and vocal selections, in both solo and quartette work, being well received. Others: John White's Animal Circus, that carries several good laughs with its unridable mule; The Trainer, a neat sketch of the turf, well presented; Lightner and Jordan, with a few good songs; Marcou in shadowgraphs, and Raymond Teal, the merry minstrel. With the Utah Theatre minus its leading man and lady, both Robert McKim and Alice Fleming closing with last week's show, and J. Frank Burke on a vacation, the stock company's offering of *Niobe* carries little interest. Next week sees the beginning of an aggressive fall and winter season,

Willard Mack and Marjorie Rambeau having been engaged to head that aggregation of players in some of the season's biggest, as fast as released for stock. The town is a mass of flags and festoons of lights in honor of the celebration scheduled for the latter half of this week, termed *The Wizard of the Wasatch*. A series of day and night parades and carnival attractions in the fenced enclosure called "The Gulch" will furnish amusement to the throngs expected to be our guests. William J. Kelly, who last season headed his own stock company at the Colonial, has just written that he has accepted a very profitable engagement as lead in Lee Shubert's success, *The Lure*, for the western territory, and will leave at once to open in Los Angeles, September 7th.

R. STELTER.

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Evening prices: 10c, 25c, 50c, 75c. Box Seats, \$1.00. Matinee prices (except Sundays and Holidays): 10c, 25c, 50c.

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Matinees: Thursday, Saturday, Sunday

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August 31st

Sullivan and Considine announce exclusive engagement of

### Mons. G. MOLASSO (himself)

with Anna Kremser in *La Somnambule*, a sensational French pantomime

SPECIAL ADDED FEATURE

CHARLES W. BOWSER and COMPANY presenting *The Watch*; Bernard and Scarth in *Chaff and Chatter*; Luciana Lucca, bi-voiced vocalist, singing soprano and baritone; the unusual comedian, Henry Frey in merry tunes and topics; the juggling Johnnie, Lew Palmore, with his bounding chapeaux; Hal Bert, the elastic comedian; Essanceoscope showing latest views; Other Features.

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## Columbia Theatre

The Mission Play—a rather unusual title for a play to be presented in a dramatic house where the offerings are usually theatrical—and quite in keeping with its unusual title is the play itself or more strictly speaking, the pageant, for The Mission Play is a pageant in the best sense, extolling and depicting the struggle of our early-day crusaders, the padres of the Catholic Church who suffered and civilized the Indians and developed the great chain of missions from San Diego to Sonoma. John Steven McGroarty, who is responsible for The Mission Play did not write a play in the usually accepted sense, but he did with great reverence, great sincerity and with a deep regard for the facts of his recital, furnish a picture of early pioneer life that grips and holds and fascinates one as the story is unfolded with simple earnestness on the stage by several skillful and experienced actors, and half a hundred or more not actors, but who are so imbued with their work, that for the time being they become highly skillful themselves in the aid they give to the development of the show. The chief figure of all the scenes is that wonderful religious pioneer, Father Junipero Serra, played by George Osbourne. Mr. Osbourne typifies the character. His physical features lend themselves naturally to a fine depiction of the role, and the long experience of this veteran actor, his wonderful intelligence and sympathetic personality, clothe his portrayal with a vivid and impressive eloquence. Charles Edler, whom we have known as a clever character man, plays the part of Don Gaspar de Portola with strong and impressive effect. He shows up as an actor of discernment and distinction. Clarence Arper, another Coast defender, who has developed through study and a ripe experience, doubles a priest and Col. Rivera, a gay, young gallant in charge of all the Presidios. Mr. Arper gave to each role a distinctive impersonation, and a make-up that was really great. Lucretia Del Valle, petite and charming, and possessed of fiery eloquence, was thoroughly good in the only female speaking part. The production was comprehensive and full of color. The first act showed the start of the Mission plan; the second, the Mission period in all its arrogant glory, and the third, the decadence of the church rule, with the consequent decay of the Missions. The second act witnessed a Mexican fiesta that was well given and was most pleasing with its dancing, singing and merriment. The Mission Play will be here for a number of weeks and should not be passed by.

## Cort Theatre

Bought and Paid For still remains a great attraction. Very seldom do we get a show as fine in all its points as this Brady offering. There surely is a bright future for the American drama when we have the ability to produce such plays as Bought and Paid For. Following this show, will be seen another Brady attraction, Ready Money.



*Robert Ober, Frank Mills, Nena Blake and Company in a Scene from Ready Money, Which William A. Brady Will Present at the Cort Theatre Beginning Sunday, August 31*

## Alcazar Theatre

The Wolf is a big, virile drama, breathing of primeval forests and elemental truths, that are driven home in thrilling situations which have enough of the comedy spirit to keep them from being somber. This breath of the woods has taken hold of the actors, who play their parts with a simple naturalness that is very refreshing. Bessie Barriscale is particularly interesting in an entirely new line of work, one that discloses her with her technique well in hand and with the unpleasant mannerisms of those monotonous three tones well on the way to being replaced by a use of her whole voice. Her make-up is thoroughly artistic and her manner of adapting herself to such an absolutely new line of work most promising. The Wolf is essentially a man's play and the men in the cast rise to the occasion, though a little more fervor on Howard Hickman's part would not be entirely out of place in a man supposed to be "a lion among the ladies." Roy Clements uses clear, bold strokes in etching the cold-blooded, grasping, fanatical Andrew McTavish, and Kernan Cripps, in a most becoming costume, plays the big-souled Jules Beaubien with a sympathetic understanding of the character and a dawning desire to subordinate his personality to the general picture that argues well for his future. Burt Wesner makes the old voyager, Baptiste Le Grande, wonderfully picturesque and fine in his dog-like fidelity, and Jerome Storm handles the comedy part of George Huntley with delightful ease. The stage pictures are unusually attractive with their careful attention to costuming and to the impressively realistic scenes in the Hudson River country, while the management of the

fading light over the portage of Little Bear River is especially effective.

## Savoy Theatre

The Traffic will complete its fourth week in San Francisco tonight and business is still big. Some record that. The argument of the drama is a slap at the moralists, with their complex "organizations" and their high-salaried "experts." Well acted by a group of capable players, the play itself and the points it scores are never minimized or lost sight of by the producers. The production is staged with the nicest attention to detail. The house will remain closed until opened with stock on September 29.

## The Tivoli

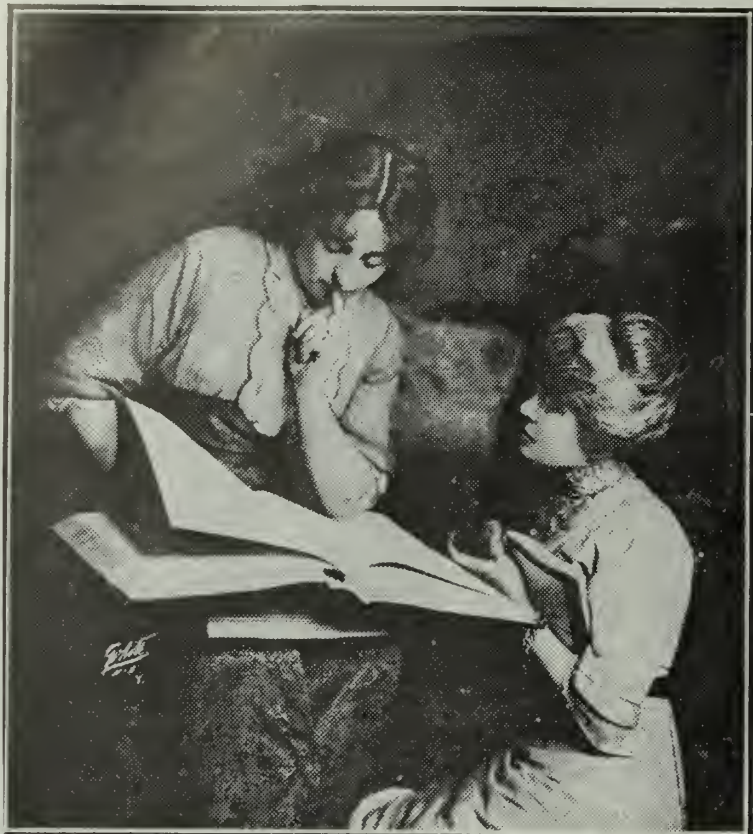
The Bohemian Girl will continue at the Tivoli Opera House for a second and last week, commencing next Monday evening. Rena Vivienne makes an ideal Arline, her rendition of I Dreamt I Dwelt in Marble Halls being one of the gems of the performance. The big baritone of Henry Santrey is afforded an excellent opportunity in the numbers of Count Arnheim, and the rich contralto of Sarah Edwards shows to good advantage in the music of the gypsy queen. Robert G. Pitkin makes much of the small part of Florestin, and the big chorus sings well and looks most picturesque. The Basy troupe of Russian acrobats, dancers and instrumentalists give a pleasing interlude in the fair scene.

## Electra at U. C.

There is already a very widespread interest being manifested in Margaret Anglin's appearance at the Greek The-

atre on Saturday night, Sept. 6, in a special performance of the Electra of Sophocles. The event will mark Miss Anglin's second appearance in the Greek Theatre, and it is not too much to say that the eyes of all who are interested in that which is best on the stage will again be turned upon the Greek Theatre when the actress steps upon its classic stage, where three years ago she won the greatest triumph in her history in the Antigone of Sophocles, which attracted the highest critical attention not only in California, but throughout the entire country. The vast and multifarious preparations for the past three months are now practically complete, with the exception of the special rehearsals which will take place on the stage of the Greek Theatre the early part of next week. Miss Anglin and her company will arrive by special train from New York on this Saturday and will immediately begin the final preparations. The small scenic equipment necessary to stage embellishments for the Greek tragedies have already arrived and are stored in Berkeley. Wm. Furst, the well-known composer, who has written a special musical setting for Miss Anglin's revival of the Electra, will accompany the actress here to superintend the choral rehearsals. The instrumentalists will comprise about 50 pieces, composed chiefly of woodwinds and brass. The costumes for Miss Anglin's production were especially designed by Livingstone Platt, who will also accompany the actress to San Francisco and arrange the general color scheme and lighting effects for the tragedy. The sale of seats will open on next Tuesday morning at the offices of Sherman, Clay & Co. in San Francisco and Oakland, and also at the Students' Co-operative Store in Berkeley.





Margaret Anglin in the Library of Her New York Home. The Lady on the Left is Miss Anglin's Secretary, Miss Sallie Williams

## Margaret Anglin Holds Unique Rehearsal

That Margaret Anglin is realizing the unique advantage of a natural theatre in which to rehearse the *Electra* of Sophocles, en route to San Francisco, is verified by a telegram received by her manager, James Shesgreen, who is at present in the city arranging the details of her forthcoming engagement at the Greek Theatre of the University of California. Miss Anglin, who with her company is en route to San Francisco, telegraphed Mr. Shesgreen that owing to a 12-hour delay caused by a washout at Carlin, Nev., the company took advantage of the time and actually rehearsed *Electra* adjacent to the railroad station, on a hill-side which strikingly resembles that on which stands the acropolis at Athens. Livingstone Platt, the designer of Miss Anglin's scenery and costumes, and who is accompanying the actress to California, improvised a stage and dionysius altar out of a pile of railroad ties which were distributed along the tracks, and Wm. Furst, the composer of the *Electra* score, conducted a "unit" orchestra—one fiddle—using a lead pencil for a baton. Amid these natural surroundings and unique accessories, the classic lines of Sophocles were read for the first time, and very probably the last, in the mountains of the Sierras, and the tragedy of *Electra* actually played on the velvet moss of the rugged hillside in a proscenium outlined with the pine-capped peaks of the golden-sunset West. Here is truly a fit inspiration to awaken the slumbering muse of a Joaquin Miller or a modern Bret Harte. Sophocles in the mountains, or the classical tragedy of *Electra* recited to the stars by America's foremost actress. Incidentally, Miss Anglin and her company will play two performances of Shake-

speare in Reno en route to San Francisco. The company is scheduled to arrive here on Saturday morning and will immediately begin the final rehearsals of *Electra* on the stage of the Greek Theatre in Berkeley, where the only public performance of the tragedy will be given on Saturday night, Sept. 6.

## Columbia Theatre

John Steven McGroarty's picturesque pageant drama of early California, *The Mission Play*, opened last Monday night and immediately became the center of interest among all classes of theatregoers. It is attracting the attention of the pulpit, press and public and in consequence is drawing throngs. The second week of the engagement will commence with the Sunday matinee and it is interesting to note that several blocks of seats have been secured by out-of-town parties, the surrounding cities having become aware of the fact that San Francisco is to be the only place, and the Columbia Theatre, the only playhouse at which the great play is to be offered outside of San Gabriel. *The Mission Play* has been given a fine production at the Columbia Theatre. There are over 100 people on the stage and the leading roles are superbly played by George Osbourne, Lucrecia del Valle, Chas. H. Edler, Clarence Arper and others. The fiesta scene in the second act is one of the most picturesque ensembles ever offered on the stage. *The Mission Play* is surely up for a record run at the Columbia. *The Knights of Columbus* will have a big theatre party next Thursday night.

## Cort Theatre

Ready Money, the brilliant comedy from the pen of James Montgomery,

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will be presented by Wm. A. Brady, Ltd., tomorrow night. A special matinee will be given on Monday, Labor Day, in addition to the regular matinees Wednesday and Saturday. Ready Money tells a story of a young man who makes a success just at the time when things look darkest for him. Manager Brady has provided a company of unusual excellence to interpret the comedy, and a scenic environment of artistic beauty. The cast includes Robert Ober, Frank Mills and Nena Blake, who have the three leading roles. Important characters are played by Adelaide Hastings, Mary Carlisle, Estelle Wynne, T. E. B. Henry, John C. Brownell, Maurice Barrett, Clyde North, Walter Fredericks, John C. Fenton, Clarke Silvernail, Albert Mattison, Graydon Fox, Clarence Rockefeller and others. Bought and Paid For will be seen for the last time tonight.

## Alcazar Theatre

After devoting three weeks to painstaking preparation of *Madame Sherry*, the Alcazar management will offer the musical comedy at an extra matinee next Monday (Labor Day) and every evening throughout the week. A brilliant performance is assured through the strength of the company, headed by Ralph Herz, and the experience invested in conducting rehearsals; Paul Steindorff directing the vocal numbers, Fred J. Butler the acting and Joseph Fogarty the dances. A sumptuous scenic production is promised. Mr. Herz will be seen as Theophilus Sherry, a role originated and played by him with great success on Broadway, and leading his associates in the cast is Maude Amber as Catherine, the Irish housekeeper, with Louise Brownell as Pepita, the fiery-tempered Spanish girl; Laura Vail as Lulu, the actress and dancer; Lois Meredith as Yvonne, the convent girl; Bobby Woolsey as Phillippe, the French husband of Catherine; Clarence Lydston as Edward Sherry, nephew of Theophilus; Wallace McDonald as Leonard Gomez, son of the President of Venezuela, and Burt Wesner as Hector, head steward on the yacht.

## The Orpheum

Blanche Walsh comes next week with her newest success, *The Countess Nadine*. This season she has in *The Countess Nadine* an intensely dramatic play. Her support includes Harry West, Theodore Babcock and Wm. H. Travers. Ed. Flanagan and Neely Edwards will appear in their new act, *Off and On*, which is a sequel to their former skit, *On and Off*. A rehearsal and performance furnish the opportunity to introduce songs and dances. Redford and Winchester, jugglers, will exhibit their skill in an act called

*The Last Word in Juggling*. A pretty girl with a violin and a voice is Charlotte Ravenscroft. G. S. Winslow and Gladys Duffy, *The Matinee Girl* and the Professor will be seen in *A Skating Flirtation*. Next week will be the last of W. L. Abingdon and his company, Kenny, Nobody and Platt, and Stella Mayhew and Billie Taylor.

## The Empress

Beginning next Sunday afternoon, Sullivan and Considine will offer a bill of the highest quality of entertainment. Mons. G. Molasso (himself), the greatest of all living pantomimic dancers, and his company, in the most elaborate of Molasso's productions, *La Sonnambule*, will be the feature. *The Watch*, a one-act play, will be presented by Charles W. Bowser and his company. Bowser portrays a gambler of the new school. Two musical comedy favorites are Jules Bernard and Florence Scarth. A real novelty for vaudeville, via the juggling route, will be presented by Lew Palmore. Luciano Lucca, who is able to sing soprano and baritone, will give an exhibition of his wonderful voice. Henry Frey, a character monologist, will make his first appearance here. Other added Empress features and the Essanceoscope make up a good program.

## Pantages

Topping one of the best balanced vaudeville programs which the Pantages has offered in many months are the six diving nymphs with Lottie Mayer and Vivian Marshall as the leaders of the mermaid plungers. Mlle. Tojetti, who appears with Wallace Bennett in an artistic dancing number, entitled *The Dream Dance*, is a local girl who has achieved fame in the East. Clayton and Lennie have a harvest of hilarity, called *The Happy Chap* and his Johnnie, which leaves the audience collapsed with laughter. Binberg, Marion and Day, titled the three masters of rag, have a new line of work. *The King of Cannonballs* is what Alfredo Marschall calls his tossing of enormous weights. The Vice-President of Minstrelsy is Billy Mann, who has a new line of slashing humor and patter parodies. Harold Brown and Company will present for the first time here a dramalet of the old Mission days, entitled *The Cross and the Dagger*.

John Cort's cyclonic vaudeville road shows will show themselves at the Cort Theatre soon. One will be headed by Anna Held and the other by Lillian Russell. The shows will be composed of notable European acts for the most part.



## London Music Hall Men Want to Avoid Contract

LONDON, Aug. 5.—Interesting facts about the salaries of music-hall performers, now and formerly, and of the demands on their energies were mentioned in a recent suit in the King's Bench division. Fred Karno, a caterer for music-hall audiences, sought to restrain his leading comedian, Albert Bruno, from committing a breach of contract by leaving his employment and joining a rival company. Mr. Bruno pleaded in defense that it was verbally agreed that Mr. Karno's option on his services should not be exercised, and he counterclaimed from Mr. Karno the amount of one week's salary. The action was heard by the lord chief justice and a special jury. Clavell Salter, K. C., the leading counsel for Mr. Karno, said his client dealt specially in sketches or short plays performed at music halls, and Mr. Bruno had been employed by him for a good many years. On August 22, 1910, a contract was entered into under which Mr. Karno was entitled to Mr. Bruno's services during 1911, with options for the three succeeding years. Mr. Bruno now threatened to transfer his services to Mr. Darnley, who was Mr. Karno's chief business rival, and Mr. Karno now sought to restrain defendant from committing a breach of his contract. Mr. Bruno, said counsel, was engaged under the contract for the first year at a salary of £12 10s per week in the provinces, and £15 per week in London, with extra money for extra performances. For the second year the salary was to be £15 a week, and from December, 1912, to December, 1914, the period of a third option, was to be £20 a week for 1913 and £25 a week for 1914. The first option was exercised. The time for exercising the second option was to have expired on September 12, last, but on September 10 Mr. Karno wrote to the defendant a letter stating that he intended exercising his option and that letter was delivered to Mr. Bruno on September 11. Mr. Bruno replied that in August Mr. Karno had told him he would not require his services, and he could enter into another agreement. Mr. Karno denied having said that. The reference by Mr. Bruno was apparently to an interview on August 24. Mr. Karno, giving evidence, said that on August 24 he told Mr. Bruno there was not much money made in his show because he would not play two sketches a night in each of two houses while in the provinces. He also told Mr. Bruno he was prepared to offer him £20 a week for three years "all in," but that he could not possibly guarantee 48 weeks a year. Nothing else occurred until September 10, when he decided to exercise his option. Mr. Bruno appeared in Perkins in Paris and Perkins, M. P. The lord chief justice suggested to the two opposing counsel, Mr. Salter and Sir F. Low, who are M. P.s, that they might read Perkins, M. P., with advantage. Mr. Karno was cross-examined as to Mr. Bruno's ability.

The Lord Chief Justice: He was good enough for £1000 a year to you? The witness agreed.

The Lord Chief Justice: There are a good many gentlemen in court who would be glad of £1000 a year.

Mr. Karno said Mr. Bruno objected

to playing two sketches at each of two houses a night. He had himself played 22 shows a day at the New Year's fair at Sheffield.

Sir F. Low: But you did not hold a contract like the one the defendant has?

Mr. Karno: No, I was not in the position to do so then. My salary was only 50 shillings a week.

Mr. Bruno, the defendant, in his evidence said there had been constant friction since 1910 between him and Mr. Karno, who tried to get him to play four times a night when his contract said only two, and he complained of the way in which he was billed. At the interview on August 24 Mr. Karno said it would not pay him to take up the option as it stood. The witness at once wrote to Mr. Darnley: "As my contract with Mr. Karno finishes on December 14, I offer you first an option of my services. Knowing that Kitchen was to leave you shortly, I thought it would do you and me a bit of good. Stoll has promised to book me if I launch out on my own, and I am sure that Moss will do the same." The contract thereupon made with Mr. Darnley was for £50 per week for three years for a 42-week year and four shows a night. Cross-examined, the witness said he wrote to Mr. Karno because he had an idea that if Mr. Karno knew he was getting another engagement he might go back on his word and exercise the option. Herbert Darnley, proprietor of music-hall sketches, said he was formerly in Mr. Karno's employ. The jury returned a verdict for the plaintiff, Mr. Karno, and the lord chief justice gave judgment accordingly with costs, granting an injunction against Mr. Bruno.

## New Ideas in Pictures

Recently when the Olympic steamed into New York, the customs inspector for the first time opened the baggage of a theatrical man and found it stuffed with moving picture scenarios. The manager in question was Walton Bradford. Ordinarily Mr. Bradford is a member of the general staff of the Liebler Co. "But," explained Mr. Bradford, "I went over to the other side as the representative of the newly formed Vitagraph-Liebler Feature Film Co., and not of the Liebler Co. I saw some of the foremost writers of the day, secured scenarios from some of them and contracts for scenarios from others. The most important of the finished scenarios in my bag are those prepared by Hall Caine. We hope to exploit Viola Allen in her original roles in *The Christian* and *The Eternal City*. Caine also wrote a scenario founded on *The Prodigal Son*, which will lend itself admirably to pictures. Another important contract I have secured is that with Louis N. Parker. I expect some fine historical scenarios from Mr. Parker, also Pierre Loti and Robert Hichens. We have negotiations under way for scenarios from both these writers. *The Christian* will probably be the first film staged.

Ben Bernard has organized a company to play a burlesque on *The Only Way*. He will open at Marshfield Saturday, Aug. 30, then play around the North one-night stands. Wonder if Ben will have any professionals in this company?

## Live News of Live Wires in Vaudeville

Al Watson, the Bert Levey manager of Vallejo, was much pleased with the engagement of Ed. Armstrong and his Baby Dolls, as they filled his theatre at every show.

Otis Laurelle has retired from the show business and is now advertising manager for Cel-so, a patent medicine that has a decided vogue hereabouts.

Ted Edwards left for Canada this week and will frame up his act in Seattle. We shall see him soon again.

Beginning September 7, Grauman's Imperial Theatre will inaugurate a new system. All films will be feature films and each will run a week. The opening film will be Minnie Maddern Fisk in *Tess of the d'Urbervilles*. The prices will be ten and twenty cents. There is also to be installed in the house an organ, which will add greatly to the enjoyment of its patrons.

Coming to the Empress soon will be the Seven Bracks, acrobats and equilibrists.

The latest list of Martin Beck's Orpheum circuit bookings includes the Great Golden in his master illusion, *The Tiger God*; Catherine Countess in *The Birthday Present*; Sam Chip and Mary Marble in the Dutch comedy, *The Land of Dykes*; the musical comedy oddity, *The Little Parisienne*, with Valerie Serice and a large company; Nina Morris & Co. in *The Yellow Peril*; Master Gabriel in a new comedy, *Little Kick*, and Edwin Stevens and Tina Marshall in a musical and dramatic travesty, *The Troubles of R. and J.*

Charley Byrne, the German comedian, was pleased with the marines of Vallejo last week. Now he is thinking of producing a nautical musical comedy, with the scene laid at Fisherman's Wharf. Geo. Kelton will be cast as an Italian fisherman.

John Guerin, formerly the chief of police of Great Falls, Montana, is on a visit to his native city. John at one time was one of the best German comedians in America. In conjunction with Joe Hayden he made popular the very pretty singing sketch, *Knocking On the Outside Gate*. Mr. Guerin is also author of many acts and songs. He will remain with us a few days when he will return to Seattle, where he is in business.

John H. Burns, a well-known vaudeville performer, formerly of this city, is now in the employ of Sullivan and Considine at the Empress Theatre, Tacoma. He has located there for good, having a life job in the front of the house.

Buster Edwards and her singing and dancing girls have gone to Sacramento to open for Joe Ryan. They will stay until after the State Fair.

Chas. Whippert, The Piano Player producer, will go to Honolulu and follow in the footsteps of Bob Hughes. Then may follow Chas. Alphin, Harry James, Jack McClellan. They are all keen on the producing game. For further information ask Harry Bernard.

Victoria Theatre, 16th and Capp streets, is playing to capacity business every night in the week with vaudeville and moving pictures. Matinees Saturday and Sunday only.

The American Theatre shut bang up after last Sunday night's show.

Considine, Homan and Reese were looking over the house Monday afternoon. Jim Goewey, it is rumored, threw up the lease. Well, no wonder after the long series of losses he sustained. He was a game bird though.

Alma Astor and Martha Marshall were headed for Oakland last Tuesday, with their suit-cases. Is it possible we are to lose them from the chorus girls' ranks? Have they entered vaudeville with a sister act? We hope so for they are two good performers.

George Ford, formerly of the Chas. Alphin Co., is playing the lead in *The Redemption* at Pantages this week, and showing himself to be a clever actor.

Charles Alphin has gone back to Los Angeles again. He will be heard from shortly. Can't keep a good man down. He is like a cork, he will float again.

Why do some actors allow a small amount of indebtedness to stand against them week in and week out? Why not settle when closing an engagement? Not let a bill run for weeks. Pay up when working. Some poor thespian in hard luck may need a favor and if you pave the way it will make it easier for those that lack the mazuma to be helped when they actually need help.

Charley Browning and wife, good Coast Defenders, will shortly journey back to Broadway, New York, but will be with us next summer again.

Bert Levey will play Armstrong's Musical Comedy Co. at the Princess Theatre, opening with *A Scotch Highball* first half, following with *September Morn* last half.

Mary Logan, for many seasons connected with the James Post company as number producer, will join Post when he opens in Sacramento next month.

Frank Becker, formerly of Lord and Meek's Musical Comedy Co., is leader of the orchestra at the Watsonville Opera House. No better selection could have been made.

Belle Williams, the only black-face wench in existence, is producing the black-face turn she formerly did on the Orpheum circuit at the Portola-Louvre. This lady certainly can come back. Now, you chickens, Belle says imitate her if you can. Can't be done—not like Belle.

Harry Van Fossen, the black-face comedian, is touring with Neil O'Brien's Minstrels. They are playing the State of Texas. W. H. Hallett, a Coast Defender, is interlocutor with the company.

Tommy La Rose is playing the Mirror Theatre at Santa Ana for Manager Bond. A small musical comedy company is the attraction.

Billy Keene, formerly of Gilbert and Keene, is at the Mirror Theatre, Santa Ana. Eddie Gilbert is with the Frank Morton Co. at San Bernardino.

Pete Gerald, the versatile boy of the Regal Theatre Co., Los Angeles, is longing to get a peep at Market St., San Francisco. Pete says work before pleasure, as the kiddies have to have shoes. He is a good Coast Defender of the old school; so is Walter Reed, his playmate.



## Vaudeville

### The Orpheum

Edwards Davis in The Kingdom of Destiny is going well. Williams, Thompson and Copeland in The Doctor's Dilemma are a very comical trio. Their sketch is old, but well acted and appreciated by the audience. Mr. Thompson is seen as the black-face. The Vantias in A Fisherman's Betrothal, a love version set to song, are high-class artists. The trio feature—Esther de Lour, soprano; Bert Kinney and Booth Platt, the minstrel men—are seen in their original skit, Nobody. They are naturally comical and get the big hand at every performance. Alma Youlin, soprano, pleases in popular and classical numbers. She has a fine voice and does not overdo. W. L. Abingdon & Co. in Honor is Satisfied have an "out of the ordinary act that is winning success. They are well rewarded for their good work. Stella Mayhew and Billie Taylor are the screaming hits of the bill. Mr. Taylor at the piano understands his business, while "little" Stella knows how to sing and talk her songs. They are featuring one of the latest song hits, The Devil Tune, with great success. Bartholdi's birds do some good tricks along the general lines of bird acts. The movies, showing current events, close the bill.

### The Empress

There are two numbers on the bill this week that are real winners. Sager Midgley & Co. is one, in a splendid comedy act, Early Morning Reflections. There are three characters in the act and they are all well played. The situation is clever and well carried out, and except for the Colonel's face at the finale being a little too evident, it is a grand success. The Four Readings, hand-to-hand athletes, are wonders; their stunts are novel and good. The set they use represents the interior of a gymnasium, and it makes a neat place for them to execute their turns. They are extremely dainty in their work and exhibit great skill. Manning and Ford, the ginger boys, used to ginger up; their dancing is good though, and that helps. The real performer is the little fox terrier, who does somersaults and a pretty little waltz. Truly, what would the boys do without her! Max's Circus is a winner with the whole house as well as the children. Mort. Sharp, in songs and satire, does some funny things. His German dialect stories and songs and his dances are good. B. Kelly Forrest, the happy tramp, has a good make-up, and carries out the character to the end, a miserable, drunken tramp. But why on earth, with his wonderful articulation, fine voice and delivery, doesn't he do something really fine! The added attraction is two small girls, who get by with some clever music.

### The Pantages

Pantages offer a very good bill this week, featuring the Jos. Howard-Mabel McCane Duo as headliners. The popular composer is a big hit and carries the house at every performance. He is singing by request all of his old compositions, which will always be popular as long as he will sing them.

Courtney and Jeanette, in The Tramp Juggler and the Actress, are clever and take their usual share of the applause. Minnie Rhodes, "The California Poppy," is a good entertainer and more than gets by in all of her numbers. Lopez and Lopez, in their Act Beautiful, have a good musical offering and are appreciated by all lovers of the art. The Redemption is a good story of the slums, and is well acted by all the cast, which is headed by Dorothy Davis Allen, who wrote and produced it. Miss Davis is a mighty fine actor and Geo. Ford shows himself to be a fine leading man. The act used a big cabaret ensemble Sunday, but this feature was cut the rest of the week. Jack Taylor, the tricky monologist, is a good funster and goes big at every performance. The Velde Trio, acrobats, are fast workers that understand their business. Their "loop-the-loop" canines are well trained and perform good. Moving pictures close the bill.

### The Republic

Bernard and Girard in a comedy-talking skit go very well. They have good material that keeps the house laughing. Gilbert Loosee, character singer, in popular and national ballads, holds the attention of everyone. Abram and Johns in a new Cottrell act, The Triumph of Defeat, continue to hold their popularity. Dixie Southern, as the suffragette, is a very clever bit of femininity and understands the ways and motives of the London militant. Mrs. Bob Fitzsimmons & Co. is the headliner the first half, and is playing a regular big-time act. She is assisted by Chas. Dana and ten girls who are all clever. During the second half Eddie Roy does some very good buck and eccentric dancing. The California Trio are seen in a mixed act—singing, piano playing and cartooning. They understand all. White Fawn, the Indian character singer, sings some very good Indian and popular songs. McKenzie and Heazlet have a sketch that they put on in their pleasing way. McKenzie is a natural cut-up. The Bells of San Gabriel are a feature of the second half. It is truly a musical treat, and the setting and scenery are in good taste. As a whole it is a well-constructed act. The moving pictures as usual close the show.

### The Wigwam

The Wigwam is featuring Ed Armstrong & Co. this week. They play A Scotch Highball the first half, and September Morn the last half. Mr. Armstrong is supported by a company of eight people, chief of whom are Charley Byrne, and a chorus, which makes quite a large act to be played in vaudeville. They are going very well. Weldon-Jordon Co., ring artists, do some good stunts and get a very good hand. Edith Haney and Blanch Pillsbury, billed as Two Classy Kids, do some singing, dancing and talking. Frederick, the Great, is a conjurer and magician who does some clever tricks and keeps the audience guessing. Prince Pat, the educated horse, is a very smart animal, and holds up his end of the act with "horse sense." He is the favorite with the younger ones. The Gitana Festival Singers, in popular and operatic selections, are going well. They have good voices, pretty cos-

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tumes and a beautiful setting which, combined, makes the act a success. A good selection of pictures closes the show.

### The Majestic

Melbourne MacDowell & Co., in the fourth act of La Tosca, are the headliners this week. MacDowell is a handsome, virile and magnetic actor and is well supported by Isabel Eveson and Percy Challenger. They are much appreciated by the Majestic audiences. The last half The Oath is offered. White Fawn, Indian singer, is heard in lyric intermezzo with a first-class repertoire. Nellie Maguire, comedienne, is quite a funster. With her parodies and chatter she scores well. Adams and Gilbert in song and dance do some good work and are liked. Eddie Roy, soft-shoe dancer, is a fast worker and good dancer. He is original and does many good steps. The bill is closed with the pictures. The last half: Anita James, singing soubrette is heard in popular numbers. Musical Stanley in musical oddities, has something different in the musical line. He plays with true artist's skill. The Aloha Twins sing and dance in the native Hawaiian way. Billy Morton, the blackface comedian, is shown in song and dance. The bill is completed with the movies.

### The Lincoln

Charley Parret in a monologue is quite funny and makes his usual impression as soon as he enters. The Bells of San Gabriel being the headline this week, is taking plenty of honors. It is a good act and worth the effort. The California Trio do a pianologue and cartoon act. The cartoonist is clever and the other pair are good entertainers. Billie Morton, the comical blackface, in song and chatter, takes his share of the applause. Miss Melrose sings popular numbers the way that takes. The bill is closed with pictures.

### The Portola

Butler and Butler in their musical novelty, The Cowboy Violinists, are good musicians, with lots of talent. Their act is different and takes. The Royal Male Quartette are four harmony fiends that sing every minute. They have good voices and a well-selected repertoire of classical and popular numbers. Young and Manning, the blackface and soubrette, are an old-time pair of funsters. They are late of Pantages time, and are making just as good here. Walter Baker, magician, has some good tricks and keeps one guessing as to what is next. Gilmore and Milton are doing a character act; they are good impersonators and work well together. The Enyindale Trio are fast acrobats, who have a fast act and keep things mov-

## New Wigwam Theatre

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ing. Vincent Cahill is heard in popular and operatic selections. Carter Taylor & Co., in a tramp comedy, are going well. He is a good character man and especially adapted to this particular branch of work. The several movies complete the show.

### The Victoria

Princess Indeta and her musical Hawaiians are the feature in a native dance. The four men are some harmony bugs and play as well. Barton and Dehearde, colored entertainers, do some singing, dancing and Southern cakewalking. The Raymonds, blackface and soubrette, are good entertainers. Between their songs, patter and jokes, they keep the audience going. Eddie Harris is seen and heard in songs and recitations. The moving pictures complete the bill. The last half: Jane Elwyn, the popular cartoonist, offers some clever work. She has the only cartoon act of the kind in the West. The Misses Owens and Pine, billed as the Kute-Kunning-Klever-Kidos, do some singing, dancing and talking. Miss Pine does a few numbers on the violin. Allan Dale, the Irish tenor and monologist, has a clever act and is going strongly. He has a fine voice and also talks some. Browning and Manning, the crazy kids, have a funny act that keeps the audience laughing. They are assisted by Trix, the dancing dog. The show is wound up with the movies.

Maude Odell will open at the Oakland Orpheum tomorrow. Myrtle Langford, well known as a clever young actress, will have a prominent part. The man's part will be played by Patrick Calhoun.

Will Armstrong will open at Edmonton Sept. 1 with his Expressman act for a trip over the Pantages time.

Joseph Callahan for the nonce has joined the movies and is in town with Otis Turner and his troupe taking some sea pictures.

Sam Blair left Monday for Honolulu, where he has been called to consult with the Magoon interests, who have finally decided they need a regular theatrical man to run their theatre.



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**Brissac Company Sail for Honolulu**

The Virginia Brissac company, under the personal command of Admiral Griff Wray, sailed Monday afternoon for Honolulu, where they will play a long engagement at the Hawaiian Opera House instead of with the Consolidated Amusement Co. The company closed in Long Beach Sunday night, after an unprecedentedly prosperous season in that town. After the play was over Capt. Ament, of the Bentley Grand, made a speech and presented Miss Brissac with a solid silver loving cup. There was great applause and great quantities of flowers, and it was a very happy occasion. The roster of the company, shown on shipboard, was: Griffith Wray, Virginia Brissac, James Dillon, Ruth Van, Ferd Munier and wife, Howard and Margaret Nugent, Evelyn Hamby, Buck Theall and wife, Harry Garrity and wife, Mabel Wyman, Ray Hanford, Joe Cox, P. J. Campbell and Wayne Harrison. Manager Wray has arranged to use the following plays: Mmc. X., Salvation Bell, The Traveling Salesman, Get-Rich-Quick Wallingford, The Man from Home, The Gamblers, The Je'er Do Well, The Girl in the Taxi, and The Deep Purple.

MARGARET ILES will close with the yceum stock in San Diego on Sept. Frank Thorne and Lizette Holdsworth also close on that date.

**Musical Comedy Stock for the Wigwam**

The ever-progressive Wigwam management have decided to add a regular musical comedy stock to their regular bills, and will at once start to organize.

Good performers and chorus girls can apply to the musical director at the theatre.

**Carter Goes to Honolulu**

Monte Carter and his dancing chicks will close a highly successful season at the Garrick Theatre, Stockton, on Saturday, Sept. 20, and will sail for Honolulu on the following Tuesday for a three-months' engagement. Carter has received the juiciest contract that has ever been offered any company and he deserves all the success that he can receive. He could no doubt remain in this city for some time, and his many admirers here will hate to see him leave. Carter will play for the Magoon interests in the island and was signed by Sam Blair.

**Bookings**

At the Sullivan & Considine, San Francisco office, through Wm. P. Reese, their sole booking agent, for week of August 31, 1913.  
EMPRESS, San Francisco—Lew Palmore, Bernard and Scarth, Chas. Bowser & Co., Luciano Lucca, La Sonambule, Henry Frey. EMPRESS, Los Angeles—Harry Leander and Assistant, Hal Merritt, Roberts, Hayes and Roberts, Grace Cameron, Ash and Shaw, Dorothy's Playmates. EMPRESS, Salt Lake (Sept. 3)—The Savoy, Golden and West, Walter Daniels & Co., Easy Money, Sampson and Douglas, Girl in the Vase. EMPRESS, Pueblo-Colorado Springs—Emma Francis & Co., Morris Beasley, Hibbert and Kennedy, Porter J. White & Co., Pisano and Bingham, Booth Trio. EMPRESS, Sacramento—Four Readings, Manning and Ford, Sager Midgley & Co., Mort Sharp, B. Kelly Forrest, Max's Circus. EMPRESS, San Diego—Beth Stone & Co., Harry Antrim,

**Chas. King—Virginia Thornton**

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At Liberty—Care DRAMATIC REVIEW

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Juveniles—At Liberty  
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**Boycott Declared on Munich Wagner Music**

MUNICH, August 15.—The big American colony in Munich is up in

arms and has declared a boycott on the city's Wagner music festival. This has been caused by what was regarded as insulting criticism of the American prima donna, Mme. Olive Fremstadt, and alleged slurs upon everything American which was printed in the Munich Gazette Tuesday morning. A committee of Americans has been formed, which has announced its intention of asking the American press to warn Americans to avoid Munich hereafter, because of its attitude toward Americans. The Wagner opera season opened Monday night with the opera of Tristan and Isolde, in which Fremstadt sang the role of Isolde. The criticism of the Munich Gazette on the production, which caused the present resentment, was in part as follows: "In the beautiful Prinz Regent Theatre, dedicated to German art, there is nothing of German to be seen or noticed. The spirit of America overshadowed everything in the audience, where Americans and Englishmen predominated, and gave tone in every respect and on the stage, where an American decoy bird for her countrymen, who willingly flocked there (the house was sold out) showed them how Wagner is played on the other side of the big herring pond."

**Stinging the Wise One of Livermore**

LIVERMORE, August 17.—When carnival week for the Livermore band closed last Saturday night a sad and chastened crowd of men crept home to their wives. Nearly every man in town was "buncoed" out of four bits or a dollar for a show which he never saw and which he never should have seen, according to the town marshal. When the traveling troupe advertised a neat little burlesque tent show several young men were induced to enter. They are not through talking about it yet. The marshal decided it was too rough and ordered the show closed. Saturday night the word was whispered around that the show could be seen again, as the manager had decided to take a chance and override the law. All the men on the grounds flocked to the tent. They waited for another hour for the curtain to rise. Then they became impatient and began to stamp their feet and clap. The marshal was attracted and found the manager and his troupe of girls had fled in an automobile, taking all the ticket window money with them. They were last seen riding through Pleasanton.

**Spokane Theatre Burned**

The Spokane Theatre of Spokane was destroyed by fire on Aug. 18. The Passing Show had only just finished when the fire broke out. The combinations will be shifted to the American Theatre.

Contracts have been signed by Mrs. Leslie Carter and George Kleine by which Mr. Kleine will control all of Mrs. Carter's plays for photo-drama production, and will present the actress herself in those characters that she has made famous in America.



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## Correspondence

CHICAGO, August 24.—This week, we may say, marks the real beginning in Chicago of the theatrical season of 1913-14, for several houses, which have been dark during the long summer season have awakened from their dormancy, and will blaze with lights and crowds from now on. Melodrama and farce will be in the forefront in these houses, with musical comedy a strong competitor for the patronage of audiences. \* \* \* The Whip, an unusual melodramatic offering in plot, situations and superb scenic embellishment, will begin the season next Saturday night at the Auditorium, while Little Miss Brown, a farce by Phillip Bartholomae, comes to the Princess tonight. Madge Kennedy has the title role; others in the cast are: Albert Brown, Ned Sparks, Jean Newcomb and Elsie Hitz. \* \* \* Kleptomania, as discussed in a new farce called Stop Thief, will be exemplified at Cohan's Grand Opera House tonight. Mary Ryan occupies a prominent place in the cast; there are also Vivian Martin, Frank Bacon, Percy Ames and Frank Hardy. It is said to be uproariously comical and no doubt it will have quite a run. \* \* \* A Trip to Washington, which is a musical version of A Texas Steer, will reopen the La Salle this evening. Ripley Holmes, Dame Skyes and Rose Winter are prominent in the cast. \* \* \* At the Olympic, Margaret Hllington in Within the Law is arousing fine enthusiasm and intense interest. From all surface indications the play will rank as one of the really popular of the new season's productions. \* \* \* The Elixir of Youth does not contain much hope for those who are seeking for the elusive draught, but there is abundant laugh material in the play which is the best mental elixir for staying off old age that we know of. And it is just this feature which is attracting the large audiences to the Cort Theatre. \* \* \* Dave Lewis comes to the National this week in Don't Lie to Your Wife. \* \* \* Life's Shop Window is the attraction at the Imperial. \* \* \* The Wolf, as delineated by Albert Phillips and Leila Shaw, will be seen at the Victoria this week. \* \* \* Belles of Beauty Row in Putting It Over is on at the Columbia this week. \* \* \* Frankie Heath and Harry Le Van head the company. \* \* \* At Orchestra Hall there is being exhibited a stirring representation of Les Miserables. All the principal characters of the famous work appear in the presentation. Jean Valjean, Cosette, Marius, Javert, the good Bishop, et al are vivified with startling reality. \* \* \* Palace Music Hall will have Harry Fox and Yansie Dolly in songs and dances; Jack Wilson, Ada Kane and Jack Boyle will also entertain in a similar diversion; Jean Murdoch appears in a crook playlet called Blackbirds; Hussey and Lee will present The New Chantefleur; Seldon's Venus in poses; the Merkel Sisters, contortionists, and Zenita, the violinist. \* \* \* The Majestic will present Bertha Kalich in a condensed version of The Light from St. Agnes, an offering in which she has achieved much success. Ar-

thur Aldridge, formerly of the Gilbert and Sullivan Opera Company, will be heard in operatic selections. Besides the above there are: Roger Imhoff, Hugh Conn and Marcelle Coreene in Surgeon Louder, U. S. A.; Belle Adair in songs; Jed and Ethel Dooley in songs and dances; George Lyons and Robert Yosco, harpist and vocalist; Clifford Walker, the Monkey Hippodrome; and the Castney Four. \* \* \* Grand Opera is still reigning at Ravina Park, and music lovers are having an extraordinary treat in the presentation of these musical classics, rendered as they are by singers of ability and genius. \* \* \* Colonial will have the Hursley Troupe the forepart of the week; others for the same time are: Albers' Polar Bears; Newsboys' Sextette; Marinette and Lewis; Virginia Herold and Company; Rodway and Edwards; Fielding and Carlos. Beginning Thursday, there will appear: Will Hart; Jeanette Adler and her entertainers; Four Van Oss; Four Nelson Comiques; Lee Calder and Company, and Cooper and Eshell. \* \* \* McVicker's will have a bill which will emphasize the fact that it is quite possible to give good vaudeville in this town at a low price and secure large financial returns. The audiences at this theatre since Jones, Linick and Schaefer took charge have been very large. Walter McCullough and Company head the program this week. \* \* \* Montgomery and Stone and Elsie Janis open the Illinois Monday, September 1st. The Lady of the Slipper is their offering. \* \* \* Gentry Brothers' show is playing to good business in Chicago, every division of the city having the opportunity of seeing the show. \* \* \* The Yellow Slipper will open the New Englewood Theatre this afternoon. The New Englewood is on the far south side of the city, and has much to recommend it from an ornate point of view. It will be devoted to burlesque. \* \* \* Another new house going up as fast as the skill and energy of builders can erect it, is the American Theatre, which will occupy the site at Ashland Boulevard and Madison Street. Vaudeville will be the style of entertainment. \* \* \* That the entire American public, from the Atlantic to the Pacific, will have an opportunity to see Within the Law is evidenced from the fact that beginning September 1st, there will be no less than fifteen companies presenting the play in different sections of the U. S. A. and Canada. And this is the play which Mr. Bayard Veiller, the author, sold outright for \$5,000. \* \* \* The Kissing Maids will disport themselves at the Star and Garter this week. Sam Howe and Florence Bennett are the principal funmakers. \* \* \* The Governor's Lady will open the Powers on September 14th. The play is in three acts, and was written by Alice Bradley. Bookings for the season have been announced by the management and comprise the following attractions: Dave Warfield in The Auctioneer; John Drew in Much Ado About Nothing; return of Mr. and Mrs. Hatton's, Years of Discretion; Belasco's Company in The Good Little Devil, and Hopkins Creamer Company presenting The Poor Little Rich Girl. \* \* \* The

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amusement parks, without exception, have had one of the most fruitful seasons in their history. Without exaggeration this summer has been a literal gold mine to them all; and it is principally due to the fact that this has been an unusually fervid summer, with little rain. It may also be stated that the high order of attractions, music, vaudeville and outdoor diversions which the amusement parks have furnished this season, have been potent factors in attracting excellent patronage.

OWEN B. MILLER.

**Eddie Foy Sues Werba & Luescher**

Eddie Foy has started suit against

Werba and Luescher in the Supreme Court of New York to recover \$7000. Foy alleges that Over the River, in which he starred last season, under Werba & Luescher's management, was stranded in St. Paul, Minn., and that besides paying his own way back home, with an arrear of four and a half weeks' salary, at \$1300 a week, he drew \$500 of his own funds to take the rest of the company back with him.

E. H. KAUFMANN, of the European Moving Talking Pictures, which are a sensational success, got back from a six-weeks' trip to France, Italy and Austria recently. Mr. Kaufmann will soon introduce the pictures on the Coast.



ALL THE THEATRICAL NEWS

The San Francisco

# DRAMATIC REVIEW

Music and Drama

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Jean  
Kirby

Hartsook, Foto.

DRAMATIC

VAUDEVILLE



## Germany Has Gone to the Extreme in Treating Topics Which Require Delicate Handling

BERLIN, Aug. 9.—What the German people really need is a censor of the drama, at least that is what any American visiting the Berlin theatres these days is bound to think. The average "advanced" German drama may be truthfully summed up as an exhaustive contemplation of immorality and often of indecency, without a single redeeming feature. Enigmatisms, involved paralogisms, and the most grewsome items that morbid fancy or desire to be original can suggest are also component parts of this style of play. Take, for example, the typical work of a typical man, Gerhart Hauptmann's five-act drama, *Gabriel Schilling's Flight*, recently given with a faultless cast at the Berlin Lessing, one of the finest theatres in all Germany. It treats of a favorite German theme—the misunderstood man and his "soul struggles." The scene is laid on a small island in the North Sea. Prof. Maurer, a sculptor, and his mistress—a violinist named Lucie—are enjoying the seclusion of the little bathing place. Maurer's friend, the painter Gabriel Schilling, is awaited; he is to recruit his nerves and health, which have been shattered by his mode of living. His little wife has had the audacity to ask him for housekeeping money for herself and children, while he has "taken up" with a soulful person named Hanna. The relations of these five people may be described as "fearless and free," and their doings and sayings are morbidly ridiculous. In the end the demented artist goes off to drown himself, and his body is carried across the stage on a bier. Nobody would wish to deny the exquisite poetry of Hauptmann's *Sunken Bell* and *Hannele*, but the influence of such dramas as Gabriel Schilling's *Flight* and Rose Berndt (the drastic story of a peasant girl's seduction and the crime of infanticide), in which infidelity is extolled and a vicious mode of living embellished, must necessarily be baneful. \* \* \* These realistic and morbid plays are, however, not the worst form of the German "advanced" drama. The age of puberty is a favorite theme with certain modern authors, who know how to appeal to the complex nature of their audience, of which maudlin sentimentality is a well-developed phase and the voracious demand for novelty another. Perhaps the most monstrous of these ultra-modern plays is Wedekind's *Spring's Awakening*, under which charming title the greatest filth conceivable is presented to the theatre-going public. Such a piece, if put before an English or American audience—an impossibility in itself—would be hissed off in the second scene. The author calls it a children's tragedy, in three acts, and the dramatic personae are, with a few exceptions, schoolboys of sixteen or seventeen, while the wretched little heroine, Wendla Bergmann, is fourteen. When healthy American boys would be engaged in playing baseball, these "heroes" are presented lying together under the trees or sitting in their

rooms discussing sexual matters in undertones. The questions put to each other by Melchior and Moritz in one of the opening scenes will not bear repeating. They may be found in the Preparation for Confession of the Roman Catholic Prayer Book. In Wedekind's tragedy the answers are also given, with a good deal of detail and embroidery. Moritz not being clear about some things, Melchior offers to enlighten him. His friend, however, is rather shy, and has, moreover, a difficult Latin composition to prepare which will need all his thoughts. He therefore asks Melchior to write the explanation and instruction down, if possible with illustrations, and to put the paper in his books where he can find it after school, to all of which his friend willingly agrees. Another boy's hobby is the collection of nude prints, which he keeps in a locked casket in his room. He takes them out occasionally and talks to them—very dirty talk it is, too, and astonishingly high-flown for a schoolboy. He apostrophizes the Venus of Palma Vecchio during one entire scene in a manner which constitutes him fully ripe for a private apartment in Bedlam. Wendla is not idle either. She implores her mother in extravagant language to tell her the origin of life—this is putting it more delicately than Wedekind does—as she really cannot believe in the "stork" any longer. Her mother, sorely put about, only partially satisfies her. Later on Melchior and Wendla lie in the hay loft—where more equivocal talk goes on. Then Moritz, a weary, blasé old man of sixteen, who had been drinking till five in the morning, indulges on the river bank in bitter introspection and retrospection, mingled with intense pity for himself. We know what is going to happen, and it does. He shoots himself, and the schoolgirls, discussing the event afterward, tell with shuddering rapture how his brains hung in the willows and his blood splashed the water lilies. The element of "poetry," you perceive, is never lacking. Melchior's twenty-page document, entitled *Accompaniments to Sleep*, with "full-size" illustrations, has been found in the dead boy's possession, and the writer is summoned before the head master of the school and his staff. The masters are made to come off best, by declaring he has only written down what are well known to the head master as familiar facts. It is really no easy task to even refer to the denouement. The child Wendla is ill in bed, the doctor in attendance. She thinks she has dropsy. The mother knows what ails her daughter and informs her, whereupon Wendla is greatly astonished and hurt, as she is "not married." She acknowledges, nevertheless, the hay-loft episode. The arrival of a mysterious woman ends the repulsive scene. It must be remembered that this worse than trash was given at the Deutsches Theatre several hundred times under Herr Reinhardt—always to full houses—and that it is still occasionally

put in the bill, that young people, boys and girls, went to see in shoals, and—greatest wonder of all—censorship passed it without let or hindrance.

### MacQuarrie and MacKeller

One of the most talented, best cast and most satisfactorily balanced companies we have had in London this season presented Geo. Broadhurst's play, *Bought and Paid For*, at the Grand last evening. George MacQuarrie as Robert plays a difficult and exacting role in a most restrained and natural fashion. Mr. Stafford is the dry-cut, successful and success-mad American business man, masterful and yet generous to a nicety. His characterization is sincere and his method, though a little hard in parts, rises on occasions to the most satisfactory verisimilitude. Helen MacKeller, playing opposite Mr. MacQuarrie in the role of Virginia, is an emotional actress of high rank. Miss MacKeller has several very trying scenes, but she passes through them without strain. Everything is natural and both comes from and goes to the heart. —*Free Press*, London, Ont.

### The Lure Coming

The white slave play is on tap. Encouraged by the great success of *The Traffic on the Coast*, the Shuberts will rush this new play out here. One of the sensational hits of the year in New York is that scored by Mary Nash as the "girl" in this new play by Geo. Scarborough, *The Lure*, at Maxine Elliott's Theatre. Her present character, that of the poor girl who is lured into a den of "white slavers," and who manages to escape only through the assistance of a Federal detective, is of much more unusual caliber than any of the various parts she previously essayed. With regard to *The Lure*, it should be understood that this drama deals with the white slave problem in a manner so sincere and direct and altogether uplifting that no reasonable person can take offense at the play. The cast of *The Lure* includes Vincent Serrano, Dorothy Dorr, George Probert, Edwin Holt, Lucia Moore, Lola May, Mortimer Martini and Susanne Willis.

### Frohman's Five Favorite Books

A New York newspaper lately asked Charles Frohman for the titles of his five favorite books and his reasons. This is what Mr. Frohman wrote the newspaper:

"I am not altogether certain that the following list will have any significance for anybody except myself, especially because of the reasons I have appended. But you ask me a question and I gladly offer you my best answer."

1. *The Little Minister*. Because it is a great and moving story. It uncovered a great dramatist in a great novelist—J. M. Barrie. From the novel, *The Little Minister*, to the play, *The Little Minister*, Mr. Barrie so shifted his characters as for all time to mark the difference between story telling and playwriting, and that is that in the novel "yes" means "yes" and in the dramatization of the same novel "yes" means "no."

2. *Aristotle's Poetics* and *Princi-*

*ples of the Drama*. Because it gives sound rules as to how to write a play, and as I do not believe there are any immutable laws for playwriting, Aristotle's book entertains me. As all subsequent books on playwriting are founded on Aristotle, my enjoyment in dipping into each of them as they come along is very keen.

3. *Sherlock Holmes*. Because it illustrates what a wonderful storyteller Conan Doyle is, and what a remarkable dramatist is William Gillette; because Gillette uses all of Doyle's characters and none of his story.

4. Roland Strong's *Best Restaurants in Paris*. For reasons too obvious to name.

5. Mark Twain's *Tom Sawyer*. Because it depicts so naturally genuine boyhood life, and demonstrates to the world one of the world's greatest humorists.

### Candy Shop Coming

CLEVELAND, O., Aug. 25.—The company which J. J. Rosenthal has assembled to open Anderson's new Gaiety Theatre on O'Farrell Street, opposite the Orpheum, in San Francisco, began its road tour westward at the Euclid Opera House tonight before an audience which packed the big building to its capacity. The vehicle is *The Candy Shop*, by Geo. V. Hobart, in which the same company will begin its stock career at the new theatre in San Francisco next October. As a matter of fact, if the Euclid Opera House had been twice the size it would not have been big enough to hold the crowd which tried to attend the opening performance. Individual hits were scored by many members of the organization. Rock and Fulton especially distinguished themselves by their clever work. In the company is a collection of comedians which kept the house in an uproar. In addition to Rock and Fulton, the funmakers include Al Shean, Tom Waters and Will Philbrick, and in the feminine division Gene Lunska, Catherine Hayes, Kitty Doner and a beauty chorus numbering sixty people. The company will play westward from here, arriving in San Francisco Oct. 12 for the opening of the new Gaiety, which will be its home as a stock organization indefinitely.

### George McQuarrie and Wife Honored

A farewell reception was given Geo. McQuarrie and his wife, Helen MacKeller, two favorites of the Poli Stock Co. in Springfield, Mass., upon the stage of Poli's, Thursday afternoon, Aug. 14, by the patrons of that house. Mr. and Mrs. McQuarrie left to commence rehearsing with the *Bought and Paid For* company in New York City.

### \$30,000 Theatre for Marysville

MARYSVILLE, Aug. 27.—Turner & Dahnken are again trying to secure a suitable location in this city for a \$30,000 playhouse. They have several sites under consideration, and if suitable terms can be secured will commence construction work immediately.

ELLA HOUGHTON will open with the Lyceum stock in San Diego next week and will play ingenue parts.



## Dates Ahead

A ROMANCE OF THE UNDERWORLD (Rowland & Clifford, mgrs.)—Buffalo, N. Y., Sept. 8-13; Rochester, 15-20; Providence, R. I., 22-27; Jersey City, N. J., 29-Oct. 4; New York, N. Y., 6-11; Paterson, N. J., 13-18; Newark, 20-25; Philadelphia, Pa., 27-Nov. 1.

ARE YOU A CROOK? (H. H. Frazee, mgr.)—New York, April 28, indefinite.

BISHOP'S PLAYERS. — In stock, Ye Liberty Playhouse, Oakland.

BOUGHT AND PAID FOR (Wm. A. Brady; Chas. H. Wilson, mgr.)—Sacramento, Sept. 5; Oakland, 6-9; San Jose, 10; Monterey, 11; San Luis Obispo, 12; Santa Barbara, 13; Los Angeles, 14, week; San Diego, 21-22; Santa Ana, 23; Pasadena, 24; San Bernardino, 25; Phoenix, Ariz., 26; Tucson, 27; El Paso, Tex., 28-29; Albuquerque, 30.

CLAMAN COMPANY (No. 2)—Corning, Sept. 8 and week; Orland, 14 and week.

ED. REDMOND STOCK.—Sacramento, indefinite.

FINE FEATHERS (H. H. Frazee; all-star cast).—Kingston, N. Y., Sept. 8; Poughkeepsie, 9; Schenectady, 10; Hudson, 11; Albany, 12-13; Watertown, 15; Auburn, 16; Utica, 17; Ithaca, 18; Elmira, 19; Binghamton, 20; Williamsport, 22; Wilkes, Barre 23; Scranton, 24; Easton, 25; Pottsville, 26; Reading, 27; Philadelphia, 29, two weeks.

FINE FEATHERS (H. H. Frazee; Eastern Co.)—Brattleboro, Sept. 6; Keene, 8; Bellows Falls, 9; Clairmont, 10; West River Junction, 11; Berlin, 12; Barre, 13; Burlington, 15; Rutland, 16; Granville, 17; Glens Falls, 18; Johnston, 19; Gloversville, 20; Ft. Plain, 22; Amsterdam, 23; Little Falls, 24; St. Johnsville, 25; Hamilton, 26; Oneida, 27; Oswego, 29; Geneva, 30.

FINE FEATHERS (H. H. Frazee; Western Co.)—Huntington, Sept. 6; Aurora, 7; Streator, 8; Ottawa, 9; Dixon, 10; Sterling, 11; Janesville, 12; Madison, 13; Kenosha, 14; Sheboygan, 15; Oshkosh, 16; Green Bay, 17; Appleton, 18; Fondulac, 19; Menominee, 20; Escanabo, 21; Calumet, 22; Hancock, 23; Ishpeming, 24; Marquette, 25; Ashland, 26; Virginia, 27; Hibbing, 28; Everett, 29; Superior, 30.

FINE FEATHERS (H. H. Frazee; Southern Co.)—Ashland, Sept. 5; Sunbury, 6; Pottstown, 8; Phoenixville, 9; Westchester, 10; Coatesville, 11; Havre de Grace, 12; Annapolis, 13; Winchester, 15; Martinsburg, 16; Cumberland, 17; Chambersburg, 18; Mt. Carmel, 19; Shamokin, 20; Carbondale, 22; Bloomsburg, 23; Berwick, 24; Milton, 25; Towanda, 26; Lock Haven, 27; Bellefonte, 29; Clearfield, 30.

KINEMACOLOR CO. (Arthur Lotto, mgr., in advance)—San Diego, Sept. 7-14; Los Angeles, 15-20.

LAURETTE TAYLOR, in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

MOROSCO STOCK CO.—Los Angeles.

MRS. A. W. SCOTT in MARY MAGDALENE and MAGDA (McKee Rankin, mgr.)—San Francisco, Sept. 15 and week; Oakland, 22 and

week; Los Angeles, 28 and week; San Diego, Oct. 6-7; Santa Barbara, 8-9.

THAT PRINTER OF UDELL'S (Gaskill & MacVitty, Inc., owners)—Kansas City, Mo., Sept. 1-6; St. Joseph, 7-10; Lawrence, Kan., 11; Pittsburg, 12; Memphis, Tenn., 14-20; New Orleans, La., 21-27; Atlanta, Ga., 29-Oct. 4.

THE COST OF LIVING (Rowland & Clifford, mgrs.)—Chicago, Aug. 31-Sept. 20; St. Louis, Mo., 21-27; Louisville, Ky., 28-Oct. 4; Cincinnati, O., 5-11; Dayton, 12-18; Toledo, 19-22; Grand Rapids, Mich., 23-25; Ft. Wayne, Ind., 26; Youngstown, O., 27-29; Akron, 30-Nov. 1.

THE DIVORCE QUESTION (Rowland & Clifford, mgrs.)—Toledo, Sept. 7-10; Grand Rapids, Mich., 11-13; Akron, O., 15-17; Youngstown, 18-20; Cleveland, 22-27; Pittsburg, Pa., 29-Oct. 4; Baltimore, Md., 6-11; Washington, D. C., 13-18; Norfolk, Va., 20-25; Richmond, 29-Nov. 1.

THE PASSING SHOW (The Shuberts)—Milwaukee, Sept. 7-13.

THE PHILLIPS-SHAW in ONE WOMAN'S LIFE (Rowland & Clifford, mgrs.)—Chicago, Ill., Sept. 21-27; Grand Rapids, Mich., 28-Oct. 4; Toledo, O., 5-8; Jackson, Mich., 9; Lansing, 10; Battle Creek, 11; Chicago, Ill., 12-25; Kankakee, 26; Gary, Ind., 27-29; Fort Wayne, 30-Nov. 1.

THE ROSARY (Rowland & Clifford)—Grand Rapids, Aug. 28-30; Detroit, 31, week; Toronto, Sept. 8; Buffalo, 15.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc., owners)—Billings, Sept. 6; Big Timber, 7; Livingston, 8; Bozeman, 9; Anaconda, 10; Missoula, 11; Hamilton, 12; Wallace, 13; Spokane, Wash., 14; Lewiston, Idaho, 17; Colfax, Wash., 18; Dayton, 19; Pomeroy, 20; Walla Walla, 21; N. Yakima, 22; Ellensburg, 23; Anacortes, 24; Nanaimo, B. C., 25; Westminster, 26; Bellingham, Wash., 27; Everett, 28; Montesano, 29; Aberdeen, 30.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc., owners)—Coldwater, Sept. 6; South Bend, Ind., 8; Elkhart, 9; Jonesville, Mich., 10; Algona, 11; Auburn, Ind., 12; Paulding, O., 13-14; Bryan, 15; Wauseon, 16; Napoleon, 17; Defiance, 18; Van Wert, 19; Wapakoneta, 20; Lima, 22; Kenton, 23; Bellefontaine, 24; Greenville, 25; Xenia, 26; Chillicothe, 27; Nelsonville, 29; Jackson, 30.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc., owners)—Rhinelander, Sept. 6; Antigo, 7; Green Bay, 8; Manitowoc, 9; Ludington, Mich., 10; Manistee, 11; Reed City, 12; Big Rapids, 13; Belding, 15; St. Johns, 16; Charlotte, 17; Jackson, 18; Owosso, 19; Lansing, 20; Bay City, 21; Mt. Pleasant, 22; Alma, 23; Pontiac, 24; Flint, 25; Port Huron, 26-28; Cadillac, 29; Charlevoix, 30.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc., owners)—Davenport, Sept. 6; Rock Island, Ill., 7; Monticello, Ia., 8; Maquoketa, 9; Anamosa, 10; Cedar Rapids, 11; Vinton, 12; Waterloo, 13-14; Tripoli, 15; Oelwein, 16; Manchester, 17; Waucoma, 18; Ossian, 19; Elkader, 20-21; McGregor, 22; Lansing, 23; Prairie DuChien, Wis., 24; Charles City, Ia., 25; New Hampton, 26; Osage, 27; Albert Lea, Minn., 28; Mason City, Ia., 29; Greene, 30.

THE SHEPHERD OF THE



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THE MONEY MOON  
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By Lee Arthur  
In Preparation  
Nat C. Goodwin in  
GAUNTLET'S PRIDE

Laurette Taylor in  
PEG O' MY HEART  
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By Hayden Talbot  
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HILLS (Gaskill & MacVitty, Inc., owners)—Des Moines, Ia., Sept. 7-10; Peoria, Ill., 11-13; Columbus, O., 15-20; Dayton, 21-27; Toledo, 28-Oct. 4.

VAN BOSTWICK'S TENT SHOW—Santa Rosa, Sept. 1-6; Sacramento, 8.

## Spotlights

William Faversham will shortly come to the Cort Theatre, presenting Shakespeare's Julius Caesar, with the same elaborate production used in New York during the memorable revival last year.

The company which Klaw & Erlanger will present in Milestones under the direction of Joseph Brooks, has been organized in London, and will sail for New York early in September. Prominent in the cast are Stanley Warmington, Auriol Lee, Blanche Ripley, Harold Holland, Sybil Walsh, Cronin Lloyd, Marie Hassell, Frederick Lloyd, Cathleen Doyle, Miles Wood, Florence Born and Douglas Jeffries. Philadelphia will be the first city to see the delightful Arnold Bennett-Edward Knoblauch play this season, but the tour is to include practically the entire country north and south, out to the Pacific Coast and through Canada.

Klaw & Erlanger have purchased from Arthur L. Hopkins all his rights and interest in Eleanor Gates' remarkably successful play, The Poor

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Little Rich Girl. It will be exploited hereafter under the management of Messrs. Klaw & Erlanger and be sent to the largest cities throughout the country during the present season. The tour will begin on Monday, September 29. The Poor Little Rich Girl was one of the notable hits of last season in New York, and Messrs. Klaw & Erlanger will send it out with an exceptionally capable cast.

Following the engagement of Ready Money, the Cort Theatre announces, for a single week's engagement, the motion pictures of Captain Scott's South Pole Expedition, which were taken by Herbert G. Ponting, F. R. G. S., who accompanied Captain Scott on his memorable journey. The pictures have created a veritable sensation in the East and are said to be truly marvelous as a pictorial record of the ill-fated expedition. An interesting lecture will be delivered by the distinguished actor, Charles B. Hartford.

Chet Stevens had ideas of taking a show out, but developments did not materialize in the right way, so, temporarily, he has abandoned the plan.





**Lottie O'Malley**

The above is an excellent likeness of Lottie O'Malley, the charming little singing soubrette at the Portola-

Louvre. Miss O'Malley has signed for next season to be featured in a new musical play, under a well-known management. She will make good.

### Considine Puts End to Foolish Rumor

Chris. O. Brown will remain the booking manager of the Sullivan & Considine circuit, notwithstanding a rumor to the contrary. John W. Considine has said so. The rumor printed in the New York Telegraph was as follows: "In these days when the air is charged with rumors of vaudeville changes and developments, it is not surprising that the wires from Chicago should carry the story that Chris. O. Brown is to retire as manager of the New York booking office of the Sullivan & Considine circuit. It isn't, surprising nor is it true, as the following telegram received from headquarters further west so plainly, if facetiously, indicates:

"Seattle, Wash., August 24.

"The Morning Telegraph, New York City.

"Please deny rumors of Mr. Brown's resignation; they are without foundation. Could not retire even if he wanted to; he owes me too much money.

"John W. Considine."

Brown's salary is variously estimated at from \$12,500 to \$15,000 a year.

R. A. MITCHELL, who has been a frequent visitor to the Coast the last three or four years with leading attractions, is out this season at the head of the great Scott Polar Pictures, and he is doing his usual fine publicity work.

### Cohans Crushed in Auto Smash

HARTFORD, Conn., Sept. 4.—Thrown from their speeding automobile when it struck a garbage wagon two miles from this city today, and all seriously injured, Geo. M. Cohan, his thirteen-year-old daughter, Georgia Cohan, Wallace Eddinger, leading man for Cohan's new play, Francis Xavier Hope, Mr. Cohan's confidential secretary, and Wm. Van Buren, Eddinger's chauffeur, were rushed to the Hartford Hospital, where at a late hour tonight it was said that Mr. Cohan and the other men would recover, but that the recovery of his daughter was doubtful. The party was coming from New York to Hartford to begin rehearsals for the new play, which is to be tried out here. They were in Eddinger's machine. Two miles south of Hartford, Van Buren, who was at the wheel, turned out to pass a wagon. The driver of the wagon turned to the left and the automobile struck the horse and went into an embankment and turned turtle. Passing automobiles were used as ambulances to take the injured to the hospital. There it was seen that Miss Cohan was the only one critically hurt, although the injuries of the four men were serious. It was at first thought that Mr. Cohan would not recover, but the doctors said tonight that the patient probably would be able to leave his bed within a week unless internal injuries develop. His hurts con-

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sist of a dislocation and a possible fracture of the left shoulder, a serious scalp wound and other cuts. Miss Georgia Cohan has a fracture at the base of the brain and minor injuries. She has been unconscious since the accident. According to Van Buren and the few witnesses of the accident, the collision was due partly to the speed at which the automobile was traveling, but largely to the carelessness or ignorance of the driver of the garbage wagon, John Gabriel, who drove his horses directly into the path of the speeding automobile. Van Buren said that his car was traveling about 35 miles an hour when he first saw the wagon.

### Dates Ahead

FOSTER ELLIOTT CO.—Klamath Falls, Sept. 5-7; Weed, 8; Callahan, 9; Etna Mills, 10-13; Green View, 14-15; Ft. Jones, 16-19.

### Correspondence

EL PASO, Aug. 25.—The musical comedy company at the Crawford is doing a big business, notwithstanding some trouble in the company. This week the bill is My Wife's Family.

PHILADELPHIA, August 29.—The Quaker City awakes with plenty of doings for the opening of their theatrical season. At the Chestnut Street, the program of this week was The City, the main characters being in the hands of Mitchell Harris, Virginia Howell, Joseph Kaufman, Florence Roberts and Edward Horton. American: Zira is full of gripping interest. In the cast appeared Grace Huff, as the heroine; John Lorenz, as the clergyman; Ferd Tidmarsh, Marie Warren and Virginia Hennings. Forrest: Instead of beginning the regular season on Labor Day, September 1st, as was first intended, the Forrest will open its doors on Saturday evening August 30th, with Victor Herbert's operetta, Sweethearts. Christie MacDonald, as on the previous presentation of the piece here, will head the company. Besides

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the various moving pictures that formed an attractive portion of the program at the Point Breeze Theatre on its reopening under the new management of Kaufman and Pearce, there were four vaudeville acts of interest. These included the Five Tyrolean Troubadours, in a series of songs; Dow and Dow, who were funny as a pair of Hebrew sailors; Marguerite Clayton, comedienne, and Weston and Keefe, in a good song and dance act. Keystone: A fine bill of vaudeville. Walter A. Wroch's Fifteen little Wroch Buds appeared in a well gotten up sketch; The Bounding Pattersons, in a trampoline act, showed themselves clever in different feats. Harry and Augusta Tuprin had a comely singing act, Cupid to the Rescue, and made a very agreeable feature of it. The Nixon Theatre opened for the season, many brilliant acts, the headliner being A Night at the Baths. The Allegheny was crowded at the opening, and is now under the management of B. F. Keith. Youth heads a good program at the William Penn, while the Metropolitan offers a good variety to their patrons. Keith's Theatre: It is rather hard to decide the feature act offered at Keith's this week. No doubt the most popular act was the well-known song and melody composer, Gus Edwards, who has surrounded himself with an environment of twenty-five singers and dancers. McDevitt, Kelly and Lucey always makes an enjoyable trio. The Castilians presented a creditable series of statuesque effects in bronze; Al Carleton pleased with his monologue, while Angelo Patricio proved himself master of the piano; Gertrude Clegg, a woman cyclist, offered many exciting features.

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**PLAYS**



## The Hippodrome, a Conception of Harris & Ackerman, is the Big, New, Sensational Success in Los Angeles

LOS ANGELES, Sept. 3.—With the opening of the Hippodrome, which, by the way, has been a huge success and promises to be a most attractive vaudeville house, several familiar faces appear. Oscar Welsh and Elvia Rand, remembered as bright lights of the Ferris Hartman Co., and Agnes Johns, who also appeared at the Grand when the house was given over to the melodrama, were in the bill. \* \* \* Jack Lait's play, *Help Wanted*, will receive a New York production on Dec. 1. Mr. Morosco is now in New York making arrangements for this occasion. Joseph Kilgour will play Jerrold Scott, the broker, and Jack Barrymore will enact Jack Scott, the son. The role of Gertrude Meyer, now being played by Grace Valentine—and well played too—has not been filled as yet. \* \* \* Carrol Johnson, assistant treasurer of the Orpheum, is the third of the Orpheum contingent to bask in the sunshine of Coronado on a vacation trip. \* \* \* Howard Scott announces that he has signed for a three-weeks' engagement with a stock company in Seattle, which will be headed by Marjorie Rambeau. Fred Tidean, who fills Mr. Scott's place, arrives in town today.

BURBANK—Madame Sherry is now in its seventh week and retains its attractive qualities to the extent of drawing crowds. Selma Paley and the assisting Burbank cast are now a full-fledged musical star and musical comedy company.

EMPRESS—Grace Cameron, whom we have learned to know so well through the musical comedy field and another vaudeville circuit, is the bright and particular star of this bill. Dorothy's Playmates—the Dog, the Elephant and the Teddy Bear, to say nothing of dainty little Miss Hawthorne, is an attractive bit of musical fantasy. Ashe and Ashe in *A Night in Chinatown* offer character work that is par excellence, which is saying that their pictures of the opium fiend and the delicatessen shop-keeper are drawn with a decisive cleverness. Roberts, Hayes and Roberts keep things moving with a lot of funny lines woven into a skit called *On the Road*. Harry Leander, with an assistant, cleverly handles the monocycle in a hair-raising stunt. A picture called *The Riot* gets a large share of the laughs.

HIPPODROME—This theatre opens with a small admission and a large offering. Big and beautiful, the house is filled at each performance with a thoroughly-satisfied crowd, and well they might be, for Ackerman and Harris have provided splendid attractions. Toodles, a perfectly trained elephant, opens the bill and delights the children—and others. Mahoney Bros. are clever hard-shoe dancers, as well as being able to get the laughs and spring a surprise in the way of *Daisy*, a clever dog. Miller and Albertas win instant favor with a musical offering called *A Scene at the*

Fair Grounds, in which Miss Millar demonstrates her ability to handle the cornet. Will Abram and Agnes Johns offer an intensely interesting study in socialism, *The Woman*, presented in excellent manner and winning a quick, sympathetic response. Billy Noble and Jeanne Brooks are a clever team whose nonsense and ragtime are put forth in dashing style. The Light Opera Four, a quartette of well-matched, rich voices, give a condensed version of *The Bohemian Girl* in such a way that it proves to be a delightful stirring of memories. The Two Bemmens—a man and a girl—close the bill with some novel and spectacular ladder balancing. Throughout the bill there are three reels of unusual interest.

LYCEUM—There are certain waters, no matter how vile their odors may be, that have proven beneficial to the physically weak and ill. One stops to wonder if a play like *The Traffic*, with all its bad smell, will ever do any truth-seeking soul any good. The truth sets best when given in small doses, so when one gets a problem like *The Traffic*, that lasts an entire evening, the result is apt to be deadly and sickening. The procurer and his methods are fairly well known to the unsuspecting public these days because of the glaringly bold methods he uses, so when this story tells of the efforts of the lovely factory girl to supply an invalid sister with the needs, and the ensuing tragedies, it comes not as a surprise, but a sordid and familiar truth. Nana Bryant, who will be so pleasantly remembered at the Burbank, plays the leading role and shakes the whole play, from curtain to curtain, with her sobs, because of an almost overpowering lot of sentiment that is thrust upon her and which she handles nobly. Of her very good work too much cannot be said. Vic Conners is most realistically played by John C. Livingstone; Laura Adams in an Irish character role is the one clever piece of brightness. *The Traffic* will no doubt draw the same morbidly curious crowd that closes around the ambulance at the curb, and as said crowd is generally a large and attentive one, *The Traffic* will be a box-office success.

MAJESTIC—Dark.

MASON—The fall season at this house opens with the original Quo Vadis pictures, with the finish of truly artistic acting. The scenes of this wonderful story are told with a vivid accuracy that is convincing and rouses intense admiration and respect for the power of the photodrama. With such players as Grizzi, Catlanes and Matripietro, the presentation is perfect in acting and in detail.

MOROSCO—*Help Wanted* is so interesting as to material, and played in a manner to win instant recognition, that it is playing a second week. Mr. Kolker's performance of Scott, the leading role; Miss

Valentine's Gertrude Meyer, Frances Ring's wise stenographer, and Chas. Ruggles' manly Jack Scott, are polished and rounded into telling types and make this play one of the most interesting of the producing season. It is hardly to be imagined that the New York production can be more perfect.

ORPHEUM—A wealth of music and dancing attends this week's bill, which includes the Bell Family, who tingle the bells, pound the xylophone and blow the brasses, and introduce some corking Spanish dancing. Will Rogers, the Oklahoma cowboy, does some most astonishing things with three ropes, and keeps up a running fire of humorous remarks that are equally clever. Milton Pollock & Co. furnish amusement in plenty with Geo. Ade's sketch, *Speaking to Father*. Fred Hamill and Charley Abbatte are a melodious pair, one big and tenory and the other a violinist whose ragtime, once heard, is never forgotten. The Three Dufor Boys, dancers, are pleasing. Eddie Mack and Dot Williams do a whirlwind tango up and down some steps called a "staircase dance," claimed to be all their own. Little Miss Williams also sings a few delightful kid songs. The Kid Kabaret holds over. Fidler and Shelton also remain with a lot of new stuff. Pictures dealing in fashions round out an excellent bill.

PANTAGES—The Victoria Four are clean cut young fellows who warble and throw in a generous measure of good comedy. Charles Lindholm gets a large share of the laughs with a sketch, called *The Man from Minnesota*, in which his efforts to hand out "English as she is spoke" by a man from Scandinavia, meets with heartily expressed approval. Flora Lindholm, in an eccentric character part, is an able assistant. Madia de Long knows a lot about baseball, and puts her knowledge to good use, and also "yumps" into favor with a Swedish turn. Della and Templeton are a pair of acrobats whose peculiar talent is offered in a novel form called *The Goblin's Den*. The xylophone and marimbaphone, as played by Tyler and St. Clair, are seemingly enjoyed hugely. The Eight English Roses are agile and graceful dancers, and also demonstrate they can sing as well.

REPUBLIC—A real-for-true one-ring circus, with a well trained lot of animals, especially a fractious pony, is a vaudeville offering of strong attractions. Wright and Clayton are dancers whose steps are intricate and too fast to follow. Bailey and McCree can tell stories as well as they can sing. The Milmars artistically pose, and by way of showing their various abilities, add a bit of acrobatic work and a touch of comedy. Billy Coons, late of Al Field's Minstrels, is a skilful dancer. Pathe Weekly tells of interesting happenings and new motion pictures finish a good bill.

OAKLAND, Sept. 1.—The motion pictures are still in vogue at The Macdonough and the attendance is up to expectations. Victor Hugo's *Les Miserables* are the films on display. The best play that Manager Bishop

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has offered Ye Liberty patrons in many a day, is the universal opinion of this week's attraction, *The Woman*. It is the first time that this play has ever been presented here in stock and is exceptionally well acted and unusually well staged. The play deals almost entirely with events incident to our national politics, and there is not a dull moment in the entire performance. The company is well cast and the production in every way satisfactory. Albert Morrison, Bishop's new leading man, made his initial appearance Monday night and gave an intelligent and consistent characterization of the important role of Mark Robertson. He created a favorable impression. George Webster and Walter Whipple played the two Congressmen. Henry Hall, as the Progressive, made an ideal insurgent, and gave the role a clear and conscientious rendition. Frank Darien and Broderick O'Farrell, distinguished themselves in a couple of congenial roles and the two ladies of the cast, Lovell Alice Taylor and Jane Urban gave performances that would pass muster in any company. The house has been packed at every performance, the matinee attendance being particularly gratifying. The *Girl of the Golden West* is in preparation. At the Orpheum business is exceptionally good. The interesting feature of this week's card is the appearance of Edwards Davis, formerly an occupant of one of Oakland's pulpits. He is received with marked enthusiasm, and his sketch, *In the Kingdom of Destiny*, is fairly well enjoyed. The balance of the program contains an abundance of merit, and comprises, *The Vanias*; Williams, Thompson and Copeland; Bartholdi's Birds; Alma Youlin; Feis Trio; Gen. Muller Trio; Rube Dickinson; Maude Odelle, supported strongly by Myrtle Langford. At Pantages Joseph Howard and Mabel McCane are proving a fine drawing card and are the headliners of a fine string of entertainers, consisting of Courtney and Jeanette, Minnie Rhodes, Lopez and Lopez, The Redemption, Jack Taylor, and Velde Trio. The Honey Moon Trail is proving another winner out at Idora. The attendance shows no diminishing whatever, and the open air theatre is the medium of large crowds at every performance. The company gave their customary good performance and the songs and music are as thoroughly enjoyed as ever. At The Broadway, Manager Guy Smith has made a ten stroke with his week's offering, which includes Ben Dillon, Will King, Blanch Trelease and their Ginger Girls, who have an act full of dash and variety that pleases immensely. The bill also includes five regular S. and C. features. Fay Poston of the Idora Company was married Sunday to Ralph Sterling Ferris of Rawlins, Wyo.



## Correspondence

NEW YORK, August 31.—David Belasco has announced that his first production of the year will be *The Temperamental Journey*, in which he will present Leo Ditrichstein and a supporting cast which will include Isabel Irving, Josephine Victor, Cora Witherspoon, Annette Tyler, Dorothy Ellis, Anna McNaughton, Gertrude Morosini, Carrie Clarke, Alice Jones, Henry Bergman, Richie Ling, Frank Connor, Edouard Durand, Julian Little, Lee Millar, Daniel Schatts, Edwin R. Wilfe, Earle W. Grant, William Dixon and others. *The Temperamental Journey* is a direct adaptation made by Leo Ditrichstein from the French comedy *Pour Vivre Heureux*, by Andre Rivoire and Yves Mirande. It was produced at the Theatre de la Renaissance, Paris, January 16, 1912. Its first performance will be given on Thursday night at Rochester. After a brief road tour the piece will be seen in New York at the Belasco Theatre. Mr. Belasco had planned to open the Belasco Theatre with David Warfield in a revival of *The Auctioneer*, but owing to the production of *The Temperamental Journey*, Mr. Warfield will appear at the Republic Theatre instead. With Mr. Warfield will be Marie Bates, Marie Davis, Helena Phillips, Harry Rogers, William Boag, Tony Bevan, Janet Dunbar, Joseph Brennan, Marie Reichardt, Charlotte Leslay, Frank Nelson and others. Mr. Belasco will present Mr. Warfield in *The Auctioneer* about October 1. After an engagement of twelve weeks he will present Frances Starr at the Republic Theatre in a new play. *The Governor's Lady*, *Years of Discretion* and *A Good Little Devil*, successful Belasco productions of last year will go on tour this season. \* \* \* When *Claudia Smiles*, a comedy with music by Anne Caldwell, with Blanche Ring in the title role, was produced at the Savoy Theatre, Ashbury Park, last week. Miss Ring had a number of new songs, which, as well as the play, were well received. Harry Connor, who was featured with Miss Ring, made a personal success. Others in the cast were: Marion Sunshine, Bertha Mann, Charles J. Winninger, John J. Scannell, Florence Edney, Nellie Fillmore, Reginald Carrington, Mahlon Hamilton and the *Blanche Ring Girls*. The play will be seen in New York later in the season. \* \* \* The stage of the Lew Fields Theatre in West Forty-fourth Street was occupied last week by the performance of *All Aboard*, which was acted during the season on the roof. There was no change in the cast. Mr. Fields still tells the story about the man who belonged to two unions and therefore was able to work sixteen hours a day, while George Monroe does his dancing steps and whacks all the rest of the characters in the play with his indispensable fan. The piece altogether is quite as amusing as it ever was a little higher up. \* \* \* The *Globe Theatre* was opened for the season last Monday by Richard Carle and Hattie Williams, whom Charles Frohman hath joined together for the purpose of futhering the cause of happiness in this world and especially in the field of comic opera. The new work selected for these players is *The Doll Girl*. Hattie Williams, after she came on for a brief scene in the

first act, was the central figure of the fun. About her, besides Richard Carle, were Will West, Charles McNaughton, Cheridah Simpson and Dorothy Webb. Mr. Smith had as usual supplied these actors with his customarily reliable brand of fun. *The Doll Girl* is a complete success. Miss Williams acted with her unflagging spirits and was a charming picture in her Spanish dresses. So vigorous indeed were her caresses that Mr. Carle described them as massage and not love making. Mr. Evett, who made his first appearance in this country as an operetta tenor, uses an agreeable voice with taste. Mr. Carle has lost voice with taste. Mr. Carle has lost none of his infectious comicality and Will West was an admired assistant. Dorothy Webb is an apparition of blonde loveliness, with a voice stronger in the suggestion of Broadway than the warning clang of a trolley car. Cheridah Simpson and Charles McNaughton were other helpful figures that, with the background of beautiful girls in beautiful dresses, contributed to the happy event of *The Doll Girl's* first New York hearing. \* \* \* *The Fight*, Bayard Veiller's new play, which will open the season at the Hudson Theatre, New York, on Tuesday, was produced last week at the Broadway Theatre, Long Branch. The action centers around the election for Mayor in a small Western city. The candidacy of a woman creates a storm that attracts the attention of the entire State and the efforts made by the politicians to defeat her and the methods employed by them, furnish the situations of the play. The cast included Margaret Wycherley, Edward Mawson, Marjorie Wood, William McVey, Felix Krembs and Malcolm Duncan. \* \* \* The Grand Opera House has opened its season under the management of Klaw and Erlanger, and the first of the well-known Broadway successes to be given there was *Hanky Panky*, with the same company that played the piece so long and successfully at the Broadway Theatre. West Side baldheads had better be on their guard, as Florence Moore is likely at any time to indulge her disposition to implant a salute on the poll of every bald headed man within her reach. \* \* \* *Mrs. Dane's Defense* was acted last week at the Academy of Music. Henry Arthur Jones made his great success with this drama, which hit, in a way, the high water mark of the Empire Theatre stock company and certainly supplied Margaret Anglin with a part that revealed her talents to an advantage which they have never found since. It may be recalled that at a later date she and Lena Ashwell alternated at two matinees in the two women's parts. In many ways the play is a notable contribution to the English speaking stage, and the audience at the Academy of Music seemed to take pleasure in all its thrilling scenes. \* \* \* The last week of the season at the Manhattan Opera House was devoted to *Uncle Tom's Cabin*, which has been so much more

popular than any of the other dramas given in the summer stock season that it alone has been acted for two weeks in succession. GAVIN D. HIGH.

SEATTLE, Aug. 25.—Moore Theatre: Captain Scott's pictures, with Chas. B. Hanford lecturing—all week. Orpheum: The headline attraction is a musical comedy tabloid, *The Little Parisienne*. There are twenty people in the cast, with Valerie Service as the prima donna. Other acts are Hoey and Lee, comedians; Delmore and Light, who offer a song review of the latest melodies; Willis Clark, presenting *The Devil's Mate*; Weiland and Mlle. Carlote; Ethel McDonough, comedienne, and the Three Juggling Millers, rapid Indian club swingers. Pantages: Two of Seattle's old friends are seen this week. They are Virginia Thornton and Marguerite Devon, the little singing comedienne who came here with Billy Clifford and then Zoe Barnett in *The Red Rose*. Miss Thornton is playing with Charles King, and in a sketch called *The Counselor*, while Miss Devon is appearing with her sister Hattie in a "sister" act. The headline attraction of the show is Menlo Moore's latest musical comedy tabloid entitled, *Summer Girls*. The *Mus-Art Three*, vocalists, pianists and crayonists; James Brockmann, the "American Albert Chevalier," and the Bartletts, in aerial gymnastic feats, complete the bill. Empress: The headline attraction is *The Seven Bricks*, acrobatic act. Other acts are a timely sketch entitled *When Women Rule*, produced by William West; Aubrey Pringle and Violet Allen in the singing and dancing specialty, *Keeping an Appointment*; Dora Early and Carl Byall, singing act; the Lee Bros., dancers, and Medlin, Feiber and Townes, ragtime singers.

PORTLAND, Sept. 1.—The red-letter event in Portland theatricals this week is the opening of the stock season of the Baker Theatre, an event which transpired yesterday when the new company gathered by Manager George L. Baker made its bow to Portland playgoers and to the patrons of this theatre. Everything started off auspiciously and everything points to success for the season. Manager Baker recently returned from the East and announced that he had signed for this season a company which in his opinion was about the last word in stock companies, and now that we have seen the company, we must agree with him that in the present personnel of players he has just about as good, if not a better, company than ever, and this is saying a good deal when we remember the past associates of the well-known Bakeronians. The opening bill was *The Fortune Hunter*, a play that was given here by the road company last season, and still fresh in the minds of those witnessing it and therefore comparison can easily be made in the present production by the stock company, and it truly must be admitted that only a road company could have excelled the present stock production. The leads in the present

## Dick Wilbur Co.

FOURTH SEASON OF SUCCESS

## THE BIGGEST REPERTOIRE COMPANY ON THE COAST

Monday, Reedley; Tuesday, Dinuba; Wednesday, Lindsay; Thursday, Porterville; Friday, Tulare; Saturday, Selma; Sunday, Lemoore.

offering were played by Edward C. Woodruff, as the fortune hunter, and Dorothy Shoemaker as Betty Graham. Both gave fine performances and evidenced the fact that they were going to be valuable members of this company, and that many an enjoyable performance is to be had at their hands. Manager Baker has departed from the usual custom of having a regular leading man this season, and instead has signed three actors who can be cast in leads as occasion requires—as Mr. Baker says, according to types. Raymond Wells was happily cast as the inventor and Thomas Walsh played the character comedy role refreshingly and made a ten-strike. The balance of the members of the company playing yesterday, which by the way included the entire role for this season with the exception of Loretta Wells, are Louis Leon Hall, the juvenile member, Carleton Allard, Kenneth Stuart, who is the stage manager, and who is the son of Ralph Stuart, William Nolte, Charles W. Kemp, James Hester, Ralph Marshall, Mary Edgett-Baker and Belva Morrell, and it was under the direction of James A. Bliss, who needs no introduction to Coast playgoers. The play was beautifully set and nothing was stinted. Next week, *Kindling*. Heilig Theatre (Calvin Heilig, mgr., William Pangle, res. mgr.): *Stetson's Uncle Tom's Cabin* opened last night and remains for two days. As usual business was fair with this Tom show. Pictures of the Arctic are announced for this week. *Coming, Bought and Paid For*. Orpheum Theatre (Frank Coffinberry, mgr.): The musical comedy oddity, *The Little Parisienne*, with Valerie Service will head this week's bill. The other acts announced include Hoey and Lee; Weiland; Wallis Clark; Delmore and Light; Ethel McDonough, and Three Juggling Millers. Lyric Theatre (Keating and Flood, mgrs.): The Stock Brokers will be doing business at this house for this week, opening with this afternoon's performance. The management announce that they will feature the X-ray gown in this performance by offering twelve gorgeously gowned girls. The business of this house keeps up well. Empress Theatre (H. W. Pierong, mgr.): Anna Morecraft and Helen Gandreau, mermaids in their tank, will be the headliner for this week. The other acts on the bill are May Ward; Charles Leonard Fletcher and Company; Klein Brothers; Thomas and Gertrude Kennedy, and Clark and McCullough. Pantages Theatre (John Johnson, mgr.): This week's bill includes *Five Musical Lassies* as headliner and supplemented by Verga and Dorothy; *Rondas Trio*; *Four Victors*; Tilford, and Becker and Adams. The Oaks for this week has Mantell's Marionettes, Ali Zada and Tiney Snider.

CLAIRE SINCLAIR, who was made an honorary member of the T. M. A., was presented with a gold emblem of the Association during her engagement with *The Traffic* here.



## I. A. T. S. E. Contract Agreed Upon for Two Years

A final committee, composed of Chas. A. Bird, chairman; Chas. E. Barton, Nicholas M. Schenck, Walter Vincent, Arthur S. Phinney, Hollis E. Cooley, secretary of the National Association of Theatrical Producing Managers, and Chas. C. Shay, International President; John J. Fanning, Local No. 2, Chicago; Frank G. Lemaster, Local No. 6, Denver; Edward T. Reynolds, Local No. 11, Boston, and Harold Williams, Local No. 5, of the International Alliance of Theatrical Stage Employees, met on August 5, 1913, at the rooms of the association, and agreed upon a contract for two years.

This is the result after several meetings, including a large committee of producing managers as follows:

Wm. A. Brady	E. L. Koenike
Chas. A. Bird	Walter Vincent
Milton Aborn	Il. H. Frazee
Sargent Aborn	Lew Fields
Edwin D. Miner	Chas. E. Barton
A. Judah	Harry Powers
Robt. Sherman	L. N. Scott
Arthur S. Phinney	Nicholas M. Schenck
P. H. Liebler	Jos. M. Weber
Bert Gelthman	Marcus Loew
P. F. Nash	Hollis E. Cooley
J. Herbert Mack	

Yours truly,  
Hollis E. Cooley, Secretary.

### COPY OF CONTRACT

Emblem National Association of Theatrical Producing Managers.  
Emblem International Alliance of Theatrical Stage Employees.

### FORM OF CONTRACT

Official Stage Employees' Contract.  
This Agreement, made this—day of—

191—, by and between—  
Company, party of the first part, and—  
Member of Local No. —, International Alliance of Theatrical Stage Employees of the United States and Canada, party of the second part.

Witnesseth:  
The Party of the First Part Agrees to engage — as — with — company at — dollars per week, commencing on or about — 191—, payable weekly when due in accordance with the provisions of this contract.

To recognize seven days as constituting a week, excepting when calculating the salary for a fraction of a week, when six days shall constitute a week.

To recognize this contract as being in force when, by direction, orders are given for the collection of the scenery, properties or electrical effects for shipment to railroad station or transportation to opening point.

To pay for services rendered in and about property prior to date set for opening under terms provided for herein.

To give two weeks' notice of the cancellation of this contract.

To pay transportation to the place where Member was engaged in the event of this contract being terminated by direction of the party of the first part.

To recognize season as closed, when, after the last performances the production is loaded on cars for transportation to storehouse and to pay for any additional services rendered thereafter in and about property after the loading of cars under terms provided herein.

To give two weeks' notice of the closing date of the production or failure to do so to give full salary in lieu thereof.

To recognize this contract as being in force as long as said play is offered to the public, whether on the road or during the run in any city.

To pay full salary for every week member works, without any reduction, excepting if production lays off week before Christmas or Holy Week, and no work is done in the production other than the loading or unloading of cars, when member shall receive one-half salary.

To recognize the week before Christmas as being that period ending the Saturday before Christmas Day.

To recognize Holy Week as being that period ending the Saturday before Easter Sunday. To fill any vacancy that may occur under this contract immediately with a member of the I. A. T. S. E. in good standing.

The Party of the Second Part Agrees, to accept engagement under terms provided herein, and give his exclusive service in the capacity stipulated in this contract, at such theatres and places of amusement, and at such times as may be required, subject, however, to the provisions of this contract and the rules of the International Alliance of Theatrical Stage Employees, but may serve elsewhere, if expressly permitted to do so, in writing (but not otherwise), by the party of the first part.

To give two weeks' notice of the cancellation of this contract.

To pay the railroad fare of his successor to take his place in the event this contract is terminated by the party of the second part.

To abide by the rules and regulations made by the management covering rehearsals and performances, in so far as they do not conflict with this contract or the by-laws of the I. A. T. S. E. of U. S. and C.

It is Further Mutually Agreed,

That should any dispute arise under this contract (other than claims for salaries due, or drunkenness, dishonesty or incompetency, which latter three cases shall be sufficient reasons for the immediate cancellation of this contract), the same shall be adjusted by means of an arbitration board; the arbitrators shall be—one appointed by the National Association of Theatrical Producing Managers (not its lawyer or legal adviser) who shall be a member of the association; the other arbitrator shall be a member of the I. A. T. S. E., and the third, should his appointment be necessary, shall be someone mutually agreed upon by the other two arbitrators.

In Witness Whereof, this contract is made quadruplicate, and parties hereto have affixed their seal and signature this—day of— 191—.

Party of the First Part—  
Party of the Second Part—

Four copies to be signed—One copy for manager, one for employee, one for National Association of Theatrical Producing Managers and one for International Alliance, under special arbitration agreement between the Association and Alliance.

(Signed) Hollis E. Cooley, Secretary National Association of Theatrical Producing Managers.

(Signed) Chas. C. Shay, International President.

### COPY OF AGREEMENT

Any new theatrical production, no matter how manufactured, may be taken to some adjacent towns or cities for try-out purposes for a sufficient length of time to get the production in shape for a metropolitan run, by a crew of I. A. members in good standing, provided this period does not exceed four weeks and after coming into the theatre for which the show was built for a run either in New York, Philadelphia, Chicago or Boston, it will be permissible for the house crew to handle the production; even though the theatre be not controlled by the same interests controlling the show.

In the event that the house crew of the theatre wherein this attraction is booked for a run should take the attraction on the road for this try-out period, it is compulsory upon the part of the local in whose jurisdiction the theatre is located, to place members of our I. A. in good standing in the places of the house crew while they are on the road at the schedule of wages paid the house crew during their regular engagement.

(Signed) Chas. A. Bird, Chairman.  
Chas. E. Barton.  
Nicholas M. Schenck.  
Arthur S. Phinney.  
Walter Vincent.  
Hollis E. Cooley, Secretary National Association of Theatrical Producing Managers.

(Signed) Chas. C. Shay, International President.  
John J. Fanning, Local No. 2, Chicago.  
F. G. Lemaster, Local No. 7, Denver.  
E. T. Reynolds, Local No. 11, Boston.  
Harold Williams, Local No. 35, New York.

and sang Toreadore from Carmen in a highly creditable manner. As Papita, a Mexican belle, Del Estes was as cute and pretty as ever. Geo. Weiss played the part of Cazaza, a crazy Italian, very well, and Geo. Archer that of the President of Mexico. Blanche Gilmore has a star part in the show and gets many laughs at every appearance. Grace Garcia, as her daughter, appeared quite stunning. Geo. Archer continues to be more popular every week with his popular ballads. The name of the bill for the last half, commencing Wednesday, will be Izzy at Bughouse. Colonial: Business is picking up at this house after a terrible hot spell. Three acts and three reels of pictures constitute the show. Winifred Stewart, the female baritone, is carrying away all the honors and pleases

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mightily. She deserves all the credit and salary she gets, for she is surely "some singer." Novelty, Film, Idle Hour, Maze and Stockton picture theatres report fair business. \* \* \* The Novelty has changed service, and is now showing four reels of independent pictures, changing daily. \* \* \* Turner and Dahnken have sent a new manager to the Novelty from Berkeley, J. Crukeberg by name. He was formerly assistant manager at their Berkeley house. \* \* \* Yosemite: Kinemacolor pictures of the Panama Canal and Balkan War are playing a week stand at this house to very poor business despite the free matinee given on Labor Day to the children, as an advertisement. The Orpheum season will open here on September 25th playing a split week with Sacramento. Bought and Paid For is billed for Thursday night of this week and Ready Money for September 22nd. \* \* \* A. V. Shubert, treasurer at the Yosemite, has returned from a six weeks' vacation spent in San Jose, his home town, and towns down the Coast. He comes back well tanned up and says he is ready for the "grind" again. We are glad to see him back, for he is an all-round good fellow and can tell some dandy stories at times. \* \* \* It is rumored that Geo. Weiss is getting quite old, but he denies it. It looks bad, Georgie, when you have to wear "old mother comforts." How about it? \* \* \* Dot Wilson, one of Carter's chorus girls, has returned from a week's vacation. \* \* \* Monte Carter is a busy man arranging two shows per week and making preparations for his trip to Honolulu. He sails on the 23rd of this month, closing on the 20th in this city. Quite a howl was heard when it was learned that he was going to leave, for he has thousands of admirers here. He will undoubtedly return here for another engagement at some later date. NAT HOLT.

TACOMA, Aug. 30.—With a few exceptions, the Tacoma Theatre, will offer no Sunday night attractions the coming season. Billy Clifford will open at this house on Labor Day in Believe Me, followed by Everywoman September 5-6, orders for which are pouring in. An ordinance has been introduced into the City Council designed to bar all music and the cabaret shows from the local cafes and hotels. It will be vigorously fought by the Musician's Union, who claim that good instrumental music is not objectionable. Erba Robeson cancelled her California time and has gone to Moose Jaw, Canada, where she will play a season of stock with the Lawrence Stock Company, whose leading woman is Lenore Allen, management of Frank P. Jackson. The Princess players gave a very creditable presentation this week of the laughable farce, Over Night. Neil

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McKinnon, last week, was the bright particular star and was well backed up by George Zucco. Nina Guilbert was charming, and Ollie Cooke equally good. James Mott was one of the comedy hits of the play. Ethel Tucker and J. Will Pike each scored a hit in character and small roles were well taken by Dorcas Matthews. Warda Howard, Frederick Harrington and Guy K. Burg. The piece was nicely staged. Next week, Kindling. The Empress offered a well balanced bill with Emma Morecraft and Helena Grandreau in a swimming act as the feature attraction. His Nerve, a snappy little playlet, was pleasingly performed by John Bryce, Gustave Mansfield, Charles Mack and John P. Lee. Clark and McCullough with their nonsense were funny enough to be a show by themselves. Additional laughs were furnished by Klein Brothers, the German soldiers, and May Ward, comedienne. A whirlwind dancing act by Thomas and Gertrude Kennedy found favor. For Labor Day and the week the attractions are: Watson's Farm Yard Circus; Malvern Troupe of Acrobats; Dorothy Rogers in Babies ala Carte; Melnotte Twins in singing and dancing act; Baron Lichter, pianist, and the Five Merry Youngsters. The Pantages added another to its attractive list of summer bills with Tilford, the conversationalist, as the big hit. Bernice's Musical Lasses in Scotch airs were pleasing. Ned Becker and Fay Adams were popular and, the Rondas Trio had an unusually good cycling act. The Victors, four leaping acrobats, and Verga and Dorothy in Italian comedy completed the bill. Next week: Carter, the Great in illusions; Four Musical Baldwins; Frank Mills' players in comedy sketch; Vera Hall and Ed Raymond, comedy entertainers; Carmen and Roberts, acrobatic novelty. A. H.

HARRY LANCASTER, well known on the Coast as a popular and competent actor, has come into a legacy of \$20,000 through the recent death of his father, an Oakland business man.

## Correspondence

STOCKTON, Sept. 1.—Garrick: Izzy, the Bullfighter, as presented by Monte Carter and Company the first half of the week proved to be one of his most successful productions in every way. The show was most pretentious, requiring three scenes to fully disclose the plot. In fact, it is the nearest thing to comic opera in tabloid form, for the costuming and musical selections were in general keeping with the general atmosphere of the show, which fairly breathes Mexico at every turn. Every member of the company was seen to splendid advantage with Monte Carter in the star part. Jack Jeffers enacted the role of Schultz, his companion in trouble, in a clever manner. Frank Harrington made a splendid toreador

and sang Toreadore from Carmen in a highly creditable manner. As Papita, a Mexican belle, Del Estes was as cute and pretty as ever. Geo. Weiss played the part of Cazaza, a crazy Italian, very well, and Geo. Archer that of the President of Mexico. Blanche Gilmore has a star part in the show and gets many laughs at every appearance. Grace Garcia, as her daughter, appeared quite stunning. Geo. Archer continues to be more popular every week with his popular ballads. The name of the bill for the last half, commencing Wednesday, will be Izzy at Bughouse. Colonial: Business is picking up at this house after a terrible hot spell. Three acts and three reels of pictures constitute the show. Winifred Stewart, the female baritone, is carrying away all the honors and pleases



## THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Editor

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### Jean Kirby

Miss Kirby is one of the statu-  
esque beauties of the West who will  
play a prominent part in Coast the-  
atricals this season. Miss Kirby  
has signed to play second business  
with one of the best stock compan-  
ies we have had out here for years.  
She is possessed of unusual talent  
and her gowning is something to  
make the feminine theatregoer sit up  
and take notice.

### Shubert Musical Shows

The first of the important musical  
productions for the season under Shu-  
bert management will be Lieber  
Augustin, which will be the opening  
attraction at the Casino Theatre, New  
York. De Wolf Hopper will star in  
the production and George MacFar-  
lane will be featured at the head of the  
supporting company, which includes  
Arthur Cunningham, May de Sousa,  
Viola Gillette, Grace Field, Rozsika  
Dolly, Fred Leslie, Frank Farrington  
and others. \* \* \* Another musical of-  
fering in rehearsal is Oh, I Say! This  
was originally a French farce by  
Henry Keroul and Albue Bane, and is  
now running with success in London.  
For America the Shuberts determined  
to give it a musical setting, which is  
now being composed by Jerome Kern.  
\* \* \* Sam Bernard will tour in All  
For the Ladies, pending the produc-  
tion of another new vehicle before the  
end of the season, and Jas. T. Powers  
will be seen in the revival of The  
Geisha. Kean is also announced for  
presentation. \* \* \* A really separate  
series of musical offerings which stand  
in a class by themselves are now being  
created by the Winter Garden, making  
the name of that institution famous not  
only in New York but throughout the  
country, and even in foreign lands.  
Apart from the current Winter Gar-  
den hit, The Passing Show of 1913,  
its predecessor, The Passing Show of  
1912 is still continuing a triumphal  
tour. The Honeymoon Express, with  
Al Jolson, will go on tour again. \* \* \*  
Most noteworthy of all Winter Gar-  
den events, Gaby Deslys will return to  
America in November for her third  
successive engagement at the Winter  
Garden in New York and for a special  
tour of other leading cities. She will  
be provided with an entirely new ve-  
hicle.

### Correspondence

CHICAGO, Aug. 30.—Much in-  
terest attaches to the local premier  
of The Whip at the Auditorium,  
which takes place this evening. It  
belongs in that category of melodra-  
matic spectacles which have made

history for the English stage, and  
created one of the pleasantest tradi-  
tions of the British theatre. It comes  
to Chicago with the prestige of a  
year's run in New York. Wm. A.  
Brady and the Drury Lane Theatre  
Co. of America are standing sponsor  
for The Whip. \* \* \* Little Miss  
Brown, which has just rounded out  
a week at the Princess Theatre, has  
all the signs of complete success,  
and offers conclusive evidence that  
playgoers here appreciate standard  
attractions, because Chicagoans are  
quick to distinguish good from the  
bad and patronize it to the limit of  
the exchequer. \* \* \* Stop Thief, an-  
other of the crook plays, and one of  
the best, is at Cohan's Grand Opera  
House, with Elmer Booth, Mary  
Ryan and a fine company of clever  
people. \* \* \* Montgomery and Stone  
and Elsie Janis are associated this  
season in a musical play called The  
Lady of the Slipper. It opens the  
season at the Illinois Monday (La-  
bor Day). The engagement is in-  
definite, depending on the favor of  
the playgoing public. Victor Her-  
bert is the composer of the music.  
The book is by Anne Caldwell and  
Lawrence McCarthy. James O'Dea  
is the author of the lyrics. The cast  
contains Douglas Stevenson, Eu-  
gene Revere, Robert Rogers, David  
Abrahams, Samuel Burbank, Har-  
old Russell, Fred Perrine, Ed. Ran-  
dell, George Phelps, Louise Mack-  
intosh, Violet Zell, Allene Crater,  
Victorine Hayes, Ione Bright, Edna  
Bates, Evelyn Conway and Zama  
Cameron. The premier dancer is  
Marjorie Bentley. \* \* \* Lawrence  
Whitman, a Chicago lawyer, is the  
author of The Road to Happiness,  
which that splendid actor, Wm.  
Hodge, brings to the Garrick Thea-  
tre Monday evening. It is a story  
of country town life, and the central  
figure is Jim Whitman, played by  
Mr. Hodge. Jim is a fine young  
man, optimistic and high minded,  
devoted to an invalid mother, and  
who invariably finds the silver lin-  
ing to every cloud. Associated with  
Mr. Hodge in the presentation of  
the play are Scott Cooper, Aldin B.  
Wilson, Geo. B. Lund, Howard  
Morgan, Taylor Carroll, A. L.  
Evans, Gus Lans, Edwin Melvin, T.  
J. Madden, Gertrude Hitz, Reeva  
Greenwood, Ida Vernon, Elizabeth  
Baker and Marie Haynes. \* \* \* A  
Trip to Washington enters the sec-  
ond week of its engagement at the  
new La Salle Theatre. The new La  
Salle is now one of the handsomest  
and safest theatres in this country,  
and its management and clientele  
may well be proud of it. \* \* \* No  
dramatic offering of recent years has  
enjoyed greater favor than Within  
the Law, which Margaret Illington  
and an expert company is presenting  
at the Olympic. \* \* \* A Persian Gar-  
den, a tabloid musical comedy, is the  
chief offering at the Palace Music  
Hall. Louis Simon and Kathryn  
Osterman assume the principal char-  
acters. James Thornton is also on  
the bill; The Musical Cuttys;  
Welch, Mealy and Bell; Adele Os-  
wald, a Chicago girl who has at-  
tained some reputation as a vocalist;  
Hilda Thomas and Lou Hall; Quinn  
and Mitchell, and Meredith, with his  
trick dog. \* \* \* The System is the  
title of a playlet which Taylor Gran-  
ville and Laura Pierpont appear in  
at the Majestic this week. Other

attractions are the Australian Boy  
Scouts; Walter Lawrence and Fran-  
ces Cameron in A Bit of Broadway;  
Stuart Barnes, The Four Bards,  
Grant and Ford in The Troublesome  
Trunk; Chas. B. Lawlor and Mabel  
and Alice Lawlor, and Woodward's  
Posing Dogs. \* \* \* McVicker's The-  
atre offers The Five Musical Mc-  
Larens in a Highland musical nov-  
elty; Millie Bessie's Cockatoos; Col-  
lins and Hart, burlesque strong  
men; A Night in the Park; Leslie  
and Leslie; the Riva Larsen troupe  
of European gymnasts and the  
Mueller Bros. \* \* \* This is the last  
week of the season at Ravinia Park.  
La Boheme will be given Monday  
night, and during the week Madame  
Butterfly and Lohengrin will be pre-  
sented. Ruth St. Denis will also  
appear in new dances. The ten  
weeks' season at Ravinia has been  
both a financial and artistic success.  
\* \* \* Mardi Gras carnivals and Har-  
vest festivals will be the order of the  
day during the closing weeks of  
White City, and these features, ad-  
ded to the regular program, will  
make excellent diversion for the  
thousands of White City patrons. \*  
\* \* Riverview will also have its car-  
nival celebrations, which begins to-  
night with an illuminated parade  
through the streets of the northwest  
section of the city. \* \* \* Ben Welch  
and his burlesquers will play this  
week at the Star and Garter. \* \* \*  
Bert Baker and Bon-Ton Girls, also  
featuring Babe La Tour, will be  
seen at the Columbia. \* \* \* By edict  
of the common council the death  
knell of the tango and bear-cat  
dance was sounded last night. That  
means the passing of the raucous  
cabaret and the extinction of the  
near actor in the restaurants of Chi-  
cago. \* \* \* Les Miserables, superbly  
presented by Parisian actors in  
motion pictures, is being given at  
the Orchestra Hall. \* \* \* Quo Vadis  
is still being played by the Cines-  
Kleine players at Joe Howard's

### Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre  
in America

Week Beginning This Sunday Afternoon  
Matinee Every Day

LAST WEEK BLANCHE WALSH & CO.  
IN THE COUNTESS NADINE  
IN CONJUNCTION WITH A GREAT  
NEW BILL

ELSA RUEGGER, world's greatest woman  
cellist, assisted by the celebrated con-  
ductor, Edmund Lichenstein; JACK KEN-  
NEDY & CO. in A Business Proposal;  
ETHEL KIRK and BILLY FOGARTY, pat-  
ter and song; THE TWELVE OLYMPIA  
GIRLS in novel and original dances; MAN-  
NING, MOORE and ARMSTRONG, a trio  
of singing lads; BUCKLEY'S ANIMALS,  
introducing Teddy, the roller-skating bear;  
ETHEL KIRK and BILLY FOGARTY, pat-  
ter and song; showing current  
events. Last week immense hit, FLANA-  
GAN and EDWARDS in their new act,  
Off and On.

Evening prices: 10c, 25c, 50c, 75c. Box  
Seats, \$1.00. Matinee prices (except Sun-  
days and Holidays): 10c, 25c, 50c.  
PHONE DOUGLAS 70

Comedy Theatre. \* \* \* Geo. W.  
Lederer, well known as a theatrical  
manager and promoter in Chicago  
and New York, has accepted a posi-  
tion with the Mutual Film Company  
as adviser and director of its pro-  
ductions. OWEN B. MILLER.

### Columbia THEATRE

THE LEADING PLAYHOUSE

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Corner Geary and Mason  
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Commencing Sunday Night, Sept. 7  
Third Enormous Week

Special Holiday Matinee Tuesday, Sept. 9  
Matinees Also on Wednesday, Saturday  
and Sunday

POPULAR PRICES ON TUESDAY AND  
WEDNESDAY MATINEES—25c. to \$1

John Steven McGroarty's Pageant Drama.

### The Mission Play

100 People in the Great Flesta Scene  
Spanish Songs and Dances

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Second and Last Week Starts Sunday—

Regular Matinees Wednesday and Sat-  
urday; Special Holiday Matinee Admis-  
sion Day—William A. Brady, Ltd., Pre-  
sents a Real Comedy of Love and Ro-  
mance.

### Ready Money

By James Montgomery

Prices: 50c. to \$1.50. \$1.00 Wed. Matinee  
Commencing Monday, Sept. 15, The Un-  
dying Story of Capt. Scott in  
Motion Pictures

### Alcazar Theatre

O'FARRELL ST., NEAR POWELL

Phone Kearny 2

Week Commencing Monday Night, Sept. 8—  
with an Extra Matinee Tuesday  
(Admission Day)

The Eminent Comedian,

### RALPH HERZ

Assisted by Maude Amber, the Alcazar  
Company, a number of specially en-  
gaged artists and a pretty and  
talented chorus of girls,  
in the tuneful  
comedy

### Madame Sherry

Splendidly sung and competently played  
Prices—Night, 25c. to \$1; Mat., 25c. to 50c.  
Matinees: Thursday, Saturday, Sunday

### Empress Theatre

Direction Sullivan & Considine

Sid Grauman, Manager

Frank H. Donnellan, Publicity Manager

September 7th

EXTRAORDINARY VAUDEVILLE

Sullivan & Considine Announce

### The Girls & the Jockey

WITH E. N. CORY AND VINCENT ERNE;  
RYAN and LEE, songs, dances and con-  
versation; EVANS and VIDOCQ, two  
bright stars of Darktown; WALKER and  
ILL in comedy playlet, Just a Girl; MAE  
FRANCIS, in new songs and gowns; THE  
LELANDS, in Paint-o-Graphic spectacles;  
BETTY GERKE, the girl with the phe-  
nomenal voice and an all-star cast in One  
Christmas Eve; other features. Essancee-  
scope showing latest views.

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## Columbia Theatre

As the engagement of The Mission Play advances there seems to be a growing interest, for the management announces four matinees during the third week of the play. Three acts of romance and pageantry, depicting the early glories and trials of the padres in their establishment of missions in California, keep the audience at The Mission Play intensely interested. The first act, with its return of Don Gaspar de Portola and the tales of the efforts of Father Serra and his little band to establish a mission at San Diego is a strong act from a dramatic standpoint. The second act shows the big fiesta scene introduced here and lends great interest to the play. The closing act, showing the ruins of San Juan Capistrano, gives Lucretia Del Valle opportunity for some good acting. George Osbourne, Clarence Arper and Charles Edler are still the dominant factors in this pageant drama.

## Cort Theatre

There is such a thing as unadulterated pleasure in the world. If you want proof, go, if you have not already gone, to see Ready Money at the Cort. A real plot, well worked out by real actors, excellently good, every one of them, from the Stephen Baird of Robert Ober to Reddy, the office boy, will be found in Ready Money. The situation is sufficiently explained in the first act to rouse intense interest throughout the rest of the play. Robert Ober makes much of his splendid opportunity, but Frank Mills, as Jackson Ives, supplies the subtle and insinuating element and does it faultlessly. The women of the play have little to do, and do it well. I may mention that Gaby Des Lys has nothing on them in the way of gowns or millinery, both of which, in these days of compulsory fine stage dressing, go far to make for success. All are convincing in their earnestness and the performance as a whole is a delight. Nena Blake as Grace Tyler is sweetly charming in the small part she plays, but rises quite unexpectedly to the situation at the end of the last act, where it is found that Jackson Ives has unconsciously brought about a most desirable state of affairs, for which he receives the heart-felt thanks of everybody concerned. From beginning to end the play is fine entertainment, and must be credited with being one of the most pronounced hits brought to this city.

## Alcazar Theatre

The musical success, Madame Sherry, as put on by the able Alcazar management, is a splendid production, and affords an evening's keen enjoyment. The characters of the operetta are well balanced, every one at some time or other being the center of attraction, and the cast left nothing to be desired in that direction. Laura Vail in the part of Lulu, an actress, is just lively enough and just quiet enough to make her work good. Her singing was enjoyable. Pepita, as played by Louise Brownell, is a wild Spanish maid, full of temperament, as old

Sherry says. The Yvonne Sherry of Lois Meredith is a sweet, fascinating, lovable little woman, full of magnetism and charm, who wins her audience completely on her first entrance. As Catherine, Maude Amber is dandy. Her fine figure, sparkling eyes and personality, coupled with her excellent acting, get the role over splendidly. Clarence Lydston is good as Edward Sherry, and Wallace McDonald makes a satisfactory Leonard Gomez. A. Burt Wesner gets all there is to be gotten out of the role of Hector, the steward. As Theophilus Sherry, Ralph Herz leaves nothing to be desired. He is clever and finished, and a comedian, from start to finish. One can't soon forget his dry humor and his stock expression, "I'm surprised!" The pupils of the Sherry School of Aesthetic Dancing, played by Lyda Mainhart, Louise Lynn, Martha Bowes, Elsa Schulte, Zella Cunningham, Judith Rensch, Claire Thomson, Ford Mahr, May Gorman and Mollie Mack, do pleasing ensemble work, both in dance and chorus. The stage settings are very good, the scenes on the yacht being especially so. The entire performance is finished. That it is satisfactory is evidenced by the generous applause of the audience.

## Savoy Theatre

This theatre is being renovated in oriental style, including a tea room, and will be renamed the Oriental Theatre, to be conducted by Graves and Kutner, who returned from New York last Wednesday, loaded with new plays and the following company: E. F. Bostwick, director; Andrew Robson, characters; Ada Neville, characters; Vivian Blackburn, second business; Marjorie Cortland, leads; Frances Carson, ingenue; E. Gillen, second man; John Steppling, comedian; J. Bevins, scenic artist; E. Monroe, stage manager. Walker Graves will play the male leads. The season will open on the 29th.

## Rehearsals for Great Event at Greek Theatre

Every day sees the rehearsals of Electra advancing at the Greek Theatre, Berkeley, where Margaret Anglin will present the great tragic poem of Sophocles Saturday night. Miss Anglin invariably appears at the University gates at 9 o'clock and from then on, the entire day is put on the rehearsals. The actress is determined that her production of the tragedy will be inferior to no other given in the Greek Theatre, and it has been confidently said by those actively participating in the event that in beauty of conception, the Electra will surpass anything ever presented on the classic stage of the Greek Theatre. The arrangement of the stage will be entirely different from Miss Anglin's presentation of the Antigone, three years ago. The orchestra of fifty musicians, under the personal direction of the composer, William Furst, will occupy a portion of the stage surrounded by a grove of cypress and olive trees to the right of the main entrance. The circular space of ground immediately in front of the audience will be occupied by the Dionysius altar, where some of

the most important scenes of the tragedy will take place. The ground around the altar will be soded with green moss from which will grow shrubbery and plants indigenous to the soil of ancient Greece. The whole setting of the play will be appropriate and archeologically correct. It was for this especial purpose that Miss Anglin visited Greece last winter and gathered data and material for the production in Athens, within the shadow of the Acropolis. The costumes will be the primitive Greek design from drawings by Livingstone Platt. The sale of seats in all the ticket offices on both sides of the bay, has already been very large and requests from all the nearby towns and even as far south as Los Angeles, have been received for seat reservations. The performance will begin promptly at 8:15 and will be over by 10:45.

## Tom McLarnie

Los Angeles is harboring (and really treating pretty well) one of the best actors we know of in the business today. Like many things in life, we get accustomed to take the best things as matters of course, but the McLarnie should be put into some big part that would create national discussion. I recall reading recently what Amy Leslie had to say of him in Chicago in 1908. It was well said and worth reproducing here: "McLarnie, the vigorous and really brilliant player, did Mofnar's devil so well, easily capturing laurels as the convict. McLarnie is so fine an actor it is altogether amazing to discover him in an unpretentious, though deserving stock company, making good at an outlying theatre. He ought to be one of the topnotchers, for there are few, except W. H. Thompson and E. M. Holland, who can compare to this brawny Scotchman, who plays everything so admirably. Mr. McLarnie has a glib sincerity and purposeful accuracy of speech rarely in the fussy, half-learned, hardworking stock actor, no matter how good he is. McLarnie reads his lines with an intuition, force, splendor of correctness, mental and oratorical, which is convincing in the extreme, and a rare example to the 'fakirs' who pull through parts in stock and believe in the ensemble apology due to hurry and necessity. Every line he scrawls artistically upon his expressive masculine countenance means something, and his make-up is perfection in detail, character, accentuation and intention. Spirited, genuine and masterly, this actor, McLarnie, is a jewel, and the other players to live up to his clip must work vehemently."

## What is \$500 When She Can See Husband's Triumph

What is true of shoemaker's children who are forced to go barefoot, is in a measure true of theatrical managers' wives. An instance in point has just come to notice. In Cincinnati at the present moment is a producer and manager who has been breaking his neck for years to accomplish what he accomplished in Cleveland on the opening of the Anderson Gaiety Company. J. J. Rosenthal wanted to make it possible for



Eugene Nisson

For the second time in a few months, Eugene Nisson has come prominently into notice in our local theatrical world. His latest effort is as Little Lord Fauntleroy in Mrs. Hodgson Burnett's popular play of childish life. It recently enjoyed a very profitable week at Ye Liberty Playhouse in Oakland. Eugene is not one of the perky little chaps who blossom forth over night in the show world, but rather he is a studious little actor with the rare faculty of studying out the possibilities of a part and presenting it in a plausible and pleasing way. His Fauntleroy was characterized by childishness and winsomeness and possessed a great amount of personal appeal.

all of the people of the country to see The Candy Shop, with a star cast costing over \$5,000 for \$1.00. Did he take his wife into consideration? May she step into the Candy Shop for that price, for twice, or a hundred times that amount? On the contrary, its going to cost her something over \$500 to see it, and she's decided from the telegraphed reports of the premiere that reached her at Minneapolis, that it will be worth something over \$500 to her, so she has telegraphed to the Keith offices at New York to cancel her act in vanderbilt for the week the company plays at the Grand Opera House and she will jump to Cincinnati just for the purpose of seeing what her husband has done and sharing in his triumph. Kathryn Osterman, who appeared here in A Persian Garden, has been playing the sketch ever since. And she will remain in it all the present season. And, of course, everyone knows that Miss Osterman is Mrs. Rosenthal. The obstinate booking agents have decreed that she will be in the East when the Candy Shop is in San Francisco. This is her only chance to see it and she says that she wouldn't let a little thing like \$500 or so stand in the way.



## Columbia Theatre

That The Mission Play is going to make a remarkable record is now apparent, for already the advance demand for seats for the third week of the engagement presages large audiences at all times. So great, in fact, is the demand for seats, that arrangements have been made to give four matinees during the coming week. A special holiday matinee is announced for Tuesday (Admission Day), this will be given at special prices as will also the matinee on Wednesday. The usual Saturday and Sunday matinees are announced as well. The Mission Play is an historical pageant into which is woven a story which holds attention as it concerns the early history of California, telling of the rise and glory of the Missions. There are so many interesting features of the Fiesta scene that make the second act a great entertainment in itself. In this scene the Spanish señoritas sing and dance; the Indians give a weird feather dance, and all the other characters assist in making the Fiesta scene one of color and interest. George Osbourne in the role of Father Junipero Serra and Lucretia Del Valle as Senora Josefa Yorba, lead the cast of principals to a brilliant success.

## Cort Theatre

Ready Money, the most ingenious comedy that has come to us in a season, will continue to incite laughter for but one more week. The fortnight's engagement will prove all too short for this merry maker, which has scored emphatically and has attracted capacity audiences Cortwards since the opening night. A special matinee will be given Admission Day in addition to the regular Wednesday and Saturday matinees. William A. Brady has sent us a company and production on a par in every way with the clever play. Robert Ober, well remembered of Brewster's Millions, plays the part of Stephen Baird with just the right whimsical touch. The counterfeiter, in the hands of Frank Mills, is a notable piece of portraiture. Nena Blake brings a certain naïve charm to the role of Grace Tyler, who is beloved of Stephen. T. E. B. Henry is a secret service agent to the life. Mary Carlisle, Adelaide Hastings, Estelle Wynne, Clarke Silvermail, Maurice Barrett, Graydon Fox, Clyde North, Walter Fredericks, John C. Brownell, John C. Penton and Clarence Rockefeller are other well-known players with the organization.

## Alcazar Theatre

There is nothing equivocal about the hit scored by the Alcazar's production of Madame Sherry, for the merry and melodious offering is announced to run a second week, with an extra matinee Tuesday (Admission Day), and the advance sale of seats presages another series of crowded audiences. For this agreeable condition of things, the responsibility is rather evenly divided between the fame of the comedy itself and the excellence of its interpretation by Ralph Herz, Maude Amber and their stage associates. No vehicle of its kind surpasses Madame Sherry in all around drawing power. Sharing credit with them are Fred W. Butler, who coached the players; Paul Steindorff who managed rehearsals of the vocal

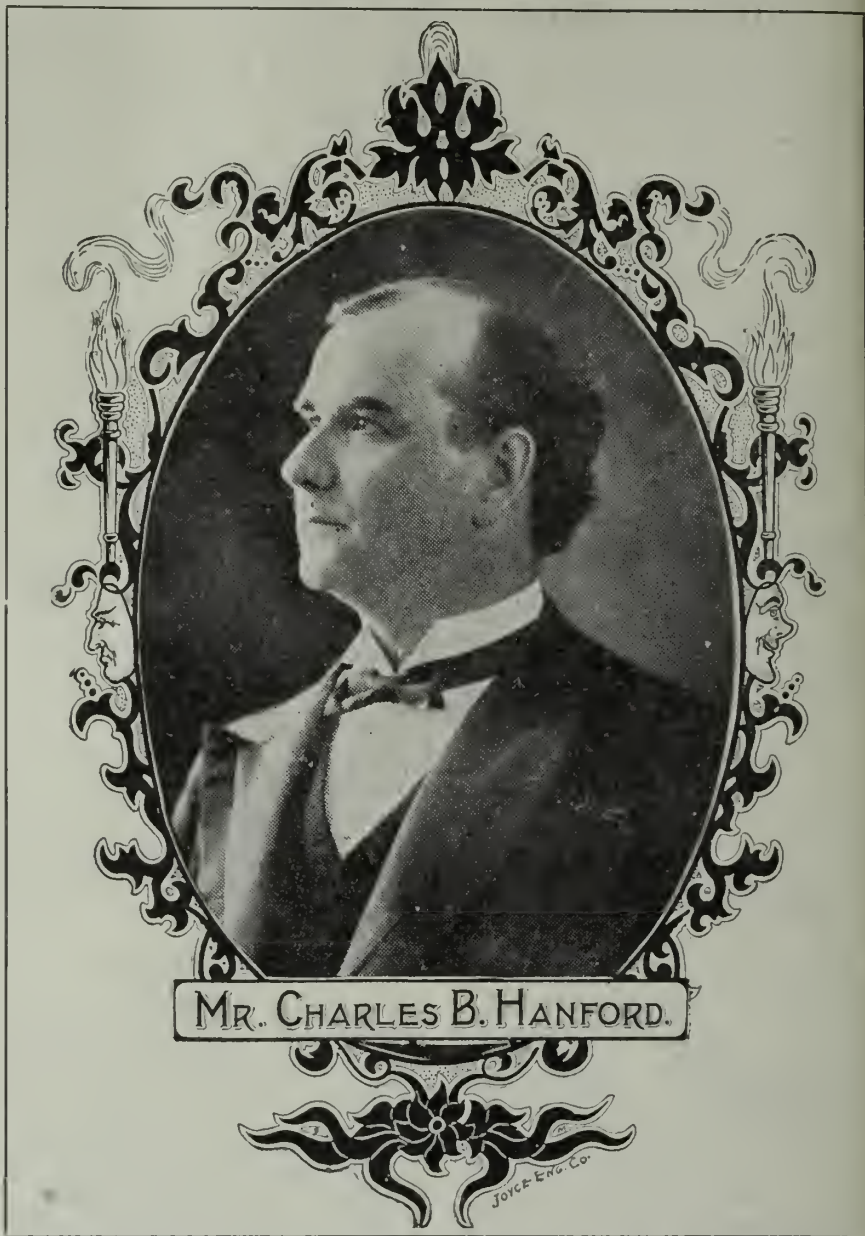
numbers, and Joseph Fogarty, who taught the dancers. And the augmented orchestra led by Ed. W. Lada has contributed in no small degree to the entire success. To describe the triumph achieved by Mr. Herz as "sensational" would not be improper use of that hard-worked adjective, for as Theophilus Sherry, he has exceeded the most sanguine expectation of those who were prepared to greet a fun-maker. His comedy method, in speech, song and action, came to San Francisco as a revelation of unique drollery, as its like had not before tickled the risibles of a laughter-loving people. Ask anyone who has witnessed Madame Sherry at the Alcazar for his opinion as to the pulchritude, singing ability and terpsichorean grace of the chorus, and if it is not wholly eulogistic you may set him down as impossible to please.

## The Orpheum

Next week will positively be the last of Blanche Walsh in The Countess Nadine. Elsa Rnegger, cellist, assisted by Conductor Edmund Liechtenstein, will be heard in a splendid program. Jack Kennedy and his company will appear in a little comedy, entitled A Business Proposal. Ethel Kirk and Billy Fogarty will offer a bright melange of patter and song. An attractive feature will be the Twelve Olympia Girls, who will be seen in novel, artistic and original numbers, including The Mirror Dance and The Inquisitive Moon. Manning, Moore and Armstrong, a trio of young Americans who sing exceptionally well, will be heard in a number of solos, duets and trios. Buckley's Animals, introducing the roller skating bears and a number of the smallest skating monkeys in existence, should make a strong appeal to both adults and children. Next week will be the last of Flanagan and Edwards, who are making a tremendous comedy hit with their new skit, Off and On.

## The Empress

Beginning next Sunday afternoon Sullivan and Considine announce The Girls and The Jockey, with R. N. Cory and Vincent Erne and a notable company. Ben Ryan and Henrietta Lee, two clever performers, are billed as The Somewhat Different Mirth-makers. Miss Lee is a splendid dancer and a fine vocalist. Ben Ryan is one of America's foremost dancers. Mae Francis is known in the vaudeville world as the girl who made Philadelphia sit up and take notice. The Sunshine Girl is a dainty miss with a sweet and pleasing contralto voice. Two old-timers of the burnt cork make-up are Evans and Vidocq. They sing their own songs and parodies. A genuine novelty called, Paint-o-graph Spectacle, will be presented by The Lelands. They begin their work on separate panels illuminated by electricity, reproducing famous paintings in their original colors, so quickly and deftly is the painting done, that the scene seems to actually grow upon the canvas. Walker and Ill present a pretty little playlet entitled, Just a Girl. Mr. Ill was former legitimate star for several years with the Frohman forces. Frederick L. Gerke and Company, a local added attraction, present One Christmas Eve, a well presented dramatic sketch in which Betty Gerke plays the leading role.



Charles B. Hanford, famous Shakespearean actor, who lectures with the Scott Antarctic Pictures.

## Fine Antarctic Pictures

The British Antarctic Expedition of 1910 was no mere hunt for the South Pole as might be supposed by those who have not seen this really remarkable exhibition. Under the leadership of Captain Robert Falcon Scott, who, with four fellow explorers, sacrificed his life to the enterprise, it was the most thoroughly organized and equipped scientific expedition that ever set out from any country. From the beginning, Captain Scott kept scientific attainments in mind. He gathered about him a staff of specialists in every branch of natural science that could expect to find a field for study in the Antarctic. He anticipated all the difficulties likely to be met, and the rich harvest of results, in the way of increased scientific knowledge, has proved the wisdom of his plans. As given in the various theatres, however, the exhibition is as far as possible from being an accumulation of dry, scientific facts. From start to finish it is a story of adventure and discovery, more heroic and dramatic than any fiction writer could conceive. The cinematograph photography of Herbert G. Ponting, much of it done under the most adverse conditions, leaves nothing to be desired from an artistic standpoint. The wonderful pictures will first be shown in California at the Cort Theatre, San Francisco, beginning Monday night,

September 15th. The audiences will be interested to know that the widely known and justly popular actor, Chas. B. Hanford, will give the lecture that accompanies these very superior pictures. Mr. Hanford for years has been regarded as one of the best readers of blank verse on the American stage. His presence in this new role will be a decided acquisition to this subject, in itself most worthy. With a voice vibrating with all the bearing moods and passions of this thrilling story, Mr. Hanford will appear before the audience to depict with all the wonderful realism at his command, this, the most profound story of the venture written of any exploring party.

## Composer of Holy City Dead

BUNTON, England, Aug. 26.—Michael Maybrick, an English musical composer who, under the name of "Stephen Adams," wrote some of the most popular songs in the English language, among them Nancy Lee, The Warrior Bold and the Holy City, died here today at the age of 69.

LORIMAN PERCIVAL left last week for San Diego to join the Lyceum Stock Co., where he will act as director. Mrs. Percival, who has been under the doctor's care for several weeks, will follow later.



## Bert Levey's New Princess Theatre

That is the way Bert has his new theatre programed, and it is under the management of Wm. R. Dailey, his chief lieutenant, formerly of the Stockton and Copperopolis Railroad, and the orchestra is under the leadership of Lester Stevens, which is enough to insure the patrons that nothing will go amiss in the management and the rendition of the latest music. Starting with the overture, Trail of the Lonesome Trail, followed by the first run of motion pictures, who should appear No. 3 on the program but our old friend, Devine Dodson in Types of Femininity. To say that this artist was well received and applauded is drawing it mildly. He was costumed up to date. Weldon and Jordan (male and female), aerial trapeze artists, gave one of the best acts ever seen around here, the lady of the team being a wonder. Il Travatore Trio are three very good young men in comedy singing and music. Haney and Pillsbury, the classiest sister team seen around here in a long time, presented a character change, singing and dancing act. They received many a recall for their very clever work. Maurice Le Plant, a French violinist, favored the audience with two classical selections. He is a master of the violin and was very well received. Closing the vaudeville portion of the program came Armstrong's company and the Baby Dolls in the new and up-to-date tabloid musical comedy, September Morn. Ed. Armstrong as the college student, and Charley Byrne as the German professor, kept the audience in a continued roar of laughter. They were ably assisted by Beatrice Flint and Ralph Bevan. Miss Flint's singing and dressing were a revelation, while Ralph Bevan, with the assistance of Gertrude Alvarado, put over a football number that demanded several encores. The Baby Dolls are all good looking, good singers and dancers, and they are finely costumed. September Morn was an emphatic hit. The whole show, for the price of admission, has never been topped in this city. Keep up the good work.

## Johnson Barred from English Music Halls

LONDON, Aug. 25.—Jack Johnson's music-hall engagements in London were "postponed" today on account of the intense resentment displayed on all sides. It is understood that the postponement will be made permanent later, as the London authorities have threatened to make trouble if the engagement of the negro pugilist is not canceled. Johnson says that he is going to give the public music halls where he is billed a two-days' test to find if the public wants him to show. If it does he will fill



## A Wireless From the Russian River

The Dramatic Review photographer, right on the job, snapped Manager Lebovitz, of the Republic Theatre, while he and his wife were enjoying a river ride.

his engagements. He entered a box tonight at a Euston varieties theatre and was loudly cheered. Two performers, who had taken a prominent part against Johnson in the controversy that has been waged over his promised reappearance, were unable to finish their turn, owing to demonstrations in his favor. Johnson, from the balcony, addressed a great crowd outside the Euston Theatre, thanking the people for his kind reception, and asking for fair play. He also visited a South London music hall, where he had been previously engaged to appear, and occupied a box. He was greeted with cheers, and addressed the audience in similar tones from the box. Only a few cries of dissent were heard.

## Vaudeville Notes

Charley Byrne, the German comedian, is going to negotiate with a spring clothes-pin manufacturer, for a few dozen spring clothes-pins. He has an original idea to apply them to, besides he is trying to have Ed Armstrong, Gertie Alvarado and the chorus girls buy stock in his new enterprise in order that he will be successful in his new undertaking.

Gertrude Alvarado, of the Armstrong Company is coming into her own. In the Chorus Girl's Contest last Friday night at the Wigwam Theatre, her friends in the Mission, where she was raised, tendered her an ovation when she appeared for her single, and she amply repaid them for the confidence they had in her by putting over one of the best singles seen in the Mission for many a moon.

Archie Levy has moved his office from Pantages Building to the Bank of Italy Building, corner of Mason and Market streets.

The Princess Theatre, Bert Levey lessee, Billy Dailey, manager, opened Sunday August 31st to packed houses, giving five shows on Sunday and five on Labor Day, using six vaudeville acts, three-reel moving picture and tabloid musical comedy—some show for ten cents. The policy of the house will be three a day, change of entire program Wednesday and Sunday.

Harry Bernard and Jerri Gerard played the Lincoln the first half of this week, going to the Broadway Theatre, the last half. They are doing very well in vaudeville.

Gus Leonard, the German comedian, has gone to Portland to join the Keating and Flood Company.

## Live News of Live Wires in Vaudeville

Jennie Fraser Currie, a pretty young English girl, arrived in this city on the last voyage of the liner Tahiti from Sydney, Australia. Her desire to become a headliner in vaudeville prompted her to make the long pilgrimage across the Pacific. During the voyage she met Charles Quill, a fellow passenger, who has been entertaining the Australians in a novelty sketch designated on the program as Electra. Quill's personality and his promises to make a headliner out of Miss Currie evidently appealed to the young woman, for, according to a statement made by her yesterday at the Mars Hotel, 198 Fourth Street, she intrusted \$507 of her savings to the actor, with the understanding that he was to make of her a real, live vaudeville actress on the steamer's arrival at this port. Miss Currie shook her pretty blonde head and stamped her dainty little foot yesterday afternoon to emphasize her denunciation of Quill, who at the time was resting in the City Prison, where he had been escorted earlier in the day on a warrant charging him with felony embezzlement. "Why, this man Quill told me that he would certainly make a leading vaudeville actress of me," said Miss Currie. "I really believed him, don't you know. His personality seemed to charm me, and incidentally led to my giving up my money to him. Ambition is a terrible thing. It has cost me \$507, but, as you Americans say, 'Never again!'" Quill said at the City Prison that he had returned \$150 of the amount given him by Miss Currie. He expressed a desire to return the remainder of the amount and retire from the field of making vaudeville headliners.

Milton Hyman is in town for a few days, having returned from a long season in the interior, where he has been playing his dramatic playlet, Cast Thy Bread Upon the Water.

Gertie Alvarado of the Ed. Armstrong chorus seems to be the popular girl about town. We notice Gertie with the same chap at Tait's most every night and wonder if since she has broken in on vaudeville she is going to be booked for life.

Davis, Allen and Davis, Vardel Trio, Jewel and Jordan, and other acts that have been playing local shows, sailed last week for Australia.

Alfred Latell and Mrs. Latell are enjoying a short stay at their San Diego home. They will soon be in San Francisco again.

The Raymonds opened at Pantages this week in their big time act. The T. U. T. Limited. This act is a railroad comedy that keeps the audience laughing from the start, and also gives Mr. Raymond, the blackface, a chance to display his good ability.

Mr. Roshier, who played at the Empress recently, reports the loss of his \$4000 dog, Chaquite. After the last show, Mr. Roshier locked his canines up, but the valuable one mysteriously disappeared during the night. A handsome reward is offered for the return of the dog.

An actor by the name of Bobbie Jones, working in vaudeville with Peggy Moran, was severely, if not fatally, injured by being thrown from a moving train at Everett, Wash., last

Saturday night week. Jones was taken at once to the Everett hospital in an unconscious condition. His only identity was a book in his pocket stating his name and that he was a member of the White Rats Union. He said he has a sister in New York, Myrtle Marr, an actress. The doctors say that Jones is injured internally and cannot live.

The sum of \$20,000 has been appropriated by the directors of the Mechanics' Fair, to be held here during Portola week, for amusement attractions alone. Frank Paret, at one time musical director for Kolb and Dill, has been authorized to negotiate with the leading theatrical agents in London and New York with the view of bringing to this Coast for the ten days of the fair a number of stage stars, who have either never appeared here before or not for a long time.

With the turning of the Princess over to Bert Levey, the local field loses Sam Loverich as an active showman. We are sorry, for Sam was always a most likeable fellow. We feel sure that something good will come his way before long and he will be once more prominent in the game.

The Bells of San Gabriel, a most attractive musical act by Mrs. Laura Hubanik has been pleasing local audiences. It went to Bakersfield for the opening of the W. S. V. A.'s new house last Sunday. The story is of a young Spanish girl who is hunting her father, whom she finds in the person of one of the padres of the Mission. The story is developed with the aid of song dialogue and the dance. The music is very beautiful and the soloists are among the best. No labor or expense has been spared on the beautiful scenery. The author's many friends wish her every success with her artistic venture.

CAST OF THE BELLS OF SAN GABRIEL.  
Padre.....Martin F. Hubanik  
Dolores.....Hortense Gilmore  
Lolita, a dancer...Sadie von Derhoff  
Lorenzo.....Alphonse Romeo

Millie Sloan, of Sloan and Gordon, was with the Matt Burton Company in the Maricopa Opera House fire where she lost everything she possessed, has been East for over a year, and at present is playing Mrs. Weston's time and putting over a very classy singing and dancing act.

What has become of all the laughable comedy actors? Are we not going to have any more "Oh Boss Acts? Sure, trot one out for old-times sake! Were is Charley Morrell?

The Coast Defenders' office has been closed. All C. D. acts having been booked for the entire season, excepting Jas. Rowe. He will probably sign up with Lord and Meek when they go on their tour, which will be shortly.

Ethel Davis, the captivating leading woman of the Armstrong Company, has been very ill in a hospital at Pasadena. We are pleased to state she is on the road to a speedy recovery.

Geo. Ford, playing in The Redemption, has signed with Joe Howard, to open at his theatre in Chicago in A Broadway Honeymoon, in October. No better selection on Mr. Howard's part could have been made.



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**Ailleen May**

Leading Woman—Invites Offers  
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Ye Liberty Playhouse—Oakland

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Care of DRAMATIC REVIEW

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Foster-Elliott Co.—En Route

**FRED W. SNOOK**

Baritone  
Idora Park, Oakland

**BILLY BUTLER**

Light Comedies  
Care DRAMATIC REVIEW

**CHARLES YULE**

Characters  
Ye Liberty Stock, Oakland

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At Liberty—Care of Dramatic Review

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Heart Throbs—Pantages Circuit

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Howard Fogg Musical Comedy Co., Management Tri State Amusement Co., El Paso.

**SAM F. OWENS**

Principal Comedian  
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**ELLA HOUGHTON**

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Care of DRAMATIC REVIEW

**GERTRUDE CHAFFEE**

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At Liberty—Care DRAMATIC REVIEW

**R. D. SNELL**

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Care DRAMATIC REVIEW

**FRED KNIGHT**

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Care of DRAMATIC REVIEW

**JACK FRASER**

With Ed. Redmond Stock  
Sacramento, Cal.

**EDMUND LOWE**

Alcazar Theatre

**HOWARD FOSTER**

Foster-Elliott Stock Company  
Care of This Office

**EVA LEWIS**

Second Business  
At Liberty; care DRAMATIC REVIEW

**BARBARA LEE**

Characters and Seconds  
At Liberty; care DRAMATIC REVIEW

**MINA GLEASON**

Ye Liberty Stock, Oakland

**A. G. HALSALL**

General Business  
At Liberty; care DRAMATIC REVIEW

**JAMES NEWMAN**

Stage Manager  
Redmond Stock, Sacramento

**JACK DALY**

Stage Manager  
The Traffic Co.—En Tour.

**FLORENCE LA MARR**

Second Business or Ingenue Leads  
At Liberty; care DRAMATIC REVIEW

**Personal Mention**

THE two Spanish singing and dancing girls, Bernadette Dox and Carman Castello, are two of the most charming señoritas ever seen here on the stage and their presence in the great Fiesta scene adds materially to the delight of the second act of The Mission Play at the Columbia Theatre.

ALICE H. FITCH, an actress formerly in the cast of The Queen of Moulin Rouge, filed suit in the Supreme Court of New York, Aug. 25, to recover \$25,000 damages from David Schaul, a textile merchant of Yonkers. Miss Fitch alleges that Schaul promised on June 12, 1912, to marry her within a reasonable time, but he refuses to do so.

GEORGE BERNARD SHAW, playwright, although he describes himself as "getting rather old," has just taken up motocycling. He says it's far more fascinating than playwriting. He has had several accidents, including a narrow escape when he shot into the air over the handle bars into a hedge. This new hobby is partly the reason why he has abandoned the production of his new play, Androclus and the Lion, to Granville Barker, but he is also writing another play about Catherine II for Gertrude Kingston.

ELSA WILLIAMS has been brought out from Chicago to join the Manion-Claman Co. Last season she played with the Southern Rosary company. The company sailed from Marshfield Aug. 24 for Portland and will lay off a couple of weeks at Woodburn, Ore., for rehearsals. "Business has been good for us all summer," writes C. P. Manion, "and the show has made big. They all want return dates. We get requests for returns as far south as Los Angeles. I guess California isn't so bad after all. We made money in the State and I shouldn't be surprised that we'll be back again before many more seasons. The bunch all join in sending best regards."



**Margaret Iles**

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Lyceum Theatre, San Diego

**Roscoe Karns**

Avenue Stock—Vancouver.

**Earle M. Gardner**

Stage Director  
Engaged

**Ed. Clisbee**

Director

**Alice Meyer**

Seconds

Care DRAMATIC REVIEW

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Second Business  
Ye Liberty Playhouse, Oakland

**Langford Myrtle**

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**Edson Elliott**

Foster-Elliott Co.

Care DRAMATIC REVIEW

**Beth Taylor**

Leading Woman  
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**R. Bryce Howatson**

Leading Man

**Daisy Swaybel**

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At Liberty  
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**May de Montfredy**

Ingenue  
At Liberty, Care of DRAMATIC REVIEW

**Dorothy Davis**

Presenting Own Play—The Redemption  
Pantages Time

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Care DRAMATIC REVIEW

**Jean Kirby**

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**Justina Wayne**

Second Leads  
Elitch's Gardens—Denver. For the Summer.

**Frank Elliott**

Leading Man  
Direction of Charles Frohman. Re-engaged for season 1913-1914.

**Nana Bryant**

Leads  
The Traffic  
Management Bailey & Mitchell

**GEORGE D.  
MacQuarrie**

Leading Man  
Bought and Paid for

**HELEN D.  
MacKellar**

Leading Woman  
Management of Wm. A. Brady

**Jack Belgrave**

Management Oliver Morosco

**Pauline Hillenbrand**

Leads  
Dick Wilbur Co.

**Marta Golden**

Ye Liberty Stock—Oakland

**G. Lester Paul**

Characters  
Princess Theatre Stock, Tacoma, Wash.

**Hugh Metcalfe**

Leading Man  
Ed Redmond Stock



## Correspondence

SACRAMENTO, Sept. 1.—Clunie: September 5, Bought and Paid For, Empress: September 1, Max Circus; The Four Readings, hand-to-hand acrobats; Sager Midgley and Company, in Early Morning Reflections; B. Kelly Forrest, tramp monologist and singer; Mort Sharp, in songs, stories and satire, and Lew Manning and Ed. Fort, dancers, complete the bill. Pantages: August 31st, this place opens with Fred Ardath Musical Comedy Company, in Hiram. Oak Park Amusement: September 1, Signor Obad Gurin, tenor singer; Gregg Brothers, in a sensational act, Autos That Pass in the Air; Lo Forti's Band, and Marie Basile in solos and duets with Signor Gurin. Grand: September 2, the Ed Redmond Players in a fine production of A Message from Mars. It is a play dealing with all the elements so dear to the public. Great mystery, many dramatic moments and heart interest appeal generally. There are twenty-five people in the cast. Beth Taylor plays Minnie; Paul Harvey assumes the role of Horace Parker, and Jack Frazer plays the messenger. Chauncey Southern has the part of Arthur Dicev. Bert Chapman does the tramp and Ed Redmond handles the comedy in his usual able way. The production has a great deal of merit, each member of the cast holding up his or her end of the play successfully.

SAN JOSE, Sept. 3.—Garden Theatre: August 31st, for one week the wonderful Quo Vadis pictures. Victory: September 10, Bought and Paid For. Theatre Jose: August 31st, The Cycling McNutts; Vetale, cornet and band leader; Cook and Meyers, comedy singers, talkers and tumblers, and King and Willard, in A Pair of Liars.

SAN DIEGO, Sept. 3.—Spreeckels: September 1, and for the week, Battle of Gettysburg. Savoy: September 1, regular Pantages bill; Willard's Temple of Music; Charles Kenna, monologist; The Lavolas, slack-wire performers; The Favorite, a sketch played by Ferris, Bennett and Company; The Three Troubadours, in songs; The Doughtys, nonsense dealers. Empress: September 1, Lozano Troupe, wire artists; Whipple-Houston and Company, in the mysterious comedy, Spooks; Beth Stone, Hines and Fenton, doing story dancing; Matt Keefe, singing songs dear to the heart; Mitchell and Lightner, singing and talking comedian, and Harry Antrim, that odd fellow doing odd things. Princess: September 1, Reeves Concert Company; William Arnold, in Irish songs, and The May-longette Sisters, acrobats. Lyceum: September 2, The Lyceum players in R. Beers Loos' new play, The Leech, a play which deals with the salary loan problem, also the white slavery question and the proper selection of mates for our marriageable daughters. Julia Gray, Verne Layton, Margaret Hes, Frank Thorne and the rest of the cast are seen to advantage. Loriman Percival and Ella Houghton are the new people joining the Lyceum stock.

VANCOUVER, Sept. 1.—Imperial: September 2, Isabelle Fletcher Players in J. M. Barrie's Little Minister. Miss Fletcher plays Lady Babbie delightfully. Gavin Dishart is delineated by Charles Ayres, V. T.

Henderson plays Bob Dew, and James Gleason and the rest of the company are well cast. Ernest Glover has seen to it that the scenery is right, and the production, as a whole, is very good. Empress: September 2, The Del Lawrence Players in His Last Dollar, have a splendidly staged and well acted production. Del Lawrence appears as Joe Baxton, the railroad magnate, Maude Leone plays Eleanor Dorris, the heroine, most sympathetically. The comedy is in the capable hands of Ed Lawrence, Howard Russell and Ray Collins. Alf Layne, Louis Aucker, Daisy D'Ara, Margaret Marriott and the others are well cast. The Avenue: September 2, The Avenue Players in The White Slave. The play is full of exciting moments, and the company do their parts cleverly. Clara Beyers plays the part of the white slave and Edward Dale Lynch appears as Clay Britton. This will be Mr. Lynch's last appearance at the Avenue, as he is returning next week to New York. He will be succeeded by William C. Dowlan, who has been seen here before. Pantages: September 1, Menlo Moore's Company in Summer Girls; Charles King, Virginia Thornton and Company, in the comedy drama, The Counsellor; James Brockman, the American Chevallier, in character songs; The Misses De Vons in songs and dances; Marshall Brothers and Montel, in a musical number, and the Barituts, artistic gymnasts. Columbia: De Voes, illusionists; Princess Neta and Lieutenant R. W. Griffin, in an Indian act; Burnell and Hart, in a sketch called, A Gambler's Hope; Sherman and Fuller, comedy acrobats; The Cornells, in an act, Hiring a Porter, and Harry M. Carter, entertainer.

SEATTLE, Sept. 2.—Moore Theatre: Capt. Scott's Polar Pictures will show this week until Thursday, and Chas. B. Hanford, the eminent lecturer, is delivering a lecture accompanying the pictures. Orpheum: Song Birds, with thirty people, is the headliner. Other acts were J. C. Nugent and Jule York in The Regular, and Mullen and Coogan in character songs and dances; Carl McCullough in Footlight Impressions, and Carl Rosini and Mlle. Margaret in some mysterious tricks; Dave Lane and Chas. O'Donnell, contortionists, and Handers and Millis, entertainers, finish up the show. Pantages: Heart Throbs of a Great City is a play of very little merit. It is strongly reminiscent of Paul Armstrong's Underworld. Chas. Reilly, in A Bit of Old Ireland, is a good singer, and The Great Rapol is a juggler, while Arnold and Lusi dispense some good comedy. Irving Roth is a humorist and the Connelly Sisters in songs and dances complete the bill. Carino's comedians, with Chas. Chaplin, is a headliner, and they do a souse specialty. Other actors are Mabel Florence and Beresford Lovett in the farce comedy, The Tamer; Geo. E. Hall, impersonations; Grace King, comedienne; Maurice Bierre in songs and patter; Tom Dingle and Jack Corcoran, dancers and singers, and the Nagvyshavea novel act, in showing how they can place their tongues to white-hot things without apparent injury.

SALT LAKE CITY, Sept. 2.—The Salt Lake Theatre is offering for

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the entire week to goodly houses the much advertised Quo Vadis pictures and will follow them with an all-week showing of From the Manger to the Cross. Manager Frank Newman has finally received word that the Colonial Theatre will this season offer Pantages vaudeville, the first bill going on September 10th. The Orpheum has another strong bill headed by Irene Franklin, who is making her initial appearance in this city. Others on the bill are Pat Rooney and Marion Bent; Angela Keir and Company, in Sentence Suspended; Rose Valerio Sextette, wirists; Brent Hayes, banjoist; Robbins, an the Gromwells, aerialists. The Empress bill opens with the Three Bennett Sisters in their physical culture exhibition introducing boxing, wrestling and fencing, receiving good hands. Joe Birnes in dialect stories and songs follows. Others: Georgia Trio, funsters in black-face; The Passenger Wreck, spell-binding with its melodramatic lines until the motion picture operator running down the aisle explodes a bomb of laughter; The Palace Quartette in a corking song revue, and last, but not least, the classiest musical act seen at the local Empress, The Cavaliers, who sing, dance and play a series of different musical instruments amid colonial surroundings. The Utah Theatre is offering Willard Mack and Marjorie Rambeau in their first week of a special re-engagement as leads of their stock company in Hawthorne of U. S. A. From the business that is turning out to greet these clever people proof conclusive is manifested that this pair undoubtedly have a hold on local playgoers difficult to equal, much less to beat. The company is well cast for the bill and the master hand of Mr. Mack is seen on every hand, not only in the ease of action by everyone but the attention given to details. New members making their first bow with the company are Arthur J. Price, William Chapman, Prescott Erickson and Lillian Burnett. Next week, On Parole. The Majestic has a lot

of new faces in their musical comedy company who are taking well with their followers. The first real celebration of the Wards of the Wizard of the Wasatch that started out as though it might be a farce, judging from the half-hearted interest manifested by a large number of business men, shaped itself into a really splendid affair, a nice tidy sum being left over after defraying all expenses, and movements are already afoot to make this an annual affair. The parades were diversified enough to bring out big jams, and the "Gulch" carried a spirit of frivolity that sent everybody home happy.

R. STELTER.

### A Challenge, Gentlemen!

The Cort Theatre business staff has organized a bowling team under the management of the Assistant House Manager Chas. Newman, and they have sent out a challenge to the people in other bowling teams in the city for cigars or a French dinner. The team is composed of Chas. Newman and the Messrs. Fitzgerald, Klem, Bonderson and Reimer.

AILEEN MAY has been engaged to play the leads in The Traffic, when Nana Bryant leaves the company to report for stock in Seattle. There is a possibility though, that Miss May may be sent to Seattle in place of Miss Bryant.

HURON BLYDEN arrived from the North last Saturday with the intention of marrying Mabel Dalton, an actress well known on the Pacific Coast. Upon arriving here Mr. Blyden was met by the terrifying news that his fiancée had died on the previous Tuesday, suddenly, coming after a four days' attack of pneumonia.

FRANK DARIEN, who is becoming a popular member of Ye Liberty Stock in Oakland, had a coming out party last Wednesday night and was assisted in the event by several members of the company and some well-known Oakland men.



ALL THE THEATRICAL NEWS

THE SAN FRANCISCO

# DRAMATIC REVIEW

Music and Drama

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Terkelson & Henry, Photo.

Mrs. A. W.  
Scott

DRAMATIC

VAUDEVILLE



## Oliver Morosco Changes Producing Plans

Oliver Morosco is in the East preparing his fall productions. The Morosco output will be the largest to date, and of sufficient moment to give him rank among the first producing managers of this country. Mr. Morosco will bring forth some plays and people not yet mentioned, while other pieces announced for production at his hands will not be done by him—or at least not at the present time. The No. 1 road company of Peg, headed by Elsa Ryan and Henry Stanford, opened its season in Long Branch, N. J., September 1st. Following two performances in Long Branch this organization played in Ashbury Park, New Brunswick and Trenton, after which it begins an engagement at the Alvin Theatre, Pittsburgh, for the week of September 8. On that day the No. 2 Peg company, headed by Blanche Hall and Lionel Glenister, will be officially born in Paterson, N. J. Dr. J. Victor Wilson, is the agent of the Ryan company, while the press agent's work of the other Manners' play aggregation is attended to by Stuart Ives De Krafft. The original Peg O' My Heart company, with Laurette Taylor, H. Reeves-Smith, Hassard Short and the rest of the premier cast, continues as before at the Cort Theatre in Forty-eighth Street. Mr. Morosco is busy in Chicago supervising some minor changes of cast attending the removal of his musical play *The Tik Tok Man of Oz* from the Grand Opera House. On Monday last the *Tik Tok Man* took to the highway, and will play the large cities of the Middle West until November 1, when it will probably be brought to New York City. The *Bird of Paradise* company opened at Topeka, on Labor Day. The new Luana (the Pele girl) is Lenore Ulrich and the leading man is William Desmond, who has just returned from two starring years in Australia under Williamson management. Kansas City, Omaha and Denver will follow. The destinies of this galaxy are in the hands of W. W. Decker (advance) and Manager Ben Giroux. Mr. Morosco's first new production in the metropolis will be *Help Wanted*, a powerful drama on poverty and city life by Jack Lait, a Chicago newspaper man. *Rita's Romance* will be produced later and will be unusual in that it will bring a nineteen-year-old girl who has never been outside California to metropolitan stardom. This young person is Selma Paley, described as a sensational musico-dramatic find. In *Help Wanted*, Mr. Morosco will bring forward three dark horse Coast Defenders, young people all, whom he has been assiduously training for several years. Six Washington Square, a comedy by Winchell Smith and Victor Mapes, will be given its trial production in Los Angeles soon by one of the Morosco producing companies, and of course will pass muster. This will be an ensuing New York show. A young society girl of Los Angeles and San Francisco has, under a non de plume, written what is declared to be a sensational arraignment of the vast numbers of "pretend-to-be" rich who are becoming more and more of a body of parasites in every American city of 50,000 and

more inhabitants. This young woman's drama has the simple and striking title *Plaything*, is said to be unusually clever in point of dramatic construction and to possess a timely interest of sinister significance. This will be the fourth fall Morosco offering upon the altar of Broadway.

## The Man Ahead

"Yours merrily" John Rogers is out this season ahead of *The Romance of Billy Goat Hill*.

\* \* \* \*

Abner C. Robinson is ahead of Henry Miller.

\* \* \* \*

William Bartlett Reynolds is ahead of *The Conspiracy*, which comes to the Coast.

\* \* \* \*

E. A. Bachelder is general press representative for Werba & Luescher.

## Certain to Get Municipal Opera House

The Municipal Opera House project again is taking shape. Despite the unfavorable decision of the Supreme Court of the State, which nullified the first plans, it is believed that a way has been found by which the opera house can be built and the management vested in a body like the library trustees. Conferences are being held with Wm. H. Crocker, Joseph D. Redding, Supervisor Henry Payot, City and County Attorney Percy V. Long and his assistant, George Lull, as participants. Under section 30 of article II, chapter II of the charter the Board of Supervisors has power "to provide for the execution of all trusts confined to the city and county." The proposal is to make the management of the opera house a permanent trust, operated by a board of seven or nine or more trustees, three of whom shall be the mayor, the president of the University of California, and the president of the Board of Education. The library trustees will fill all vacancies, and this method is to be provided for in the creation of the trust by which the city will handle the opera house. After the legislation has been secured, in which not the slightest difficulty is expected, the legality of it will be tested by appeal to the Supreme Court. This will be done, probably through the legal device known as proceeding by *amicus curie*. The old subscription is dead. After months of work, W. H. Crocker succeeded in raising sufficient money with which to build and equip the opera house on city land. The names are there, however, and he knows whom to ask. "I am very hopeful that the way has been found which will suit all persons and be legal," said Crocker this morning. "I shall start out again for the subscriptions the moment that the future management of the opera house is assured. The subscribers, when you come to think of it, will have comparatively few advantages. Theatres everywhere have a list of regular 'first nighters' who get certain seats the first night of every performance, provided they pay for them. In the Municipal Opera House the plan is that these subscribers shall

have the right to certain seats or boxes whenever they want them. But they must give twenty-four hours' notice, or their seats or boxes will be sold. There will be no free admissions to any performance. The subscribers must pay the regular price. There are only about a hundred of them, and two hundred seats in an opera house like this one will not cut much figure. The main thing is that there are enough public-spirited people in San Francisco to want to subscribe to the construction of this great public temple of art on such terms. It is their willingness that makes the consummation of the project a certainty, once the legal difficulties are smoothed out."

## No Purple Face Powder for Lillian

NEW YORK, Sept. 10.—Lillian Russell frankly confesses that she has been scandalized by the new aids to beauty which she finds are being exploited in Paris. She says they certainly would not go in America. No purple and no yellow face powders and no white hair for her. "Nature is the thing," says Miss Russell. "It's all right to heighten one's color here and there and to outline the lips. That increases beauty. But this fad for the pallor of sickliness and unnatural complexions is wrong, and nice women will not adopt them—at least nice American women will not." She seemed almost frightened as she discussed the costumes which the great Paris houses are going to make ladies wear this winter. She said: "I do not see how any woman can sit down in them and get up again looking decent. They are all built for back lines. They fall away at the back and give a rooster effect. In front there's nothing. They are tighter than ever, and higher than ever at the ankles. I really hope the present idea of dyeing furs in weird colors will not be carried too far, and hope they will let sable and silver fox keep their natural tones. It's impossible to get exclusive models, but I get ideas from seeing designs. My dressmaker accompanies me." "Is she allowed to accompany you?" asked the correspondent. "He accompanies me," corrected Miss Russell, "and I hope we shall be able to get up some original costumes. Besides, I am a protectionist. I used to know President McKinley, and once took dinner with him. He explained the principles of protection, and convinced me that American women should buy their clothes at home. I intend to keep within the customs limit of \$100. You can buy a whole lot in Paris for \$100, you know."

## Morosco to Become a Librettist

Oliver Morosco is at work on the book and lyrics of a light opera which is a satire on the American Navy. Mr. Morosco forecasted his own piece when in New York recently. At a dinner given him at the Hotel Astor some wit called upon him to respond to that bromide *The Need of the Stage*, whereupon he said, in part: "The crying need of the stage is satire. I mean real satire, and not barrel-stave humor, which has too long

passed for cleverness, and, in the hands of certain well-known men and women, for actual art. The American Navy, both inwardly and outwardly, is waiting its Gilbert and Sullivan. Our policy of timorous maritime sanctimony in Washington has its counterpart in the haughty young aristocracy which is growing up aboard, and that archaic, 'divine right' regulation which prevents a Paul Jones below ever ascending to the place of some sissy ninny on the bridge."

## Return of Rehan—Why?

And now it is announced that Ada Rehan intends to return to the stage. One can only ask why? There's no denying that Miss Rehan pleased and charmed her audiences in her heyday. Peerless comedienne that she was, she left a certain vacancy in the theatre when she left it that has not exactly been filled by the younger generation. Without a doubt she was the most distinguished actress of her day; but her day is past. The last time that she appeared here in *Sweet Nell of Old Drury* she was but a shadow of her former self. Youngsters who had heard their parents talk about Miss Rehan went to see her and found a pretty mature and matronly person who might have been skittish once upon a time, but who had developed many of the mannerisms of old age. There was no denying it. Look at her and it was a pretty sad spectacle. And this was years and years ago. Old age is beautiful, when it is silvery and restful. It is agonizing and terrible when it is flashed before the footlights. The older generation loves the name of Ada Rehan; the younger generation admires her as it admires Napoleon and Julius Caesar. There's no immediate danger of Caesar coming back, and Napoleon is safe in the Invalides, but if they had been actresses you couldn't be so sure. Audiences know nowadays that the feet of heroes and heroines of the stage are made of clay, but even audiences will not forgive sun-dried bricks.—Archie Bell in *Cleveland Plain Dealer*.

## Lillian Russell Flies Faster Than a Bird

PARIS, Aug. 29.—Lillian Russell telegraphs the following account of her experiences in a Zeppelin from Berlin: "I flew through the air over Berlin today. One word describes the trip—'wonderful.' Of course I was nervous. Who would not have been? Imperial palaces, church spires and gigantic monuments seemed small compared with us. I have often envied birds as they flew through the air, but today I flew faster than any bird. When the dirigible balloon is perfected there will be no more wars, and I shall be glad of it. I could not advise women with weak hearts to make this trip, but the wonderful air should be good for the complexion."

MR. AND MRS. FREDERIC CLARKE have joined George B. Howard's Avenue Theatre stock company in Vancouver.

FRANK TALMAGE has a new theatre at Dunsmuir about ready for traveling shows. The theatre has 1200 seats and a stage thirty feet deep and sixty feet wide.



## Dates Ahead

A ROMANCE OF THE UNDERWORLD (Rowland & Clifford, mgrs.)—Buffalo, N. Y., Sept. 8-13; Rochester, 15-20; Providence, R. I., 22-27; Jersey City, N. J., 29-Oct. 4; New York, N. Y., 6-11; Paterson, N. J., 13-18; Newark, 20-25; Philadelphia, Pa., 27-Nov. 1.

ARE YOU A CROOK? (H. H. Frazee, mgr.)—New York, April 28, indefinite.

BISHOP'S PLAYERS. — In stock, Ye Liberty Playhouse, Oakland.

BOUGHT AND PAID FOR (Wm. A. Brady; Chas. H. Wilson, mgr.)—Santa Barbara, Sept. 13; Los Angeles, 14, week; San Diego, 21-22; Santa Ana, 23; Pasadena, 24; San Bernardino, 25; Phoenix, Ariz., 26; Tucson, 27; El Paso, Tex., 28-29; Albuquerque, 30.

CLAMAN COMPANY (No. 2)—Orland, Sept. 14 and week.

ED. REDMOND STOCK.—Sacramento, indefinite.

FINE FEATHERS (H. H. Frazee; all-star cast)—Watertown, Sept. 15; Auburn, 16; Utica, 17; Ithaca, 18; Elmira, 19; Binghamton, 20; Williamsport, 22; Wilkes Barre, 23; Scranton, 24; Easton, 25; Pottsville, 26; Reading, 27; Philadelphia, 29, two weeks.

FINE FEATHERS (H. H. Frazee; Eastern Co.)—Burlington, Sept. 15; Rutland, 16; Granville, 17; Glens Falls, 18; Johnston, 19; Gloversville, 20; Ft. Plain, 22; Amsterdam, 23; Little Falls, 24; St. Johnsville, 25; Hamilton, 26; Oneida, 27; Oswego, 29; Geneva, 30.

FINE FEATHERS (H. H. Frazee; Western Co.)—Janesville, Sept. 12; Madison, 13; Kenosha, 14; Sheboygan, 15; Oshkosh, 16; Green Bay, 17; Appleton, 18; Fondulac, 19; Menominee, 20; Escanabo, 21; Calumet, 22; Hancock, 23; Ishpeming, 24; Marquette, 25; Ashland, 26; Virginia, 27; Hibbing, 28; Everett, 29; Superior, 30.

FINE FEATHERS (H. H. Frazee; Southern Co.)—Annapolis, Sept. 13; Winchester, 15; Martinsburg, 16; Cumberland, 17; Chambersburg, 18; Mt. Carmel, 19; Shamokin, 20; Carbindale, 22; Bloomsburg, 23; Berwick, 24; Milton, 25; Towanda, 26; Lock Haven, 27; Bellefonte, 29; Clearfield, 30.

FOSTER ELLIOTT CO.—Green View, Sept. 14-15; Ft. Jones, 16-19.

KINEMACOLOR CO. (Arthur Lotto, mgr., in advance)—San Diego, Sept. 7-14; Los Angeles, 15-20.

LAURETTE TAYLOR, in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

MOROSCO STOCK CO.—Los Angeles.

MRS. A. W. SCOTT in MARY MAGDALENE and MAGDA (McKee Rankin, mgr.)—San Francisco, Sept. 15 and week; Oakland, 22 and week; Los Angeles, 28 and week; San Diego, Oct. 6-7; Santa Barbara, 8-9.

THAT PRINTER OF UDELL'S (Gaskill & MacVitty, Inc., owners)—Memphis, Tenn., Sept. 14-20; New Orleans, La., 21-27; Atlanta, Ga., 29-Oct. 4.

THE COST OF LIVING (Rowland & Clifford, mgrs.)—Chicago, Aug. 31-Sept. 20; St. Louis, Mo., 21-27; Louisville, Ky., 28-Oct. 4; Cincin-

nati, O., 5-11; Dayton, 12-18; Toledo, 19-22; Grand Rapids, Mich., 23-25; Ft. Wayne, Ind., 26; Youngstown, O., 27-29; Akron, 30-Nov. 1.

THE DIVORCE QUESTION (Rowland & Clifford, mgrs.)—Akron, O., Sept. 15-17; Youngstown, 18-20; Cleveland, 22-27; Pittsburg, Pa., 29-Oct. 4; Baltimore, Md., 6-11; Washington, D. C., 13-18; Norfolk, Va., 20-25; Richmond, 29-Nov. 1.

THE PHILLIPS-SHAW in ONE WOMAN'S LIFE (Rowland & Clifford, mgrs.)—Chicago, Ill., Sept. 21-27; Grand Rapids, Mich., 28-Oct. 4; Toledo, O., 5-8; Jackson, Mich., 9; Lansing, 10; Battle Creek, 11; Chicago, Ill., 12-25; Kankakee, 26; Gary, Ind., 27-29; Fort Wayne, 30-Nov. 1.

THE ROSARY (Rowland & Clifford)—Grand Rapids, Aug. 28-30; Detroit, 31, week; Toronto, Sept. 8; Buffalo, 15.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc., owners)—Spokane, Wash., Sept. 14; Lewiston, Idaho, 17; Colfax, Wash., 18; Dayton, 19; Pomeroy, 20; Walla Walla, 21; N. Yakima, 22; Ellensburg, 23; Anacortes, 24; Nanaimo, B. C., 25; Westminster, 26; Bellingham, Wash., 27; Everett, 28; Montesano, 29; Aberdeen, 30.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc., owners)—Auburn, Ind., Sept. 12; Paulding, O., 13-14; Bryan, 15; Wauseon, 16; Napoleon, 17; Defiance, 18; Van Wert, 19; Wapakoneta, 20; Lima, 22; Kenton, 23; Bellefontaine, 24; Greenville, 25; Xenia, 26; Chillicothe, 27; Nelsonville, 29; Jackson, 30.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc., owners)—Big Rapids, Mich., Sept. 13; Belding, 15; St. Johns, 16; Charlotte, 17; Jackson, 18; Owosso, 19; Lansing, 20; Bay City, 21; Mt. Pleasant, 22; Alma, 23; Pontiac, 24; Flint, 25; Port Huron, 26-28; Cadillac, 29; Charlevoix, 30.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc., owners)—Waterloo, Ia., Sept. 13-14; Tripoli, 15; Oelwein, 16; Manchester, 17; Waucoma, 18; Ossian, 19; Elkhart, 20-21; McGregor, 22; Lansing, 23; Prairie Duchien, Wis., 24; Charles City, Ia., 25; New Hampton, 26; Osage, 27; Albert Lea, Minn., 28; Mason City, Ia., 29; Greene, 30.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc., owners)—Columbus, O., Sept. 15-20; Dayton, 21-27; Toledo, 28-Oct. 4.

WILLIAM FAVERSHAM in JULIUS CÆSAR (Leonard Gallagher, mgr.)—Erie, Pennsylvania, Sept. 15; South Bend, Ind., 16; Aurora, Ill., 17; Dubuque, Ia., 18; Winona, Minn., 19; Eau Claire, Wis., 20; Winnipeg, Man., 22-24; Grand Forks, N. D., 25; Billings, Mont., 27; Butte, 29; Great Falls, 30; Helena, Oct. 1; Missoula, 2; Spokane, Wash., 3; N. Yakima, 4; Seattle, 6-8; Vancouver, B. C., 9-11; Victoria, 13; Tacoma, Wash., 14; Aberdeen, 15; Portland, Ore., 16-18; San Francisco, 20, week; Oakland, 27-29; San Jose, 30; Sacramento, 31; Fresno, Nov. 1; Los Angeles, 3, week; San Diego, 10-11; Santa Barbara, 12; San Bernardino, 13.

The Lure and The Victim are two Eastern white slavery plays that will be seen this season. But The Traffic will be found to be the best of all.



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**Spotlights**

Augustus Thomas has completed and delivered to Chas. Frohman the final manuscript of his new play for John Mason, entitled *Indian Summer*. Martha Hedman will play the leading feminine role in *Indian Summer*.

When Chas. Frohman's production of the police-detective play, *The Conspiracy*, is produced in London, it will be called *The Scarlet Band*. Marie Doro will appear in the part acted in this country by Mary Keener.

Wm. A. Brady has accepted a three-act comedy written by Albert Housum, dramatic critic of the *Cleveland Leader*. The play, which has not yet been given a name, will be presented early in the season. Housum, who is a native of Cleveland, graduated from Yale with the class of 1908. He was dramatic critic of the *Yale Courant*, and following his graduation did reportorial work on *Cleveland papers*. Following the death of William Sage, he was chosen for the dramatic work on the *Leader*. Housum is 26 years of age.

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The Isabelle Fletcher company of Vancouver is composed of Isabel Fletcher, Charles Ayres, V. T. Henderson, Tom Loftus, Meta Marsky, Harold Nelson, Irving Kennedy, Marion Tiffany, Lucile Webster, Irma Melville, James Gleason, Marie Baker, Frank Wallace, Lew Harkness, George Cleveland and Frank McQuarrie.

John Cort will soon send his great vaudeville aggregations to his theatre here. One of these road shows will be headed by the fair Lillian Russell and the other by Anna Held.

Brioux' *Damaged Goods*, which is still attracting attention in New York, will be seen in San Francisco this winter. The play has provoked a world of discussion.



## Correspondence

OAKLAND, Sept. 10.—The annual celebration of the N. S. G. W. was held in Oakland this week and brought to our fair city the largest crowds ever assembled here. The various attractions naturally had somewhat of an effect on the attendance at the playhouses and business in that line was not quite up to the usual mark. At the Macdonough, Manager Geisea is offering George Broadhurst's great dramatic success, Bought and Paid For. The play is one that appeals to all and the company is sufficiently excellent to merit all the applause it receives. Mr. Brady's latest success Ready Money is booked, 15-17. There is always a certain amount of interest shown in David Belasco's great Western play, The Girl of the Golden West, recognized by everyone as the best border play of recent years and the enthusiasm displayed at The Liberty was pronounced and spontaneous. With all the good points such as the staging by Milton Stalard and the acting of a splendid cast, the play is satisfying in every respect. To Lovell Alice Taylor belongs the dramatic honors of the performance. As the Girl, she displays the sincerity which goes into good acting and gave a clear, intelligent rendition of the role and at no time ever exaggerated the part. As Ramirez, the road agent, Albert Morrison gave a noteworthy performance. After an absence of several months, Orral Humphreys made his reappearance and as Jack Rance, developed a typical gambler and sheriff. The performance of Broderick O'Farrell as Sonora Jim was clever, strong and finished, while George Webster, as the Wells-Fargo agent Ashby, showed up well as he always does. Other clever portrayals were given by Frank Darien, Walter Whipple, Henry Auerbach and Mrs. Mina Gleason. The Girl of the Golden West will continue for the balance of the week and will then give way to Green Stockings. The sensational aerial feat The Autos that Pass in the Air, the most thrilling stunt ever witnessed here is holding the audiences spell-bound at Idora and is proving the greatest attraction ever presented by Manager York. In addition to this great feature, The Show Girl, with Mindell Kingston, as Cecilia, is attracting attention and affording pleasing entertainment. At the Orpheum, Manager Ebey is offering a wonderful new show, headed by that cheery comedienne Stella Mayhew, assisted by Billie Taylor. This talented lady gives a travesty on vaudeville headlines that is simply irresistible. Her coon songs especially make an immense hit. The balance of the bill is composed of W. L. Abingdon and company; Kenny, Nobody and Platt; Redford and Winchester, Les Yost, Charlotte Ravenscourt, Winslow and Duffy, and The Vanias. Lottie Mayer and her six diving nymphs are the leading features of Pantages and are proving a most interesting attraction. Others on the program are Mlle. Tojetti and Wallace Bennett, Clayton and Lennie, Bimberg, Marion and Day, Alfredo Marshall, Harold Browne and company, and Billy Mann. The production of Electra at the Greek Theatre, 6, was one of the greatest theatrical events ever recorded in this vicinity. The immense seating capacity was taxed and the

production was an artistic triumph from all standpoints Margaret Anglin in the leading role exceeded all expectations and gave a portrayal that was absolutely flawless.

PORTLAND, Ore., Sept. 8.—Heilig Theatre, Calvin Heilig, mgr.; W. R. Pangle, res. mgr.—Large audiences saw the official pictures of Captain R. F. Scott's dash to the South Pole unrec'd. They show many scenes not heretofore presented to the people of the world, and show new phases of life in the Antarctic regions. The views taken by the official artist of the Scott expedition are of exceptional merit and the photography is excellent. Charles Hanford, who has appeared in many Shakespearean roles in Portland, delivers a most interesting lecture and it is a pleasure to listen to his splendid story of the travels of the ill-fated expedition. These pictures will be followed by some wonderful motion pictures of Hawaii, showing life, scenery and industries of this island. Baker Theatre, George L. Baker, mgr.; Milton Seaman, bus. mgr.—Kindling, a story of the poor and lowly in the New York tenements and of their desperate struggle for food and air, wins new laurels for the Baker Players, who are already the talk of the town. To step into a role made famous by Margaret Illington, and which was written to fit her abilities, and which she fitted physically, is not a light task for a twenty-two-year-old actress, yet Dorothy Shoemaker does not suffer by comparison, and electrified her audience into sobs. She plays the role with all the simulated moods expressed in tears, violence, seductive lurings and with a wealth of repressed emotion and exquisite refinement. She shows the finer and more womanly side of Maggie. Louis Leon Hall, as Heinie, the husband, does some exceptionally fine acting and has the audience from the beginning. The play is a gripping one and takes place in the rooms of the Schultz. None too bright of mind, Maggie has become suddenly in fear of what might happen to her child if it should be born in such a place and determines to get the means to escape the place. She conspires with a thief to rob the house of a wealthy family, is discovered, and forced to confess to her husband. When he knows the reason for her wild act, he forgives her and tries to take the guilt upon himself. There are many big dramatic moments and they are cleverly handled by the capable Baker Players. The stage settings are true to the life portrayed. Kindling will be followed by The Only Son. Lyric Theatre, Keating and Flood, mgs.—The Matinee Girl will make her initial bow at the Monday afternoon performance and will stay for a week. She will be accompanied by a bevy of equally charming girls and some clever comedians and singers. The very latest song successes will be heard and the Rosebuds will appear in several charming numbers. There will be the usual chorus diversions on Tuesday and Friday nights and the bill will be replete with good things for Lyric patrons. Orpheum Theatre, Frank Coffinberry, mgr.—The New Song Birds, with William Burruss and company of thirty, presenting the latest phase of the grand opera craze; J. C. Nugent and company; James Mullen and Alan Coogan; Carl McCullough; Dave

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Lane and Charles O'Donnell; Carl Rosini, assisted by Mlle. Margaret, and Handers and Milliss. Pantages Theatre, John Johnson, mgr.—Farewell tour of Charles J. Carter, the world's greatest magician; Frank Mills and company; Raymond and Hall; the Four Baldwins, and Carmen and Roberts. Empress Theatre, H. W. Pierong, mgr.—Sammy Watson's Farmyard Circus; The Melnotte Twins, the Maids from Harmony Land; Baron Lichter, at the piano; Malvern troupe of marvelous acrobats; Dorothy Rogers and company, in Babies a la Carte; Five Merry Youngsters. A. W. W.

## Big Tim Sullivan Wanders Away

New York, Sept. 9.—Congressman Timothy D. (Big Tim) Sullivan disappeared last Tuesday morning from the country home of his brother in Williamsbridge, eluding his guards while they slept, and no trace of him has been discovered. He had only \$1.00 when he got away. "Big Tim" had a nervous breakdown after the last election and in consequence never took his seat in Congress. Instead, he was placed in a sanitarium. The courts judged him incompetent to manage his estate of several millions and a committee of four was appointed to take charge of his personal affairs. After a trip to Europe the representative was taken to his brother's home

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and three men were hired to guard him. He slipped away, however, one night about a month ago and revisited his haunts on the east side. Friends recognized him and he was under surveillance within a few hours. On the evening of September 1, "Big Tim" played cards with his guards till after midnight. Two of them fell asleep and the third followed suit about two o'clock. When this guard awoke "Big Tim" was not there. A quiet search was begun but without results. "Big Tim" was born in 1862 and started life as a newsboy.

IN CARE OF FRIENDS

SEATTLE, Sept. 10.—John W. Considine, business partner of Congressman Timothy D. Sullivan in the theatrical business, said today that he had a telegram direct from Sullivan Monday that was entirely rational. Sullivan is with friends in New York City, according to Considine's information, and no harm has come to him.

## Elmer Ballard—Mabel Alberta

Comedian

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## PLAYS



## Ten Principal Theaters in Los Angeles Are Drawing Crowded Houses and a Record Season Is Looked For

LOS ANGELES, Sept. 10.—With ten theatres drawing good crowds it looks as though the season had opened with a right good will. Mr. Morosco will soon tell us what he bargained for in New York, and Mr. Wyatt will also come forth with a long list of glittering attractions, to say nothing of the grand opera season that Mr. Behymer promises, and Mr. Dillon in town, telling what is going to happen at the Lyceum. We realize that summer is over. \* \* \* Katherine Call, a dancer from the New York Winter Garden, who has been passing the summer round and about here, is now sojourning at the Alexandria, and giving the society leaders ideas for a new dance for the coming season. This dance is called the Hesitation, and is a seeming combination of the sublime and ridiculous. \* \* \* Arthur Dentler, the cheery and agreeable treasurer of the Orpheum, saw fit to take Lida Turner, heretofore in charge of the theatre's telephone exchange, and tie away to California's Gretna Green, Santa Ana, where in some sort of confusion on the part of the marrying justice, or the confused bridegroom, the latter promised to love, honor and obey—a fact his friends are now allowing him to forget. \* \* \* Clarence Kolb and Max Dill were "among those present" at a barbecue given in the Spanish Gardens at Hotel Redondo by Jim Jeffries one day this week. \* \* \* Wm. J. Kelly, playing lead in The Lure, found his brother in Los Angeles when he arrived, E. J. Kelly being here in the interests of Bought and Paid For. \* \* \* Eastern papers tell us that the wife of Paul Armstrong, the playwright, has been granted a divorce in the New York courts and \$15,000 a year alimony. Mrs. Armstrong names Catherine Calvert in her petition. Miss Calvert very recently appeared at the Burbank in one of Mr. Armstrong's plays, and prior to that was ill for many months at the Alexandria Hotel in Los Angeles, being brought here from Salt Lake while on tour with the Romance of the Underworld company, very ill with inflammatory rheumatism. At that time Beatrice Nichols stepped into her role for the local engagement. Miss Calvert denies the accusations made by Mrs. Armstrong. \* \* \* Howard Hickman, who has not been here since his engagement with the old Belasco company, is in town on his vacation, and expects his wife (Bessie Bariscale) within a few days. \* \* \* It seems that Willard Mack and Marjorie Rambeau are heading the Utah stock in Salt Lake City, and that Howard Scott has joined them there. \* \* \* George Stegner, Mr. Morosco's secretary, is very ill at the hospital, where he has undergone a serious operation. \* \* \* The "movies" so far have absorbed from the local stock companies such players as James Neill, John Burton, David Hartford, Walter Edwards, Herschall Mayall, Fanny Yantis, Hobart Bosworth, Chas. Gyblin,

Herbert Standing and Herbert Rawlinson. \* \* \* Bobbie Dean, whose high dives have made her name known, as well as being a very attractive member of the Century chorus, has closed with that company and, after a well-earned vacation, will open with the Dillon and King company at the Lyceum. \* \* \* Bishop Conaty has issued the statement that if a liquor license is granted at San Gabriel there will be no Mission Play out there this coming season.

BURBANK—It is announced officially that this week is positively the last appearance of gay Madame Sherry, for this merry and melodious musical success must give way to The Girl in the Taxi.

CENTURY—Madame Jerry is a burlesque and a good one, with all the talents of the Century company brought to bear and make it one of the best this house has seen for some time. Jules Mendel, in his Heinze role, furnishes the large share of comedy, while Al Franks adds a large quota with his clever work as Brady. Earl Hall and Walter Spencer are well cast. Gale Henry and Clara Howard have been provided with taking musical numbers and the chorus is a most attractive background.

EMPRESS—Max's Circus is replete with laugh-producing material and interests mightily with the clever performing dogs, skillfully trained horses, to say nothing of the tempestuous "Maude," whose persistent bucking creates much merriment. Mort Sharp is a merry individual who gets plenty of laughs with his songs, which may not be so nice, but seem to be what is wanted. The "happy tramp," D. Kelly Forest, puts over a monologue that readily gains response from his listeners. He also sings a few songs in a really fine voice. The Four Readings are a quartette of young athletes whose work is marked by precision and grace, and is one of the best of its kind seen for some time. Manning and Ford are nimble-footed as well as light-hearted dancers, and their various steps are followed with keen interest. Sager Midgely & Co. contribute a gingery sketch called Early Morning Reflections, which aims for the laugh and gets it. Motion pictures dwelling on Thaw and his troubles seem to be a moment of interest.

HIPPODROME—The second week's bill meets with cordial appreciation. Seven meritorious acts and four reels of high-class pictures make up a bill of excellence. The Royal Musicians offer a most artistic program of good music, and as they are musicians of merit, the arias and popular songs are given with a high degree of artistry. Pritzlow and Blanchard, in Half and Half of Vaudeville, tell good stories and include some thoroughly acceptable yodeling numbers. There is a sketch called Out of the Past—all district attorneys and murders and such, filled with interest and

well played. The Stewart Sisters are charming to look upon and their dancing and singing turn is one of the joys of the bill. Gilbert Lossee makes a hit with his parodies and turns his freak voice to good use. The De Monico, Foste, Fuzz Trio, comedy gymnasts, perform some remarkable feats on the steel rings. The Light Opera Four appear again this week with the rousing Pirates of Penzance music, sung as such artists as these are able to sing.

LYCEUM—The second week of The Traffic shows that interest in the play or the question, whichever it is, has not waned. Miss Bryant's splendid acting and her capable assistants have helped to keep this interest alive.

MASON—Quo Vadis, the wonderful motion picture, enters the second week at this house and is an example of what careful composition, splendid acting and elaborate detail can accomplish in this branch of art. The story is intense and interesting from first to last and is most wonderfully told.

MAJESTIC—Mr. Scarborough, who wrote The Lure, was a special agent for the Government in investigating the condition used as a theme for his play, therefore he ought to know his ground well. With another play of the same sort running at another house, we are truly taking our learning in large doses. The story as told by Mr. Scarborough is highly melodramatic, sordid in its truth, but with a love story running through it—clear and unsullied—that serves to clarify. The cast is a thoroughly capable one, including Wm. J. Kelly, as the special Government agent. Mr. Kelly in a quiet and assuring manner makes the part truthful and impressive. Adolph Link, as the doctor, helps to carry the burden by some magnificent acting. Beatrice Prentice plays the part of the unsuspecting, unsophisticated girl, who is looked upon as a good type for the wiles of the procurer, and she brings to the role a natural charm and poise that is telling. Leonard Ide enacts the part of the cadet in a manner that abstracts none of the horror or disgust, which all shows him to be an actor of merit. Harold Russell is a typical district boss. The others of the cast are able assistants and the play is well mounted.

ORPHEUM—Beautifully staged, but somewhat confusing as to purpose, is Edwards Davis' The Kingdom of Destiny. The verse of Mr. Davis is pleasing to the ear, although of no great merit, and the theme of the story seems not quite plain to the listener. However, the setting is beautiful and effective and Mr. Davis is quite magnificent in the role of the King, and has seen fit to surround himself with able support. Rube Dickinson, using the quietest and subtlest of methods, creates a great deal of amusement with a lot of sheer nonsense. Rameses and his attractive magic, and his gorgeous Egyptian setting, returns to mystify and entertain. The Feis Trio as street musicians are able, with their various and combined talents, to supply some mighty good music. The holdovers are a large part of the bill, including the Du For Boys, the Bell Family, Will

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Rogers, with his hypnotizing, mesmerizing rope, and the Speaking to Father sketch, with Pollock and company. Good pictures and the always satisfying orchestra round out a very good bill.

PANTAGES—Joseph E. Howard, assisted by Mabel McCane, heads an interesting bill. Howard's tunes are always hailed with pleasure, and when Howard himself essays to present them, assisted by a pretty girl like Mabel McCane, they are even more attractive, and are received with the warmest of welcomes. The Velde Trio have a taking acrobatic turn, assisted by some splendid leaping dogs, and for enjoyment's sake the Veldes add a touch of well-gotten-up comedy. Courtney and Jeanette also add some good fun to a juggling turn that is worthy. Lopez and Lopez contribute the music to the program, even drawing a creditable lot of melody from the much worn and abused tumblers.

REPUBLIC—During feats performed with a degree of abandonment that is hair raising, the Sours establish themselves as easy favorites and contortionists of skill. The Broadway Four are young chaps who sing splendidly, but whose efforts at comedy are somewhat misplaced. The Musical Humestons have a various lot of entertaining material and Miss Humeston flashes some seven changes of costume. Hunter and Reeves, in We Got You, Steve, combine music and nonsense, and give good measure of both. Eddie Badger plays upon many instruments with equal skill, and his efforts with a one-stringed violin are duly appreciated. Three reels of motion pictures and the Pathe Weekly are unusually interesting.

N. B. WARNER.

SAN JOSE—Victory, Sept. 10—Bought and Paid For. Garden, Sept. 7—Last day of Quo Vadis pictures. Jose, Sept. 7—Armstrong musical comedy company in A Scotch Highball; That Trio, entertainers; Harry Tourtrott, musical skit, Buffalo Bill and the Lady, and the last half of the week Ed. Armstrong will present September Morn.

### Wilbur Keeping Up Fast Gait

Dick Wilbur, visiting from the San Joaquin Valley, says his business has continued immense. He has just bought a new 35 horse-power Overland, and why should he worry?

The Merced Orpheum was burned to the ground on Sunday, September 1st.

MARSHALL ZENO and Dorothy Douglas will rejoin the Dick Wilbur Company, opening Monday.



## Correspondence

NEW YORK, September 3.—Before that friendly audience which greets him annually, John Drew appeared at the Empire Theatre last week and really opened the new dramatic season. This year the event is unusual, since Mr. Drew, as Benedick in *Much Ado About Nothing*, appeared in a Shakespearian role for the first time since he was an internationally famous Orlando and Petruchio as one of the "big four" of the Daly company. The years that have passed since then have left no mark on John Drew. He is today the deft comedian he was then, and his Benedick is a brilliant performance. The comedy was taken lightly throughout and in the modern manner. Mr. Drew's company do not act as if they were afraid of the classic lines. If some of the stateliness of other days is missing, a certain natural air has been gained. Laura Hope Crews as Beatrice was delightfully buoyant. In her work the modern note was most apparent. If there seemed a lack of depth in the famous "Kill Claudio," it was forgotten and forgiven by the bubbling comedy with which she ended the church service with Benedick. Here the two players and others in the company were recalled repeatedly and Mr. Drew finally said "It is impossible for me to descend from pentameters to colloquialisms. I can only say, 'I thank you!'" Mary Boland was a very beautiful Hero. The most distinguished figure in the entire company was Frank Kemble Cooper, whose performance of Don Pedro was informed with the true spirit of classic comedy. Frank Elliott as Don John supplied the novel note of a villain, not smiling, but hissing. Hubert Druce's Dogberry was comic along conventional lines. \* \* \* Julia Sanderson returned to the scene of her earlier triumph, the Knickerbocker Theatre, and *The Sunshine Girl*, her latest vehicle, began to shine in the same brilliant way as last spring. Her pretty singing, her graceful dancing and her charming girlishness are again important factors in her popularity as Edna May's successor. Joseph Cawthorne is again her leading comedian, and his efforts, together with those of other favorites, make the performance a welcome one. \* \* \* Winthrop Ames' first production of the season, *Her Own Money*, at the Comedy Theatre last week, seemed an attempt to treat everyday life in a photographic manner. Mark E. Swan, who wrote the play, shows how embarrassing to a faithful wife is economic dependence upon a husband, however loving. By the middle of the second act husband and wife are involved in a misunderstanding which a few explanations and a little tact would have cleared away. But then there would have been no third act in a country farmyard, where the chickens clucked in happy domesticity while the husband and wife made up, and two young lovers imitated Chaucer and Dame Partlet. Everyday incidents and everyday characters faithfully reproduced amused the audience. Beverly Sitgreaves' crisp performance of a nagging woman was the most brilliant part of the performance. As the wife Julia Dean was delightful. Mr. Ames was fortunate with the men. Sydney Booth,

Ernest Glendinning and George Hassell were the smaller half of the cast of seven. \* \* \* When the Palace Theatre opened last Monday it started in with much the same brilliant quality with which the season ended last spring. Fritz Scheff, radiant in gown and hat that made the feminine part of the audience envious with admiration, sang several ambitious songs with plenty of spirit. Perhaps the most interesting act in the bill was that of Horace Goldin, who held the audience spellbound by his remarkable performance. After impersonating various famous magicians of the past and completely puzzling his audiences by astounding tricks and mysteries, he adds to the other wonders by making a live tiger disappear. \* \* \* At the Academy of Music last week a revival of A. C. Wheeler's *The Great Diamond Robbery*, as originally produced at the American Theatre, was presented. The principal role of the play, that of Mother Rosenbaum, as originally created by the great Polish actress, Mme. Janussek, and which created a sensation at the time, was played by Miss Blanche. Other important roles were assigned to Ethel Clifton and Frank Charlton, a new member of the Academy Stock Company. \* \* \* De Wolf Hopper is to be the star of *Lieber Augustin*, which was sung on Wednesday evening at the Casino for the first time. Leo Fall is the composer of the music. The American version and lyrics are by Edgar Smith. The dances are by Julian Alfred of the Alhambra Theatre, London, and the production has been staged by Al Holbrook. The costumes, which deserve a special line by themselves, are by Melville Ellis, and the orchestra is under the direction of John Lind. De Wolf Hopper plays the role of the jovial Prince Bogumil, who is so thoroughly "broke" that he can afford to look on the world with the eyes of a man who has no greater trouble in store for him and who manages to get a great deal of fun even out of his own distress. George MacFarlane appears in the title role of *Augustin*, and in this character has ample scope both to sing and to give a genuinely romantic impersonation. May DeSousa appears as the Princess Helen and Grace Field as Anna. The other leading members of the company are Arthur Cunningham, of the old Tivoli fame; Biola Gillett, Fred Leslie, Wilmoth Merkel, Roszika Dolley and Frank Farrington. The chorus is unusually large, and all the effects are especially elaborate. \* \* \* The Belasco Theatre opened on Thursday evening, when David Belasco produced *The Temperamental Journey*, with Leo Ditrichstein. *The Temperamental Journey* is an adaptation by Mr. Ditrichstein from the French comedy, *Pour Vivre Heureux*, by Andre Rivoire and Ives Mirance, acted at the Theatre de la Renaissance, Paris, January 16, 1912. In *The Temperamental Journey*, as in *The Concert*, the role played by Mr. Ditrichstein is that of an artist. In one essential, his temperament, the

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artist remains unchanged. The painter no more controls his temperamental weaknesses than the musician. His failure to control his temperament precipitates a series of events upon the artist calamitous and humorous in their nature. Mr. Belasco has surrounded Mr. Ditrichstein with Isabel Irving, Josephine Victor, Cora Witherspoon, Annette Tyler, Dorothy Ellis, Anna McNaughton, Gertrude Morisini, Carce Clarke, Alice Hones, Henry Bergman, Ritchie Ling, Frank Connor, Edouard DuRand, Julian Little, Lee Miller, Daniel Shaats, Edwin W. Wolfe, Earles Grant, William Dixon and others. \* \* \* The reopening of the Gaiety Theatre took place on Friday. Cohan and Harris' production of Edgar Selwyn's new play, *Nearly Married*, had its New York introduction then. Bruce McRae is the principal player in *Nearly Married*. The cast also includes John Westley, Schuyler Ladd, Mark Smith, Harry Loraine, Robert Fisher, Virginia Pearson, Jane Grey, Ruth Shepley, Georgia Lawrence and Mabel Acker. \* \* \* Kitty Gordon, otherwise in private life the Hon. Mrs. Harry Beresford, wife of Captain Harry Beresford, arrived last week with her 12-year-old daughter Vera. Captain Beresford met her and the little girl at the pier. The captain and his wife united in saying that their marital differences had been settled and that they were happy. She has been appearing in London in *The Enchantress*, and will go immediately to Winnipeg with her play. She will appear later in this city in musical comedy. \* \* \* Another of those delightful French plays with music done over into German by Adolf Philipp was presented last week by that versatile comedian, dramatist and manager in his pretty little theatre on Fifty-seventh street. It is called *The Midnight Girl* and is so lively and entertaining that it may be said to be another *Alma*. *Wo Wobust Du?* \* \* \* To those persons who are looking for agreeable diversion, with the association of likable lilting tunes, the sort of comedy that in times, the sort of comedy that does not need a subtle sense of humor, some sentiment, and an occasional clever person to get these things across the footlights, *The Doll Girl* may be cheerfully recommended. It is withal a clean and wholesome show as well, which is a thing not always to be said of the musical comedies that reach New York from capitals across the pond. And though its tale of the

true love which never does run smooth is about as familiar as such things mostly always are, it is pleasantly garnished with melody and clothes and girls. All of which, though it is not unimportant, provides only the natural environment for the principals, of whom Mr. Carle and Miss Williams, the one as a flirtations Marquis and the other as an Irish girl, masquerading Spanish, are provided with ample material for their varying talents. Mr. Carle is a good deal more amusing than would be the case if he were entirely dependent upon the lines the librettists have furnished him. And his dancing is especially good. Miss Williams, never looking better, does a number of things capably and plays with real spirit and aplomb. Another number, given with spirit by Miss Williams, is *You're So Fascinating*, a proposition developed in a succession of love clutches with Mr. Carle as the victim, which provided some of the funniest moments in the piece. There was occasional assistance from Will West and Charles McNaughton, the former of whom contributed a comic song, *I'm Going Away*, and the latter, *That Ragtime Dinner Band*. \* \* \* The latest scenic sensation of the Hippodrome differs in something more than mere glory from its long list of predecessors. America, which served last week to open this unique theatre for the season, is as grandiose as any of them and quite as splendid in its glitter and beauty. Then it is unlike them in another respect, for it is altogether devoted to the revelation of the beauties of this country. In America there is very little singing of solos and the dialogue is reduced to a minimum. There is a "punch" in the present play which for sheer audacity and recklessness exceeds the suspense of the plunging horse or any other gifted quadruped that was ever used to make a Hippodrome sensation. In America it is nothing less than an automobile which, carrying four passengers, shoots down a steep road and beyond the power of the struggling chauffeur, dashes over the steep cliff into the lake. The red car sinks into the water, its inmates struggle to save themselves and the aboriginal Americans, indifferent to the machinations of such modern inventions as the motor car, look sullenly on from the banks. So early in its history as the landing of Columbus does America begin. The opening scenes show a railroad station, familiar center of



## Correspondence

metropolitan traffic, and later a farm in New England. These are the first habitat of the spy, the officer in possession of the Panama plans and the rest of the dramatic impedimenta which is carried by the scenery and situation through the action. Beyond their occasional appearance in the midst of some startling or beautiful tableau, these figures of drama at the Hippodrome are not important. It is sufficient that they are the motives which incite the villainous and the heroic to journey through the play. A contrasting touch is the view of a levee at New Orleans with the old fashioned sidewheeler at her lock. Here the relieving humor is of negro life and there are songs and dances as well as the cakewalk, which forms a climax to the scene. The Alamo at San Antonio with its mixture of the greaser and the American forms the background for the evolution of the soldiers who show the cavalry sabre drill. The two scenes in New York form the background for a remarkably vivid exhibition of a fire with all the va-et-vient, the rattle and the peril of the rescuing engines and the excited movement of the street crowd. Then the first act leaves this country temporarily behind and carries the spectator to views of Panama. The scene of the public square in Panama naturally lends itself to the introduction of the tango, which the dancers execute with some steps of their own, but withal gracefully. It is the formal procession of the officials present at the opening of the Panama Canal, which ends this scene with brilliant pageantry sufficiently elaborate to be worthy of the occasion it is supposed to represent. Perhaps the high spots of America were after all the dash of the automobile over the cliff into the water, the ballet of the sports and the final reception of all the States at the Court of Honor. The dancers did not merely dress in a way to suggest the sport they were supposed to represent and then perform the customary steps of the classical ballet. Every evolution, whether it happened to be the fencing girls, with their white chamois jackets and the red hearts marking them, the canoeists with the blue waves floating about them or the tennis players with the net swung between them or the yachtsmen with their silken sails floating in the air—whether it was this form or that of the ballet of the sports, the steps were exquisitely appropriate to the costume and both suited the nature of the dance. This interlude was a delightful novelty in costume and step and altogether more interesting than the previous ballets at the Hippodrome have been. The Court of Honor scene had its element of novelty since Columbia, in the stately person of Margaret Crawford, draped in red, white and blue received the homage of the States. In starting to ascend the steps to her throne, their court trains turned from their original tint to blue studded with silver stars, and this mass of rich color held the eye amid all the other glories of the scene.

GAVIN D. HIGH.

CARSON CITY, Nev., Sept. 8.—Grand Theatre, W. S. Ballard, mgr. Howard and Graf, September 8 and

9, to big houses. On Labor Day an entertaining hour was afforded the inmates of the State prison by members of Carson society. Mrs. George Brodigan, wife of the Secretary of State, who is an accomplished pianist and a vocalist of merit, rendered several selections which were most enthusiastically received. Miss Jean Hague gave her juvenile character sketches and brought down the house. Miss Jean has appeared at the prison before this and is a prime favorite there. Mrs. J. A. Yerington sang a couple of Hawaiian songs in the native tongue and responded to a vociferous second encore by dancing a graceful Hawaiian measure. Manager Ballard has had a new drop painted and it is a good piece of work. A new picture curtain produces an excellent effect with the pictures.

A. H. M.

TACOMA, Wash., Sept. 6.—Billy Clifford was at the Tacoma Theatre, September 1, in an alleged musical comedy. Of the company, the Weston Sisters and Mae Collins would undoubtedly make good with a real show. Everywoman, the stupendous production so long waited for, is closing its engagement of three performances, having played to capacity houses. Seldom have our theatre-goers been so interested and impressed. The beautiful Adele Blood and Elsie Jane Wilson alternated in the leading part, and Elmer Grandin as Nobody scored a personal success. Kitty Gordon comes to this house September 19. Other attractions in the near future are Margaret Anglin, Henry Miller, William Faversham and the new sensational success, Stop Thief. By the courtesy of Margaret Illington (Mrs. E. J. Bowes), her home city was complimented by the first stock production of Kindling, and it was most successfully played by Warda Howard and her associate players at the Princess Theatre. Miss Howard bears a striking resemblance to Miss Illington and had her audiences with her throughout the week. George Zucco was excellent as Heinie and Neil McKinnon gave a creditable representation of the tough, Steve. Ethel Tucker and James Guy Usher were particularly good and the minor roles were well played by Dorcas Matthews, Ollie Cook, James Matt, J. Will Pike, Frederick Harrington and Guy K. Burg. Next week: When Knighthood Was in Flower. Carter, the Great, was a headliner act at Pantages this week, puzzling and clever as ever. Eveleen May, George Kelly and Desmond Gallagher were good in a well played sketch, Live Wires. The Four Baldwins pleased the lovers of ragtime. Vera Hall, of Hall and Raymond, danced well, and Carmen and Roberts entertained as equilibrists. Coming: September 8, Charles King and Virginia Thornton; Menlo Moore's Summer Girls; Marshall Brothers and Montel; James Brockman; Marguerite and Hattie De Von; The Bartletts, acrobatic act. Empress—Watson's Farmyard Circus was pleasing to old and young alike. Baron Lichter played ragtime on the piano and the Melnotte Twins sang ragtime; both good acts. Babies a la Carte, was an amusing farce by Dorothy Rogers and company. A whirlwind acrobatic act by the well known Malverns and the Five Merry Youngsters in songs and comedy completed

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the bill. For September 8 and week: Seven Bracks, acrobatic act; John P. Wade, character actor; Charles Gibbs, human phonograph; De France Brothers, acrobats; Hurst, Watts and Hurst, and the Four Society Girls, in musical acts.

A. H.

STOCKTON, Cal., Sept. 10.—Garrick—Business at this house last week was the biggest in ten weeks since Monte Carter and his dancing chicks have been here. This week makes his fourteenth week of the biggest summer business ever done here. Izzy at the Races, as presented the first half of the week, pleased packed houses nightly and the show had a laugh in every line. Blanche Gilmore made a splendid straight woman and looked quite stunning in a magnificent creation of white. Grace Garcia handled the role of a tough girl in a splendid manner, getting a good many laughs. George Weiss, as Doolittle, a fresh bell hop, again shows his versatility. The role of Tom Hogan, a theatrical manager, was ably handled by Frank Harrington. Miss Del Estes, the little soubrette, is seen this week as Junie, the daughter of Meyer Buggs, the hotel proprietor, and Jack Jeffers enacts the part of Buggs. As usual, George Archer's ballad was the musical sensation, while the Baseball Rag, the newest comic novelty, was put on in a decidedly clever manner with a burlesque ball game for a wind-up. Izzy's Laundry will be the title of the bill for the last half of the week. Yosemite: The American-English Players opened a two weeks' stock engagement here on Monday playing the Witching Hour for four days and following with the Third Degree on Thursday. The cast includes Raymond Whittaker, Al Hallet of Bert Levey fame, and other Coast favorites. Popular prices prevail, but business has not been phenomenal. The company is unusually good. Colonial—Pictures and vaudeville acts for the first half. The Lillian Sisters, musical act; The Fowlers, acrobatic novelty, and Kay and Howard, musical and talking act. Acts for the last half: The Ehrendale Trio, comedy acrobats; Libby and Traver, Buffalo Bill and the Lady, and The Tyrells. The Colonial has changed from independent to licensed films. The Lillian Sisters, two very pretty little misses who were on the bill at the Colonial the first half of the week, have one of the neatest and best musical acts seen for some time and should be on better time before long. Elsie Pierpont, of the Carter Company, is back at work after a five weeks' visit with her mother in Seattle. Next week will be farewell week with Monte Carter at the Garrick, closing a fifteen weeks' season of phenomenal business. The company will sail for Honolulu on September

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23 for a three months' engagement. Armstrong's Baby Dolls will follow Monte Carter into the Garrick Theatre for two weeks or more. Nat Holt, who has been connected with the Garrick Theatre for the past nine months, will accompany Monte Carter on his trip to Honolulu as business manager of the company. Monte Carter's brother, Solly, will arrive from the East next week to join him. Solly is a good comedian and will be a valuable addition to the company. Ringling Brothers' Circus showed to good business here last week.

NAT HOLT.

For the first time in a number of years May Irwin will visit San Francisco, for Messrs. Liebler & Co., under whose management Miss Irwin is now appearing, having arranged for a transcontinental tour which will embrace the larger cities of the Pacific Coast. Wilow by Proxy is the vehicle for Miss Irwin on her Coast tour, and it is said to be the best play the comedienne has had in many years.

A glittering array of stellar lights will be seen during the autumn and winter season at the Columbia Theatre. Margaret Anglin heads the list and she will be followed by Charlotte Walker, who is coming here in the production of The Trail of the Lonesome Pine. Other stars to be seen are Henry Miller, Otis Skinner, May Irwin, Mrs. Fiske, Robert Hilliard, Billie Burke, John Drew.

H. B. Warner will reopen his season in The Ghost Breaker on Labor Day at the Park Theatre in Boston. His tour in this play will comprise the principal cities and in the spring a trip to the Pacific Coast.



# THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Editor

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## Mrs. A. W. Scott

Mrs. Scott will appear before the San Francisco public for professional recognition next week at the Tivoli Opera House, where she will be seen in *The Magdalene* and in *Magda*. For years Mrs. Scott has been recognized as an amateur actress of wonderful talent, which has been trained and developed under the guidance of that fine actor, McKee Rankin. He pronounces Mrs. Scott a most capable actress, who is ready to hold her own in the most exacting company. Mrs. Scott is a beautiful woman, and for a long time has been a keen and discriminating student of the drama, and this with her appearance and her personality would place her high on the professional stage should she ever decide to adopt such a career. Following the Tivoli engagement Mrs. Scott will tour the Coast, exploiting a new idea that is most commendable, for she proposes to give up to local charity the profits of the entire tour. The arrangements of this tour have been directed by Mr. Rankin, who has mapped out a most interesting season.

## Wedding in Anglin Company

Eric Blind and Frances Carson were married Tuesday at high noon. Both are members of the Margaret Anglin Company; the bridegroom having played the role of Aegisthos, and the bride that of one of the Argive maidens in the production of Sophocles' *Electra* last Saturday night at the Greek Theatre. The ceremony was performed by the Rev. Dr. Morgan at St. Luke's Episcopal church, and the members of the Anglin Company, including the star herself, were the guests and witnesses. William Furst presided at the pipe organ.

## Correspondence

SACRAMENTO, Sept. 11—The Grand, Sept. 9: The Redmond Players in *The Girl of the Golden West* have never been seen to better advantage. Beth Taylor plays the girl of the Polka Saloon, and scores a decided success. Paul Harvey is a great success as the road agent; Hugh Metcalfe makes a capital sheriff; Chauncey Southern portrays the bartender most acceptably; Ed. Redmond has the comedy character of Sonora Slim; Harry Leland and Merle Stanton do fine work as the Indian couple. Bert Chapman contributes, as does Jack Fraser. Harry Marshall has reproduced from photographs much of the scenery surrounding the Polka Saloon



Bushnell, Foto.

## Charles Wilson and Nick Wagner

Two clever showmen. They make annual trips to the Coast. Last season they brought *Baby Mine* and *Bought and Paid For* for W. A. Brady. This year Mr. Wilson is back with *Bought and Paid For*. Wagner is ahead of *Ready Money*. The gentleman sitting, who looks like President Wilson, is Wilson. The one standing, who looks just like a bank president's son, is Wagner. Both are O. K.

and vicinity, and these excellent sets, together with the lightning, greatly enhance the artistic finish of the play. *Empress*, Sept. 7: M. G. Molasso & Co. in *La Sonnambule*; Charles W. Bowser & Co. in a dramatic sketch, *The Watch*; Henry Frey, character monologist; Lew Palmore, novelty juggler; Jules Bernard and Florence Scarth, comedians. *Pantages*, Sept. 7: Fred Ardath & Co. in *Two Thieves*; this is an adaptation from *Ermine*. He is ably assisted by his clever company and the Dainty Maids. *Oak Park*, Sept. 7: Forti's Milano Band and Olrad Gurin, tenor. *Clunie*, Sept. 21: Opening of the Orpheum season. Blanche Walsh in *The Countess Nadine* will be the star attraction. The rest of the bill will be the usual entertaining Orpheum bill. Sept. 7: During the week, *Les Miserables* pictures; Sept. 19-20, *Ready Money*.

SAN DIEGO—Spreckels, Sept. 14-16, *The Lure*; 7, last time of *Gettysburg*; 8, for one week, *Panama Canal* pictures. *Empress*, Sept. 8: The musical fantasy, *Dorothy's Playmates*; Harry Leander & Co., cycling comedists; Roberts, Hayes and Roberts; Grace Cameron, character comedienne; Ash and Shaw, singing and talking comedians; Hal Merritt, cartoonist and comedian. *Savoy*, Sept. 8: Eight English Roses, Victoria Quartette, Charles Lindholm in *The Man from Minnesota*, Dilla and Templeton in *The Goblin's Den*, and Tyler St. Clair Trio in a musical act. *Lyceum*, Sept. 8: The Lyceum players are appearing in a double bill this week—*Flush Money* and *Her First (?)*. *Flush Money* is a dramatic play which tells a great story of graft

between police officials and the high-ups. Three new members of the company, Ella Houghton, Ethelyndal McMullin and Loriman B. Percival, are seen for the first time this week. Miss Houghton is a charming, pretty little ingenue and a favorite wherever she plays. Miss McMullin has been seen here before with various road companies. Loriman Percival was director for Ed.

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## Orpheum

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Safest and Most Magnificent Theatre  
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Week Beginning This Sunday Afternoon  
Matinee Every Day

Week Beginning Sunday, Sept. 14

The musical comedy oddity, *THE LITTLE*

*PARISIENNE*, with VALERIE SERICE;

HOEY and LEE, character singing comedians; CHAS. A. DELMORE and BEN LIGHT

in *A Whirlwind of Ragtime*; ETHEL McDONOUGH, a vivacious and clever singing

comedienne; WEILAND, juggler and comedian. Last week JACK KENNEDY & CO.,

Buckley's roller skating bears and monkeys, Elsie Ruegger, 'cellist.

Evening prices: 10c, 25c, 50c, 75c. Box Seats, \$1.00. Matinee prices (except Sundays and Holidays): 10c, 25c, 50c.

PHONE DOUGLAS 70

Redmond in Sacramento and is a most able man. Her *First (?)* is a lively farce comedy—every line a laugh. All the popular Lyceum players are seen to advantage, as they play their parts acceptably.

## Columbia THEATRE

THE LEADING PLAYHOUSE

GOTTLOB, MARX & CO., Managers  
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Beginning Sunday Matinee, Sept. 14, Fourth and Last Week, John Steven McGroarty's *Glorious Pageant-Drama*,

## The Mission Play

100 People in the Great Fiesta Scene  
Evenings and Saturday Matinees, 25c. to \$1.50; Sunday and Wednesday Matinees, 25c. to \$1.

Monday, Sept. 22, Margaret Anglin in *Shakespearean Revivals*

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Last Time Sunday Night—*Ready Money*  
Starting Monday Night—Six Days Only—  
Twice Daily—2:30, 8:30—Actual Motion  
Picture Diary, the Undying Story of

## Captain Scott

And Animal Life in the  
Antarctic

Reserved Seats, 25c. and 50c.

Sunday Night, Sept. 21—*THE LURE*

## Alcazar Theatre

O'FARRELL ST., NEAR POWELL

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Monday Evening, Sept. 15, Commences the  
Third and Last Week of the  
Eminent Comedian,

## RALPH HERZ

Assisted by Maude Amber, the Alcazar Co.,  
Specially Engaged Artists, a Tuneful  
Chorus and an Augmented  
Orchestra in the Merry  
Musical Offering.

## Madame Sherry

Sumptuously Staged and Costumed  
Prices—Night, 25c. to \$1; Mat., 25c. to 50c.  
Matinees: Thursday, Saturday, Sunday

## Empress Theatre

Direction Sullivan & Considine

Sid Grauman, Manager

Frank H. Donnellan, Publicity Manager

September 14, 1913

H. H. PATTEE presents *THE MIRTHFUL MERMAIDS*—ANNA MORECRAFT, England's champion lady swimmer and diver, and HELENA GANDREAU, America's perfect physical culture girl; CHARLES LEONARD FLETCHER'S players present *His Nerve*; a live-wire comedienne, MAY WARD; CLARK and McCULLOUGH, grotesque funsters; New York's best dancers, THOMAS and GERTRUDE KENNEDY; HORACE HORNER, specialty dancer; Es-sanceoscope, showing latest views; other features.

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## Columbia Theatre

The Mission Play has caught on nicely and is particularly strong in the matinees, one being given nearly every day. The play has one more week and then Margaret Anglin will be seen in her classical repertoire, and from the outlook it would seem that her engagement would be a great success.

## Cort Theatre

Ready Money is a perfectly fine play, put on in a perfectly fine way. The actors have been well selected, as to types, for their several parts. Robert Ober, as Stephen Baird, plays the part with a great deal of ease; his many little pantomimic touches and facial expressions do much for his part. Frank Mills, as Jackson Ives, gives a finished and powerful performance. Nena Blake, as Grace Tyler, makes the most of her small part; and the work of the others in the cast is entirely satisfactory.

## Alcazar Theatre

Such has been the success of Madame Sherry that the management have bowed to popular clamor and will run it another week. The company is particularly happy in this piece and it would be hard to find a more satisfactory evening's entertainment. The production is gorgeous in the extreme and quite up to the Alcazar standard.

## The Tivoli

Millocker's tuneful and jolly comic opera, The Beggar Student, is pleasing at the Tivoli. For six nights, commencing Monday, the Tivoli will be the scene of a series of benefit performances in aid of the Happy Day Home, that most commendable institution for the day care of poor children, located on North Beach. Many ladies prominent in society and the general affairs of San Francisco take an active interest in the Happy Day Home, and when Mrs. A. W. Scott, Jr., offered to give the net proceeds of eight performances of Sudermann's great drama, Magda, and Maeterlinck's Biblical play, Mary Magdalene, for the institution, the proffer was cordially accepted. Mrs. Scott has long been known in San Francisco as one of those favored by fortune with rare genius, entitling her, had she so chosen, to a place among the great artists of the stage. Gifted with a face and figure of beauty, and an unusual voice, she could have become a great professional success. It is small wonder that her too infrequent public appearances have met with the greatest enthusiasm and applause. Magda will be the bill on the evenings of Monday, Thursday and Saturday, and Mary Magdalene will be given on the remaining nights and at the Saturday matinee. A special matinee of Mary Magdalene will be given on Wednesday.

## Claire Simpson Gives Tucson a Jolt

Claire Simpson, the soubrette of the Lou Jacobs musical comedy company in Tucson, appeared on the streets there the other day in one of the new X-ray gowns. It was some sensation that resulted, and is thus

described by our correspondent: At 1.45 o'clock the young soubrette made her appearance in the near-transparent frock, with Manager Jacobs, but it wasn't so much of a sensation for the street was shady, but when she turned up Congress on the south side the crowd began to follow, that is the braver of the crowd. The itinerary or the line of march, or whatever it was, extended from Stone to Sixth, and then to accommodate those who had weak eyes or were near-sighted and had been obliged to stay on the north side of the street, Miss Simpson kindly returned to Stone along the other side of the street. She reached Stone, crossed the street, and the crowd of naughty men heaved a sigh of disappointment, for just at that moment Chief of Police Roling courageously planted himself in front of the pair and arrested the young woman. A hack, which was conveniently waiting, was employed to convey Miss Simpson and her diaphanous dress to the station, where she was booked and released and her trial set for 10 o'clock in the morning. "I've certainly got quite an audience," Miss Simpson remarked in appreciation of the throng of city employees and other officials who wanted to see justice done. Miss Simpson was discharged from the police court the next morning when she gave her promise not to appear on Tucson streets again in her X-ray gown. She was indignant when interviewed by a Dramatic Review representative. "You can say that I am only visiting in Tucson and that I am going away soon. You have a horrid, sleepy old town, and every time a woman walks along your streets she is ogled by a lot of corner loafers. The next time I have to go down town I will wear hoop skirts or a blanket, like the squaws one sees around here."

## Cohan's Party Recovering

HARTFORD (Conn.) Sept. 7.—George M. Cohan has so fully recovered from the injuries sustained in his auto collision that today he went to Parsons Theatre to superintend a rehearsal of his new play, Seven Keys to a Bald Pate. His daughter, Georgia, continues to improve, and within three weeks will be able to leave the hospital. Wallace Eddinger, the leading man, brightened appreciably when he heard the boss was able to get out, and Francis Hope, Cohan's secretary, is now beyond danger of internal injuries developing.

## Walter Newman Gets The Traffic

Walter Newman last Saturday signed a contract with Oliver Bailey giving him the Coast rights to The Traffic, the greatest sensation unearthed in several years. Mr. Newman will immediately proceed to organize a company with headquarters at The Dramatic Review office, and expects to go out in three weeks. The show ought to be a big money getter. At present Mr. Newman is booking the big labor picture, From Dusk to Dawn.

ORA L. MULLALLY was married to Fred W. Jackson at Idaho Falls, Idaho, on September 3. Rev. J. J. Dalton, pastor of First Presbyterian Church of that city, performed the ceremony.

## Handsome Theatre for the North End

Estimates are being taken by Rousseau & Rousseau, architects, for the construction of a class A theatre building for which they have finished working drawings. The theatre will be built on the north side of Broadway, west of Grant Avenue, for Nellie Harris. Its walls will be brick upon a full steel frame, and the entire structure is to be fireproof. The frontage will be 68 feet 9 inches and the depth 137½ feet. The interior will be highly decorated in the modern Art Nouveau style. The cost of the building will not exceed \$40,000.

## Audience Awaits as Lead-Woman Scolds

NEW YORK, Sept. 9.—For 35 minutes between the third and fourth acts of Within the Law, at the Eltinge Theatre last night, the audience stamped and whistled when the curtain failed to go up. There were sounds of dispute behind the curtains, but no one explained what the trouble was. When the play continued there were visible signs of ill feeling between the members of the company and the leading lady, Jane Cowl. Charles Hays, the manager, said the trouble was due to a practical joke. "September 11 is the anniversary of the play," said Hays. "Miss Cowl had invited the entire company to a reception that afternoon in celebration of the event. Some practical joker suggested that everybody send regrets, each assigning different reasons. At the end of the third act Miss Cowl found all these heaped on her dressing table. She thought all the regrets were genuine and interpreted them as a slight. Then she called down the entire company, taking 35 minutes to do it. No wonder the audience stamped."

## Sam Blair Will Book Honolulu

The Magoon interests, after making a grand mess of their theatrical affairs in Honolulu, have at last decided to have a showman represent them here, and Sam Blair is now on the job. His first booking will be the Monte Carter company, who sail for the islands Sept. 29.

## Seattle Stock

The new Bailey & Mitchell stock for Seattle will be headed this season by Dwight Meade and Aileen May. Other members of the company will be Inez Ragan, Auda Due, Effie Ober, Guy Hittner, George Webb, Lester Paul, James B. Norton, George Berrell, stage director, and Chas. Murphy. The opening will take place about Sept. 28 in The Easiest Way. The company, now playing in The Traffic in Los Angeles, will open in Chicago on Oct. 18.

BETH TAYLOR continues to be a great favorite with the Sacramento theatregoing public. As a means of recreation Miss Taylor indulges herself in the pleasure of mortoring, and has lately received delivery of a new car, a splendid Cadillac, which she drives with the skill of a professional chauffeur.



Terkelson & Henry, Photo.

## Gertrude Chaffee

Gertrude Chaffee, whose picture appears above, is one of our attractive native daughters. She has merry grey eyes, dark brown hair, a most beautiful complexion, and a charming, magnetic personality. In characters such as Lavina Daly in Why Smith Left Home she is excellent. She is a fine type of all around efficient character woman.

## The Orpheum

The musical comedy oddity, The Little Parisienne, with the French musical hall comedienne, Valerie Serice, and a numerous company, will head the bill next week. The production is by Jesse L. Lasky. Mlle. Serice has a role which gives her vocal, terpsichorean and histrionic talent abundant opportunity. Hoey and Lee, character singing comedians, will present a hilarious act and introduce several clever parodies. Chas. A. Delmore and Ben Light will furnish a classy and snappy turn which they call A Whirlwind of Ragtime. Ethel McDonough, a vivacious and clever singing comedienne, will be heard in popular songs. Weiland, an exceptionally good juggler and comedian, with the assistance of Mlle. Carlotta, perform some remarkable stunts. Next week concludes the engagements of Jack Kennedy and his company, and Buckley's clever roller skating bears and monkeys. It will also be the last of Elsa Ruegger, the 'cellist.

## Correspondence

HONOLULU, September 4.—The World's Fair Stock Company, headed by Virginia Brissac and presented by J. Griff Wray, opened last night at the Hawaiian Opera House and once again conquered. The bill was The Traveling Salesman, and fine work was furnished by Wray, Miss Brissac, Jimmy Dillon, Howard Nugent, Harry Garrity, Margaret Nugent and Buck Thall, scenic artist. Wray, having broken an arm, played under difficulties, but gave a spirited performance of the drummer.

NISBIE HOWARD, young matron of a year, writes from Cincinnati that it is no use trying to get away from the show business, so she has gone back to grease paint, and has put in the summer playing with the John Sainpolis players in Dayton. Later she may accept an offer to join the Grace Haywood Company in Chicago.



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CURSE, with a Big Moral  
Punch for Everyone

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## Columbia Theatre

The Mission Play is having a successful run at the Columbia Theatre and on Sunday night, September 14, enters upon the fourth and final week of its stay. Few plays in recent years have been able to fill any of the local playhouses for four weeks, but The Mission Play will be able to do this, the advance sale of seats for the closing performance already indicating the attendance of large audiences right up to the close of the engagement. As a pageant-drama, John Steven McGroarty's offering is without a par. It has interested all California and has also served to attract the attention of theatre-goers from all parts of the world, while it remained at its playhouse at San Gabriel Mission. In San Francisco it is being seen by people from all parts of the bay counties, for it has been announced that at the conclusion of its stay here it is to return to San Gabriel. The performance is of exceptional merit and George Osborne in the role of Father Junipero Serra has particularly triumphed. There will be matinees on Sunday, Wednesday and Saturday, Sunday and Wednesday matinees being given at popular prices, ranging from 25c to \$1. The formal opening of the regular combination season at the Columbia Theatre is announced for Monday night, September 22, on which occasion Margaret Anglin will begin a two weeks' engagement appearing in a series of magnificent Shakespearean revivals including Twelfth Night, The Taming of the Shrew and As You Like It. Seats sale begins Thursday.

## Alcazar Theatre

For the first time in the history of the present Alcazar comes announcement that a fortnight's run is to be exceeded. With next Monday evening Madame Sherry enters its third consecutive week in the O'Farrell-street playhouse, and the advance sale of seats presages a continuance of the capacity-taxing attendance that has been drawn since the merry and timeful offering was given its first presentation there. Responsibility is divided for this gratifying success. The merit of the comedy itself is famous, and its interpretation by Ralph Herz, Maude Amber, the Alcazar company and the specially-engaged artists is excellent, to say nothing of the effective choral and orchestral auxiliaries. "A two-dollar show for one dollar," is what the public

pronounce the performance. Mean-time rehearsals of Miss Nobody from Starland, another musical comedy, will be continued daily until its predecessor is withdrawn.

## Cort Theatre

An interesting enterprise which incorporates all the essential elements of a liberal education, is that which exploits The Undying Story of Captain Scott, and Animal Life in the Antarctic, as recorded by Herbert G. Ponting, F. R. G. S., official photographer and raconteur of the ill-fated Polar expedition, and which will be the attraction at the Cort Theatre commencing Monday night, September 15, for six days only. The remarkable nature of these pictures and the finesse with which they are shown make them the most imposing ever exhibited. Every scene is graphically illuminated through an intimate lecture by Charles B. Hanford, inspired by the expert who took them. The high lights of the natural pleasantries are probably the most popular, because they do not recall too vividly the tragic aspect of the expedition. Captain Scott and his comrades are shown enjoying an exciting game of football on solid sea ice, which protects them from the ocean depths. After this, is flashed upon the screen some of the scientific wonders of the expedition, such as obtaining samples of the water from the fathomless depths by means of a patent bottle; dredging for animal life, which freezes to death the instant it comes into contact with the air. A thrilling sight it is to watch the gigantic killer whales rise to the surface, after heaving the ice up with their backs, and blow and snort. These monsters hunt in large packs and live on anything they can kill, preferably weddel seals. The film records a terrific battle between two of these demon-like brutes and also a mad chase by a large school of them after seals, which through almost human intelligence, outwit their enemies until physically exhausted. Ready Money will be seen for the last time Sunday night.

## The Empress

A big splashing week is promised beginning Sunday afternoon. The feature offering is the appearance of The Mirthful Mermaids, a spectacular diving act in which two beautiful and shapely girls are seen. Anna Morecraft, England's champion lady swimmer and diver and Helena Gaudreau, America's perfect physical girl will demonstrate the art of real

diving and swimming. Sullivan and Considine announce the engagement of May Ward, The Dresden China Doll, as the special feature. She has been titled Vandeville Live Wire Comedienne. Miss Ward will bring with her a new line of delightful songs. Another notable offering, His Nerve, is presented by Charles Leonard Fletcher's Players. The story of His Nerve tells of a burglar of the Raffles type who is surprised in the Riverside Drive mansion of a New York banker by the appearance of an ordinary thief who has broken into the home of the financier. Thomas and Gertrude Kennedy, who recently won the first prize in the Metropolitan waltz contest at the Madison Square Garden, New York City, will be seen. The Klein Brothers are one of the big comedy features on the bill. Clark and McCullough are grotesque comedians. These two men are the king pins of eccentric comedy and bring with them a trunkful of laughs. Essanceescope and the special Empress Motion Pictures of patrons entering the theatre will round out an excellent bill.

## Personal Mention

Trixeda, soubrette at the Crawford Theatre, El Paso, will close soon.

MICHAEL J. HOOLEY has joined the Aylesworth forces in Moose Jaw, Sask.

ADELE FARRINGTON is playing second business with the stock at Winnipeg.

Josephine Dillon has been signed to play leads with the Princess stock of Tacoma.

JACK WALTMEYER and GENEVIEVE CUNNINGHAM have joined the Claman Company No. 2.

FLORENCE ROBERTS has fallen for the film game. She is working with one of the Los Angeles companies.

SHIRLEY KELLOGG, American show girl, has weakened on her determination to quit the stage, which she announced when she married Albert Pierre de Courville, assistant managing director of the London Hippodrome, on June 4.

HARRY CORSON CLARKE has now a beautiful new theatre, the Majestic, in Melbourne, for the home of his comedy stock company. Mr. Clarke will produce all the up-to-date American comedies with a company of fifteen.

DELLA PRINGLE and her husband, C. K. VAN AUKER, are organizing a new stock company to open at the Empire Theatre in Butte, Mont., Aug. 31.

Those who have joined are Fannie Keeler, Audrey Phelan, James C. Wright, William Keater and Hallie Mitchell.

CHARLES B. DILLINGHAM has secured an option on The Tango Princess for Elsie Janis. The piece is to be produced in Berlin about Christmas time and it is understood that if it makes a hit, Mr. Dillingham will use it as an individual starring vehicle for Miss Janis next season in America.

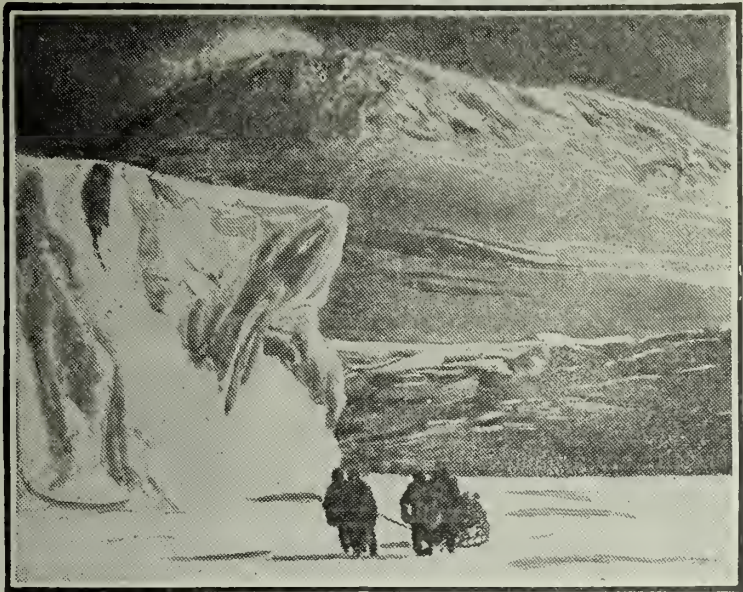
W. T. CARLETON, of the Carleton Opera Co. years ago, is still on the stage, and will play Tehuti in Joseph and His Brethren again this year. While Mr. Carleton no longer sings, his baritone is heard to advantage in the scene where Tehuti announces the approach of Pharaoh. Another player-old-time theatre-goers will remember with affectionate regard is also with Joseph and His Brethren company. He is Chas. Herman. Mr. Herman is no longer a young leading man but now plays an old man's part, that of the jailer.

MARGARET MANN, who writes under the non de plume of Molly Morris, in the Daily News of Chicago, is on a visit to San Francisco. Miss Morris, accompanied a party of prominent Chicago people to the Glacier National Park and after satisfying herself as to the wonders of that place, proceeded to the Coast, where she is having a splendid time. She has visited Seattle and Portland, and after sight-seeing in San Francisco will go south to Los Angeles and San Diego and will wind up her trip to the Grand Canyon after that.

## The Bohemian Atmosphere a Great Aid to the Actor

My mother hated the atmosphere of the theatre, even though she had wished me to become a singer and always gloried in my success. To her rigid and delicate instincts there was something dreadful in the free-and-easy artistic attitude, and she always stood between me and any possible intimacy with my fellow-singers. I now see this to have been a mistake. Many traditions of the stage come to one naturally and easily through others; but I had to wait and learn them all by experience. I was always working as an outsider; and naturally this attitude of ours antagonized singers with whom we appeared—Clara Louise Kellogg in Saturday Evening Post.





Capt. Scott, Dr. Wilson, Lieut. Bowers and Petty Officer Evans—the actual Polar Party—Starting on the Final Dash to the Pole. From Motion Pictures of the Scott Expedition at the Cort.

New Feature Picture, From Only Two Hunters of Big Dusk to Dawn Game Still Active

There is a refreshing crispness in the theme and action of this four-part feature, in that it is written and produced without an attempt to dodge the main issue in approaching a subject that many authors handle most gingerly. Daniel Grayson, a young iron molder, is too much occupied with affairs of his union and political matters to pay any attention to the women. The foreman and manager at the iron works where he is employed decide Dan is too much of an agitator, and force him to leave the works. An explosion occurs in which several men are killed, including Freddy Wayne, an apprentice boy to whom he had taken a great liking. This precipitates a strike. Dan is injured in a riot, arrested, and taken to the police station, where he meets Carlana Wayne, Freddy's sister, a laundry worker who has also been arrested on a charge of picketing. Following the settlement of the strike, Dan is nominated for Governor on the working class ticket. So popular has he grown that all parties are fused to defeat him. Carlana takes active part in the campaign and they make headway until the "conspiracy" trial is spring. In this scene Clarence Darrow, the great labor attorney, enacts the actual scene of the trial. The verdict of "not guilty" brings a wave of enthusiasm and Dan is elected Governor, and with him a majority of the Legislature. The passage of a "right to work" bill brings a crisis and Mrs. Alden takes Carlana, and they invade the Governor's office to lend assistance to those who are urging Governor Grayson to sign the bill. Powerful influences are brought to prevent the signing. The plea of Carlana arouses old memories, and Grayson signs the bill and trades the pen to Carlana for her hand, and they become "comrades for life." State right will not be sold. A number of companies under the management of Ernest Shipman will tour various parts of the country.

R. T. Cunninghame, big game hunter, late with Colonel Roosevelt, in Africa, has retired, weary of risking his life in the dangerous pursuit. W. Kenyon has lately returned from Norway to London, for the purpose of outfitting for his last expedition into Central Africa. Arthur J. Aylesworth is already hundreds of miles on his way north from Edmonton, into the unknown reaches of the MacKenzie Basin with an equipment of everything from cook department to sleeping bags, and five thousand rounds of ammunition. Ten pack horses, guides, cooks, assistants, three camera men, a director, and 30,000 feet of film is a part of the equipment, and will permit Aylesworth to get everything from hunt pictures to dramatic stories of the frozen north. The expedition will, in part, follow the outposts of the Hudson Bay Trading Company, for which one of the most noted French-Canadian voyageurs and guides has been secured. Mr. Aylesworth upholds the claim of Wilhalmur Stefansson, the Arctic explorer, that there is a tribe of blonde Eskimos, whiter than white men, numbering over 300, and they will be recorded in film, before this intrepid niurod again stalks south of "53." The Canadian Government and Game Wardens of Western States have fortified Aylesworth with documentary permission to depict the life, habits, and method of killing one specimen of each of the big game of North America, now rapidly becoming extinct. Offices for the exploiting of this variety of Far North pictures have been opened on the ninth floor of the World's Tower Building, 110 West Fortieth street, with Ernest Shipman, who is interested in the enterprise, in charge of its business affairs.

Ed. S. Allen is principal comedian for Ed. Armstrong in his No. 2 show, playing the Wise Guy at the Wigwam the first half of this week. A chorus of eight girls is used and also Arthur Day.

Live News of Live Wires in Vaudeville

Catheryn Angus has just accepted a vaudeville sketch, especially written for her by Harry Bonnell, a local theatrical newspaper man. The title is The Broken Alibi, and the theme is a new and novel treatment of the "third degree" or "sweating" system of the police employed in securing confessions. There are three characters, one female and two male. The sketch is described as being intensely gripping and without an element of comedy. The offering is promised a premiere here shortly at one of the local theatres.

The Mission Garden, with dainty and charming Nellie Brewster, will be offered at the Empress soon. The Mission Garden is the story of the early days in northern Mexico, just across the line of California. There are ten people in the cast with Nellie Brewster, singing the role of California, a Spanish-Indian girl. There are five beautiful songs in the piece besides a number of ensembles and a funny English comedian.

Billy Sheer, a comedian of much talent and a new line of stories and songs, has an early booking at the Empress.

Elsie Stevens, the elastic singing and dancing soubrette, who is now manageress of the Hotel Taft in Stockton, was in our city the first part of the week on a visit to her relatives and to do some shopping. Elsie says she is perfectly satisfied as her financial and business life is a very happy one. She is looking exceedingly well, as is also Kathryn Healy, formerly of the Healy Sisters, who has been visiting her this summer, but will shortly journey East to take up her bookings.

Rosie Elsmere, the talented singing and dancing girl, will join the Monte Carter Company on his trip to Honolulu. Rosie has worked for Monte before.

Mid Thornhill, our German comedian, came down from Stockton to parade with the parlor of Native Sons from that city, of which he is an honored member. He will be here for a few days looking over the vaudeville situation. If long dates are offered he may accept and go on the road.

Gertrude Alvarado will be promoted from the chorus of the Armstrong Baby Dolls to the position of soubrette of one of his musical comedy companies. No better selection could be made as Gertie has everything necessary for soubrette work.

Dick Mack returned last Sunday from Woodland, where he left the Brother Benjamin show. Sold Out Doctor, at Niles, where the Doctor played for a long date; business was good.

George Ford and wife left last Monday for Chicago where they go to join the Joe Howard show for the season. Joe is playing Pantages house at Los Angeles this week where he closes, then on to Chicago for his own company.

Alf Goulding and company were disappointed, not opening at Vallejo; it is said they will open next Sunday, but where? We will see. Yes, he went to Vallejo to open Wednesday.

Signa Ott, formerly of Oro and Ott, is conducting a fortune-telling office on Mission street, under the name of Madame Wanda. There was a

Madame Wanda playing a Dalmatian dog act about here in the different vaudeville houses. She had ten beautiful coach dogs.

Why has Will Cross not opened yet with his musical comedy company? Everybody was helping Will to get good chorus girls. Certainly he could get the principals; enough of them here.

SANTA ROSA, Sept. 3.—Helen Fair, aged 22, a pretty actress, and Harry Latell, an actor, both of San Francisco, were married in the Episcopal Church here yesterday by the rector, Rev. E. B. Bradley.

Charley Byrne, the principal comedian of Ed. Armstrong's No. 1 company, is one of the best all around comedians in the West. He is very versatile, doing black face, Irish, German and Chinese; one as well as the other. A handy youth to have around in any company.

Willis West and Hazel Boyd are an emphatic hit on the Ed. Fisher time up north. The press everywhere they have played speak in glowing terms of their good work.

Jack Curtis and Lillie Sutherland are heading for the East, where they both are booked with a big burlesque company to open in Chicago, October 5. They are now playing in Montana.

Alma Astor, the charming little soubrette, will do the soubrette roles for Charles Whippert when he opens at the Columbia Theatre, Oakland, September 14.

In the past week three moving picture houses have closed in our city—the Pastime, on Market street, near Seventh; one at Haight and Fillmore, and one on Raymond avenue at Visitation, and we could spare a few more. But that don't deter Turner and Dankhen from keeping on building others.

Margie Lavell, a chorus girl; Paul Brady and Harry Hallen, arrived Tuesday morning last from Eureka. John J. Welch, the man in white, with three chorus girls, remained over to continue working at the Margarita Theatre.

Lord and Meek are playing at Daly City the last half of this week.

Regarding the opening of The Hippodrome in Los Angeles a well-known critic says: "A good show and a fine theatre," was also the conclusion reached Sunday by the thousands of people who attended the opening of the new Hippodrome Theatre. The theatre itself is a great improvement over the old Adolphus, which recently occupied that site. The interior has been remodeled throughout and re-decorated in an artistic manner. The addition of a balcony and many seats on the lower floor has raised the seating capacity of the house to 3,000. Every seat was filled when the curtain rose at the initial performance Sunday afternoon. The Woman, a playlet dealing with the labor question, as presented by the Will H. Abrams and Agnes Johns Company is easily the headliner of the exceptionally good bill and was greeted with round after round of applause. The story tells of the working girls' successful fight for better wages and hours in a factory. The socialistic ideas brought out in the playlet were very enthusiastically received.



## Vaudeville

### The Orpheum

The Countess Nadine, a sketch worth while, is being done by Blanche Walsh and company in an excellent manner. Miss Walsh has a fine figure, a beautiful voice, perfect articulation and enunciation and hands that fairly talk. Elsa Ruegger, 'cellist, is a wonderfully magnetic musician and holds one entranced until the last note has died away. She is assisted by the celebrated conductor, Edmund Lichtenstein. The Mirror Dance by the Twelve Olympia Girls, is a clever turn in their dancing act. A little more flexibility in their movements would be pleasing. The intermission numbers by E. M. Rosner's Orchestra are always appreciated. Jack Kennedy and company in A Business Proposal do good work, but some of the business is tiresome. The laughter makers, Flanagan and Edwards, have a clever sketch called Off and On, and they are received with enthusiasm. Billy Fogarty has much magnetism and we laugh at whatever he says, and some of the things he says are good. Ethel Kirk assists him in song. She wears clothes, French combinations, and wears them well. Teddy, the bear, one of Buckley's animals, seems almost human as he glides around the stage on roller skates. The dogs do some dancing stunts. The singing trio, Manning, Moore and Armstrong, have musical voices which blend well. The motion pictures are instructive, showing us the current events. The Orpheum management is to be congratulated on having secured such a capable man for house manager as Hugo Hertz.

### The Empress

The bill at the Empress this week has a great many excellent features. The Lelands appear in Paint-ographic spectacles, and they are exceptionally clever with their brushes. Mae Francis is a captivating comedienne; she pleases in appearance, personality and her songs. The added attraction, One Christmas Eve, presented by Frederick L. Gerke and featuring Betty Gerke, a pretty voice, is an act that has heart interest, but the situations are too evident and the actors lack color. They are too lifeless. Frederick Gerke as Josephus, the butler, adds a human touch that helps out the act and gets him some applause. Frank Evans and Will Vidocq are a pair of blackface comedians who do patter and songs—they get by. Bertha Walker and Charles III have an interesting comedy playlet, Just a Girl, which is the cause of much merriment. Ben Ryan and Henrietta Lee are somewhat different mirthmakers, as they style themselves, and succeed in amusing their audience. Some good girl with a beautiful, sympathetic character work is done by R. N. Cory and Vincent Erne in The Girls and the Jockey. The act is full of good songs, dances and some dialogue. They all are gloom chasers.

### The Pantages

The Four Victors who are appearing this week are real acrobats. They do some novel hand-to-hand

work with ease, grace and skill, and at moments they present some real thrilling turns. Those Nifty Girls are quite nifty as to appearance—their costumes are attractive and their dancing and songs lively. Carmen and Clifton have neat special scenery for the setting of the favorite melodies of the past and present. They are a popular duo with their violin and banjo music. Thomas H. Dalton, as editor of the Daffeyville News, is a popular entertainer. Wm. Shilling & Co. are appearing in J. R. Shannon's act, called Destiny. Mat Marshal and Andrew Tribble in The Troubles of Sambo and Dinah proved a riot; their comedy is well liked and they certainly are a clever pair. Menlo Moore's Sorority Days is a fine big number. The stage settings in white and black are mighty classy. The college girls and boys give the correct college flavor with their appearance and lively chatter. The songs and dances they do are very taking and the act is a great success.

### The Republic

This week's bill is full of music. The first three days the management presents Amourette, in popular and operatic selections; Alsace and Lorraine, in a musical act, introducing the Alsacephone; Eddie Healy, in songs and stories; Crimmins and Gore in What Are the Wild Waves Saying. Need something new. Their act is a poor one. The Monta Troupe present a novel juggling act. The second half of the time Jolly Fanny Rice is claiming attention; the Ginger Girls, in songs and dances are lively ones; Sharp, Longfeather and Nelson, in The Organ Grinder's Troubles, get by nicely; Ward Baker, violinist, is clever, and Bowen and Bowen are pleasing comedians and do some fetching dances with some lively songs. Ernest Van Pelt and company present a sketch.

### The Majestic

Manager McArthur always gives his patrons a good entertaining bill and this week offers the usual things. Hill, Cherry and Hill are the headliners for the first half of the week. Harrity is a novelty dancer all right. The Ginger Girls do some good songs and dances; Hilda Miller is a singing soubrette; Russell Breeding gets by nicely. For the second half, Alsace and Lorraine have an interesting musical act; Minta Timpe does some fancy hoop rolling; Ed Healy sings and talks; Virginia Ware gives some pleasing vocal numbers, and Ward Baker is a good violinist and rounds out the week's performance.

### The Princess

Bert Levey certainly has made the Princess a mighty attractive house. The orchestra is good and the acts are unusually good. The first half of the week Chicken Jones, in nonsense and song is a clever neat performer; Armons and Armons present a good musical act, they are performers on an assortment of instruments and are well received; Rogers and St. Claire are seen in A Lesson in Skating; Dickinson and Deagon are pleasing entertainers; The Tyrells are whirlwind dancers all right; Fred Neace is a caution in One Round O'Brien's

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Flirtation, and The McNutts are certainly cycling marvels. The second half: The Darktown Cabaret present a fast and furious act. The Sunflower Quartette are a popular lot of singers; Briggs and Felker, the cartoonists are still making rapid sketches; The Ritters in songs and dances get by nicely; Prince Pat shows off his education in a finished way for a horse, and the cycling McNutts round things out satisfactorily.

### The Wigwam

There is a well balanced program here this week, music and songs and dances. The first half: Gane and Taylor present a novel bag punching act; Russell and Bergen, harmony singers and dancers; Briggs and Felker, the guys that put the tune in cartoon, are a clever pair of lighting artists and make some attractive pictures connected with a lively set of songs; Herbert E. Medley, a baritone, has the illustrated song, Sailing Down the Chesapeake Bay; Herbert and Willin are fun producers in their black-face turn, and Alma Astor is a comedienne who completes the first half of the bill. The second half: St. G. & R. present a mirthful medley in mud, they model a lot of faces and figures quite cleverly. The Kimball Brothers, those jolly messenger boys, make things merry all right; Geo. L. Spaulding and Company; Del Harris and Geraldine Wood present a fine sketch, The Outlaw; Edith Mote, Protean singer, gets by nicely; The Keystone Trio are harmony producers, and are pleasing; Herbert T. Medley, baritone singer, is heard in the illustrated song, Sunshine and Roses, and Ed Armstrong's musical comedy, Poppy-seed, featuring Ed S. Allen, the Jew comedian, completes a very full bill.

### The Portola

The Portola has some most interesting educational pictures this week. Foreign views are always attractive, but ones of local color have additional interest for natives. The vaudeville is good, too, this week. Michele Vitale, boy band conductor and cornet soloist; Wagner and Lee, lurch out grotesques; The Five Frazers, character novelty dancers; Hazel Ashmore, comedienne; Weldon and Jordan, athletic novelty, and Armons and Armons, in a really novel musical offering, complete a good bill.

### The Lincoln

Melbourne MacDowell and Company in La Tosca are the headliners this week on a very good program. The other attractions for the first half are Ward Baker, violinist; Jolly Fanny Rice; Harry Fox, singer, and Harry Baker, the magician. The second half: Hill, Cherry and Hill have a great bicycle act; La Mae,

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black-face comedian gets many a laugh; Owens and Pierce are a sister-team who sing and dance; Hugh Harvey, the boy cornetist, and White Fawn, in her songs, complete the bill.

### Bookings

At the Sullivan & Considine, San Francisco office, through Wm. P. Reese, their sole booking agent, for week of September 14, 1913.

EMPRESS, San Francisco—Dancing Kennedys, Klein Bros., His Nerve, Clark and McCullough, May Ward, Pattee's Mirthful Mermaids. EMPRESS, Los Angeles—Lew Palmer, Bernard and Scarth, Chas. Bowser & Co., Luciano Lucca, Henry Frey, La Sonambule. EMPRESS, Salt Lake (Sept. 17)—Harry Leander and Assistant, Hal Merritt, Roberts, Hayes and Roberts, Grace Cameron, Ash and Shaw, Dorothy's Playmates. EMPRESS, Pueblo-Colorado Springs—Three Bennett Sisters, Joe Birnes, Palace Quartette, The Passenger Wreck, Georgia Trio, The Cavaliers. EMPRESS, Sacramento—The Lelands, Mae Francis, Walker and Ill, Evans and Vidocq, Ryan and Lee, Girls and the Jockey. EMPRESS, San Diego—Four Readings, B. Kelly Forrest, Sager Midgley & Co., Manning and Ford, Mort Sharp, Max's Circus. EMPRESS, Denver—The Savoy, Golden and West, Walter Daniels & Co., Easy Money, Sampson and Douglas, Girl in the Vase. EMPRESS, Kansas City—Marcou, Lightner and Jordan, The Trainer, Raymond Teal, Exposition Four, White's Animals.

Ed. Armstrong will put a company in the Republic, Los Angeles, for Bert Levey; also in the Garrick, Stockton, for Manager Smith. Pretty busy manager, this boy Armstrong.

Heart Throbs of a Great City, at Pantages Theatre, Seattle, did not take very well with the patrons of that house.

Dorothy Davis Allen with her act, The Redemption, leaves this week for the south, taking with her in the east Leslie Reed, who was the original Buck of the company. She is to be a feature act on Pantages programs.



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George worked hard, but there was a connection missing somewhere.

Billy Sharp and Violet Stanley were married in Stockton last Mon-

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**Spotlights**

Similar in construction to The Lady of the Slipper—of Montgomery and Stone and Elsie Janis fame—will be The Doll Girl, with Richard Carl, Hattie Williams, Robert Evett, Chas. McNaughton and others, at the Globe Theatre, New York, beginning Aug. 25. Each comedian will be given ample elbow and foot room to act, sing and dance their best individual selves.

The company that will appear in The Winning of Barbara Worth, the dramatization by Edwin Milton Royle of the popular novel of the same name by Harold Bell Wright, has been completed by Klaw & Erlanger. It will include, as Barbara Worth, Edith Lyle, a San Franciscan who has appeared with marked success in the leading stock companies of the West and last season in the principal role in The Blindness of Virtue; Claude Gillingwater, Andrew Robson, James C. Edwards, Richard Gordon, E. J. Blunkhall, Edwin Brandt, Joseph Robison, Roberto Deshon, Alice Ashe, Dorothy Tureak, Mary Downs and many others. The Winning of Barbara Worth will shortly go to Chicago for a run. Messrs. Klaw & Erlanger are to make an unusually pretentious scenic production of the play.

John Mason's tour in Augustus Thomas' latest play, Indian Summer, in which Martha Hedman will have a part equally important with Mr. Mason's, will begin at Buffalo, Sept. 29.

There's always something about Victor Herbert's operas that distinguishes them from the works of other modern composers. It is said that he is represented at his melodic best in The Enchantress, which is Kitty Gordon's starring vehicle this season, and in which she will be seen at the Cort shortly. Miss Gordon is a new star to the West. She is famous for her stately presence and her beautiful gowns, apart from her voice. Considerable interest attaches to the engagement.

Carroll McComas, who so charmingly succeeded Julia Sanderson with Donald Brian in The Siren last season, will play the principal feminine role, Kitty Kent, in The Marriage Market. This is the part acted in London at present by Gertie Millar.



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## Correspondence

CHICAGO, Sept. 6.—The Whip, that sensational English melodramatic spectacle, is vivifying the great spaces of the huge Auditorium. It is an enormous production, and fits in well at the Auditorium. Probably it will have an extended run, for there are few dramas of like character now before the American theatre-going public. There is wonderful action in every act, and it is the kind which electrifies audiences. \* \* \* Stop Thief, one of the best laugh producers on the stage of today, is doing remarkably well at that house of winning shows, Cohan's Grand Opera House. \* \* \* Elsie Janis, Montgomery and Stone, and a clever host of entertainers of both sexes, are at the Illinois, where they are presenting the Lady and the Slipper. The equipment scenically is all that can be desired. \* \* \* The Double Cross begins an engagement this (Sunday) evening at the Cort. Wilson Mizner and George Bronson Howard are the authors of the play, which treats of that rather mythical sentiment and old adage, Honor Among Thieves. The producer, Harry Frazee, has assembled an exceptionally competent company which numbers among its members Emmett Corrigan, Arnold Daly, Florence Rockwell, Maud Allen and others. \* \* \* This is the second week of The Road to Happiness, which is being presented at the Garrick Theatre by William Hodge. \* \* \* Within the Law is enjoying a fine run at the Olympic, with the fascinating and extremely able actress, Margaret Hllington, in the title role. \* \* \* Adele Rowland has joined the forces at the LaSalle Theatre, where A Trip to Washington is being given. \* \* \* Little Miss Brown at the Princess continues to be acted before uniformly large and well pleased audiences. \* \* \* Majestic offers this week the well known operatic star, David Bispham, which will be in the nature of a vaudeville debut for David. Others on the bill are S. Miller Kent, Moore and Young, Lew Hawkins, Paul McCarthy and Mabel Lewis. \* \* \* Palace Music Hall will have Mlle. Dazie in a Barrie pantomime. Others are Gertrude Barnes, Hines and Fox, Lola, a "second sight" artiste; Van and Hyman and others. \* \* \* Colonial offers its usual excellent all day vaudeville. \* \* \* Tillie Zick, an extraordinary danseuse, late with the Chicago Grand Opera Company, heads the bill at McVickers, which is up to the usual high standard. \* \* \* The Western tour of the Chicago Grand Opera Company will begin at Dallas, Tex., March 4. Thence to Los Angeles for a week and San Francisco for two weeks. Portland and the north coast cities will not be visited. On the return trip Denver will be visited and also Salt Lake, four performances being given at Denver and two at Salt Lake. \* \* \* The Queens of Paris is the offering at the Columbia Theatre. \* \* \* Rose Stahl, in Maggie Pepper, is the opening attraction at the Blackstone Theatre, which opens its doors Monday evening, September 15. \* \* \* The Lure, which was recently produced in New York, and which has excited the critics and the populace of that sophisticated metropolis, is a page from the white slave precincts of Chicago. It is a raw, sordid recital of vicious

conditions which obtain in this city, and as such have wrought up the feelings of even New York play-goers. We do not have enough plays of the plain truth type, probably because of the fear on the part of certain managers to offend the smug faced, unspeakable hypocrites, which, unfortunately infest so many American communities. \* \* \* Harry Hastings' burlesquers will present Dinkle's Daughter, at Star and Garter, a burlesque classic, which is said to come up to requirements of burlesque patrons. Sam Collins and Tom Coyne head the company, which comprises Billy Meehan, Viola Pearl, the Stantons and the usual chorus. \* \* \* At the Imperial The Cost of Living will occupy the stage for the week. \* \* \* Blindness of Virtue will be seen at the National for the ensuing week. \* \* \* The Spendthrift is announced at the Victoria. OWEN B. MILLER.

SALT LAKE CITY, Utah, Sept. 9.—The Quo Vadis pictures played to big business at the Salt Lake Theatre all of last week, though this week's showing of From the Manger to the Cross is not fairing so well. Another feature picture, East Lyna, will be projected next week. Willard Mack and Marjorie Rambeau, at the head of the Utah Theatre Stock Company, in the first week, with Hawthorn of the U. S. A. as the bill, drew immense business to the State street Utah Theatre, Manager J. H. Garrett reporting business as having doubled since their advent, meaning pretty nearly capacity at each performance. The performance was excellent, each individual in the large cast doing specially good work and the settings were elaborate. This week's bill of On Parole in which Mr. Mack made his first appearance in local stock, is not drawing so well. It is a pretty hard matter to beat last week's Orpheum bill with Irene Franklin and Pat Rooney and Marion Bent sharing head-line honors, the former stopping the show with her inimitable originality in the series of bewitching song numbers, and the latter's continued funnyism catching on in good fashion, but this week's bill with Miss Orford and her elephants is another strong one. Rizal and Atima, equilibrists, open the show followed by DeVine and Williams in catchy patter, Mr. and Mrs. Frederick Allen, remembered locally for their participation in early stock days, have a good little playlet in She Had to Tell Him, and Taylor Holmes, in full dress, is a comedian hard to beat in his peculiar class of fun-making. Lamberti shares honors with the headliner, his depiction of the music masters calling forth loud applause from the music lovers of which there are many here. The elephants close the show in a series of circus antics. The Empress has a strong bill head-lined by The Girl in the Vase, a musical comedietta that has really a plot and carries some good songs. East Money, a skit with George Richards in the leading roll, is effervescing with humor, and Sampson and Douglas sing and amuse agreeably. Others—Walter Daniels, Golden and West, and The Savoy's. J. J. Cluxton, general manager for Pantages, is in town assisting Manager Frank Newman in the worlds of work necessary to installing a new circuit's vaudeville in a city that is already crowded with vaudeville. Wednesday the 10th sees the opening of Pantages vaudeville at

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the Colonial (now Pantages), a program headed by Willard's Temple of Music, holding forth for a week. Each week's show will open on Wednesday, closing the following Tuesday, when after a three-day showing at the Ogden Orpheum, the acts will move on to Denver. Manager Buddie Knapp, at the Majestic, reports having engaged several new people for his musical comedy company in the personages of Delmar and King, comedian and soubrette; Miss Griffiths and Mr. Robinson. He also expects to have Tommy Finn in the cast next week. With the close of last week, J. Frank Burke and Richard Vivian and his wife (Fanchon Everhardt) left the Utah Theatre Stock Company, the former intending to go direct to San Francisco, while the latter are going to Los Angeles after a short tour of the Northwest. A damp spell that overtook the hot wave that hovered over the city, has left its mark in the theatre ranks. L. D. Bruckhart, manager of the Orpheum, is suffering from a very aggravating case of la grippe, while Chester N. Sutton of the Empress is also under the weather. L. J. Swinton, treasurer for the Empress, has been down and out for several days, confined to his room with a severe case of tonsillitis, but is getting around again. The latter part of the month the Utah State Fair will be on and preparations are being made to have this season one of the finest from every point of view ever given locally. R. STELTER.

## Correspondence

VANCOUVER.—Imperial, Sept. 8: Fletcher's players, in The Dawn of Tomorrow, are giving a good performance. Isabelle Fletcher is a great success as Glad. Charles Ayres plays the part of the nobleman most acceptably, and all the rest of this capable company are seen to advantage. Avenue: Sept. 8: The Avenue players are doing good work in The Walls of Jericho.

William Dowlan opens his engagement as leading man in this production. Rhea Mitchell, Clara Beyers, Roscoe Karns and the other members of the cast are all up to their usual form this week. Empress, Sept. 8: The Del Lawrence players are producing a dramatization of that wonderfully sensational novel, Life's Shop Window. Del Lawrence handles the role of Bernard Chetrynd and Maude Leone plays the unfortunate Lydia Wilton. Both these parts are highly emotional, but these able people get away with them successfully. Pantages, Sept. 8: Charles Reilly & Co. in A Bit of Old Ireland; Connolly Sisters, in selected bits; sketch, Heart Throbs of a Great City; Irving Roth, the wop comedian; Allen and Lewis, comedians, and Rapoli, artistic juggler. Columbia, Sept. 8: Boyd and West, comedy singing and dancing team; La Kolas, novelty juggling act; Milton and Gilmore, comedy songs and dances; Lillian Shattuck, singing comedienne. The mid-week change will bring Biff and De Armo, in a comedy singing act; Kelly and Mack, in Mulcahy's Mishaps; McDonald and Genereaux, The Scotch Lassie and Her Laddie, in a musical turn, and Billy West, minstrel comedian.

FRESNO.—Princess, Sept. 7: Mrs. Bob Fitzsimmons & Co. in A Romance of Bulgaria; Lester Raymond, comedy juggler; Leo Murphy, boy violinist, and a complete change of acts for the second half of the week. Plaza, Sept. 7—Howard and Dolores in The Ragtime Girl; Il Trovatore Trio, burlesque singing; Chatters and Chirtpers, comedians; Challis and Challis, singing, talking and dancing, and The Cowboy Fiddlers, Lyons and Butler, a real musical treat.

ROY CLEMENTS is playing with Mrs. Scott by special arrangements with the Alcazar, to which theatre he returns for the fall season.



ALL THE THEATRICAL NEWS

The San Francisco  
**DRAMATIC REVIEW**

Music and Drama

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San Francisco, Saturday, September 20, 1913

No. 9--Vol. XXIX--New Series



Hartsook, Foto.

Pauline  
Hillenbrand

DRAMATIC

VAUDEVILLE





### Kitty Gordon's First Coast Appearance

Kitty Gordon will be introduced to the theatregoers of the Pacific Coast this fall, via Victor Herbert's comique opera, *The Enchantress*, which has served this prima donna

with tremendous success. For nine years Miss Gordon has registered successes in this country, but this will be her first tour of the Pacific Coast, and incidentally it is creating much enthusiasm on the part of the fair lady. The story is about a prince of Zergovia, who has spent five years sowing wild oats about Europe. He is

ready to claim the throne of his native land, but conspirators plan that he forfeit this right by arranging that he fall in love with an opera singer, for if he marries beneath his dignity, he will lose the throne. He falls into the trap laid, but it happens that the opera singer also falls in love with him and refuses to ruin his chances

of being king. Miss Gordon will play the part of the siren who lure the prince, and Arthur Forrest, well-known dramatic actor, will follow up his success as an opera artist by playing the role of Minister of War, and chief of the conspirators. Miss Gordon will be supported by a cast of brilliancy.

### Ragtime Craze Played Out in London

It would appear that London's mad craze for ragtime performers in vaudeville is on the wane, and to the many players who are plan-

ning a trip to England to reap golden pounds, the following from the *Birmingham Evening Dispatch* may be submitted as interesting, if true: "There are 300 or 400 homesick Americans in London. They are

music-hall artists who flocked over here when ragtime brought about a trans-Atlantic boom. They came first class, talking of three-figure contracts, and now they are scheming to get cheap passage home dis-

guised as Polish emigrants. Their dreams of topping last month's bill at the Palace have now given place to plans for footing last week's bill at the 'diggings.' The 'durne Britishers' will get it pretty hot when they reach New York."



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### Dates Ahead

A ROMANCE OF THE UNDERWORLD (Rowland & Clifford, mgrs.)—Providence, R. I., Sept. 22-27; Jersey City, N. J., 29-Oct. 4; New York, N. Y., 6-11; Paterson, N. J., 13-18; Newark, 20-25; Philadelphia, Pa., 27-Nov. 1.

ARE YOU A CROOK? (H. H. Frazee, mgr.)—New York, April 28, indefinite.

BISHOP'S PLAYERS. — In stock, Ye Liberty Playhouse, Oakland.

BOUGHT AND PAID FOR (Wm. A. Brady; Chas. H. Wilson, mgr.)—San Diego, Sept. 21-22; Santa Ana, 23; Pasadena, 24; San Bernardino, 25; Phoenix, Ariz., 26; Tucson, 27; El Paso, Tex., 28-29; Albuquerque, 30.

ED. REDMOND STOCK.—Sacramento, indefinite.

FINE FEATHERS (H. H. Frazee; all-star cast)—Binghampton, Sept. 20; Williamsport, 22; Wilkes Barre, 23; Scranton, 24; Easton, 25; Pottsville, 26; Reading, 27; Philadelphia, 29, two weeks.

FINE FEATHERS (H. H. Frazee; Eastern Co.)—Gloversville, Sept. 20; Ft. Plain, 22; Amsterdam, 23; Little Falls, 24; St. Johnsville, 25; Hamilton, 26; Oneida, 27; Oswego, 29; Geneva, 30.

FINE FEATHERS (H. H. Frazee; Western Co.)—Menominee, Sept. 20; Escanabo, 21; Calumet, 22; Hancock, 23; Ishpeming, 24; Marquette, 25; Ashland, 26; Virginia, 27; Hibbing, 28; Everett, 29; Superior, 30.

FINE FEATHERS (H. H. Frazee; Southern Co.)—Shamokin, Sept. 20; Carbondale, 22; Bloomsburg, 23; Berwick, 24; Milton, 25; Towanda, 26; Lock Haven, 27; Bellefonte, 29; Clearfield, 30.

KINEMACOLOR CO. — Santa Barbara, Sept. 18-21; Ventura, 22-24; Oxnard, 25-28; Los Angeles, 29-Oct. 4; Riverside, 5-8; Redlands, 9-11; Los Angeles, 13-18.

LAURETTE TAYLOR, in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

MOROSCO STOCK CO.—Los Angeles.

MRS. A. W. SCOTT in MARY MAGDALENE and MAGDA (McKee Rankin, mgr.)—San Francisco, Sept. 15 and week; Oakland, 22 and week; Los Angeles, 28 and week; San Diego, Oct. 6-7; Santa Barbara, 8-9.

OFFICER 666 (Mgt. A. S. Stearns & Co.)—Seattle, Sept. 21, week.

THAT PRINTER OF UDELL'S (Gaskill & MacVitty, Inc., owners)—Memphis, Tenn., Sept. 14-20; New Orleans, La., 21-27; Atlanta, Ga., 29-Oct. 4.

THE COST OF LIVING (Rowland & Clifford, mgrs.)—Chicago, Aug. 31-Sept. 20; St. Louis, Mo., 21-27; Louisville, Ky., 28-Oct. 4; Cincinnati, O., 5-11; Dayton, 12-18; Toledo, 19-22; Grand Rapids, Mich., 23-25; Ft. Wayne, Ind., 26; Youngstown, O., 27-29; Akron, 30-Nov. 1.

THE DIVORCE QUESTION (Rowland & Clifford, mgrs.)—Cleveland, Sept. 22-27; Pittsburg, Pa., 29-Oct. 4; Baltimore, Md., 6-11; Washington, D. C., 13-18; Norfolk, Va., 20-25; Richmond, 29-Nov. 1.

THE DOUBLE CROSS (H. H. Frazee, mgr.)—Chicago, Ill., Sept. 7-Indefinite.

THE ENCHANTRESS (Mgt. Jos. M. Gaites)—Everett, Sept. 22; Victoria, 23-24; Vancouver, 25-27; Seattle, 28-Oct. 1.

THE PHILLIPS-SHAW in ONE WOMAN'S LIFE (Rowland & Clifford, mgrs.)—Chicago, Ill., Sept. 21-



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27; Grand Rapids, Mich., 28-Oct. 4; Toledo, O., 5-8; Jackson, Mich., 9; Lansing, 10; Battle Creek, 11; Chicago, Ill., 12-25; Kankakee, 26; Gary, Ind., 27-29; Fort Wayne, 30-Nov. 1.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc., owners)—Pomeroy, Sept. 20; Walla Walla, 21; N. Yakima, 22; Ellensburg, 23; Anacortes, 24; Nanaimo, B. C., 25; Westminster, 26; Bellingham, Wash., 27; Everett, 28; Montesano, 29; Aberdeen, 30.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc., owners)—Wapakoneta, Sept. 20; Lima, 22; Kenton, 23; Bellefontaine, 24; Greenville, 25; Xenia, 26; Chillicothe, 27; Nelsonville, 29; Jackson, 30.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc., owners)—Lansing, Mich., Sept. 20; Bay City, 21; Mt. Pleasant, 22; Alma, 23; Pontiac, 24; Flint, 25; Port Huron, 26-28; Cadillac, 29; Charlevoix, 30.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc., owners)—Elkader, Sept. 20-21; Mc-

Gregor, 22; Lansing, 23; Prairie Du-chien, Wis., 24; Charles City, Ia., 25; New Hampton, 26; Osage, 27; Albert Lea, Minn., 28; Mason City, Ia., 29; Greene, 30.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc., owners)—Dayton, O., Sept. 21-27; Toledo, 28-Oct. 4.

WILLIAM FAVERSHAM in JULIUS CAESAR (Leonard Gallagher, mgr.)—Eau Claire, Wis., Sept. 20; Winnipeg, Man., 22-24; Grand Forks, N. D., 25; Billings, Mont., 27; Butte, 29; Great Falls, 30; Helena, Oct. 1; Missoula, 2; Spokane, Wash., 3; N. Yakima, 4; Seattle, 6-8; Vancouver, B. C., 9-11; Victoria, 13; Tacoma, Wash., 14; Aberdeen, 15; Portland, Ore., 16-18; San Francisco, 20, week; Oakland, 27-29; San Jose, 30; Sacramento, 31; Fresno, Nov. 1; Los Angeles, 3, week; San Diego, 10-11; Santa Barbara, 12; San Bernardino, 13.

The opening bill at the Savoy Theatre will be The Ringmaster, which was given by the Shuberts at the Valencia three years ago.



## Congressman Tim Sullivan, Politician, Philanthropist and Vaudeville Power, is Dead

"Big Tim" Sullivan, the New York politician, who rose from newsboy to congressman, is dead. His mangled body was identified last Saturday by his stepbrother, Larry Mulligan, after it had lain for 13 days in the morgue. Sullivan, who was ill, eluded his nurses in the early morning of August 31, and a few hours later was struck and killed by a train at Pelham Parkway. With no identifying marks on the clothing or articles in the pockets, the body lay in Fordham morgue for 13 days awaiting identification. September 13 it was sent to Bellevue morgue. There was stationed Peter Purfield, a policeman, who had known "Big Tim" and liked him before his mind became clouded. Something about the expression of the features stirred Purfield's memory. By and by, after he had pondered an hour or so, Purfield remarked to a reporter: "That looks a little bit like 'Big Tim.'" Peering long at the mutilated and discolored face, the reporter thought so, too. The telephone brought "Big Tim's" East Side friends in groups to the morgue, but none recognized in the changed features the man they had known in his prime. Larry Mulligan, Sullivan's stepbrother, was summoned. He looked at the face once and turned away. "It's 'Big Tim,'" he said. "Big Tim" met his death two hours or less after he had wandered out into the night from the home of his brother Patrick at Williams' Bridge. The neighborhood is sparsely settled there, and Sullivan had but a dollar in his pocket. He struck out across the fields for the railroad, apparently with the thought in mind that he would take a train for New York and visit his former cronies on the East Side. For many months "Big Tim's" mind had been under a cloud. Elected to Congress last fall, he had never taken his seat because of this trouble. A commission was appointed to administer the affairs of his large estate and to watch over his person. On the night he disappeared he sat up till 2 o'clock playing pinochle. Two of the nurses went to bed at midnight, leaving the third to continue the game. The third nurse became drowsy; "Big Tim" did not. When the nurse finally slumbered, "Big Tim" crept noiselessly out of the house and went to his death. "Big Tim," or the "Big Fellow," as he was better known on the East Side, south of 14th Street, was a round-faced, shrewd-eyed, close-lipped, smiling, barrel-chested Irishman, who rose by a rare combination of sagacity, good nature and generosity to a position of unique political power. The "Big Fellow" began his battle with life as a mighty little fellow. When he was still small enough to duck under a horse's chin without stooping he had built up a thriving trade as a newsboy, but he had to fight hard for the business, and on many a winter's night the freezing slush of Park Row nipped his feet

through broken shoes. In one particularly tight pinch some open-handed soul gave him a pair of whole shoes. "Big Tim" never forgot it. When prosperity came to him he regularly marked the anniversary of that day by giving free to all on the lower East Side who needed them a pair of stout, whole shoes. The distribution was made on the Bowery and ran into thousands of pairs each year. It was typical of the "Big Fellow" that, though he was a total abstainer himself, he was each year the official patron of the three big costume balls of the lower tenderloin, over which his round, ruddy face shone like a harvest moon. His fondness for cards and the horses brought him into close connection with all the well-known sporting men of the town, and out of this acquaintance grew his share in the Sullivan & Considine chain of vaudeville theatres and moving picture houses. He grew to be a millionaire, branched out more widely into amusement ventures, made errors of judgment and lost heavily. Probably these errors were to be attributed to failing mentality. The precise nature of his illness, dating back to a couple of years before his death, was never publicly diagnosed. South of Fourteenth Street they only know that "the big feller was queer in the conk." Softening of the brain, nervous prostration and locomotor ataxia were some of the explanations heard further uptown.

### FUNERAL VIEWED BY SYMPATHETIC THOUSANDS

NEW YORK, Sept. 15.—"Big Tim" Sullivan passed through the streets of the East Side for the last time today. His body was taken to the Old Cathedral of St. Patrick, a quarter of a mile from the rooms of the association bearing his name, where it had lain in state since Saturday afternoon. Tens of thousands of men and women from every section of New York had gazed on his features there, and a throng such as only the East Side can furnish followed the body today to the cathedral and to its last resting place in Calvary Cemetery, Brooklyn. A delegation of congressmen, headed by Representative Kinkead of New Jersey, led the mourners. Behind this delegation marched the longest funeral the East Side has ever seen. Seldom has the East Side mourned more eloquently. In the army that passed his bier as the body lay in state men in silk hats rubbed elbows with Bowery tramps and women in silks and furs mingled with their poorly-clad sisters from the tenements.

### CONSIDINE PAYS HIGH TRIBUTE

John W. Considine, in Sacramento for the State fair, in which he has several horses entered, paid a high tribute of respect to the memory of "Big Tim" Sullivan when he stated that Sullivan lived an honest man, "even though a politician." "Sullivan," said Considine, with his eyes filled with tears, "was one of

God's best men. He spent thousands and thousands for the poor, and gave to his friends. He befriended thousands of people, and tried in every way to live an honest life. He had to die like a dog, but he was a man. We will continue to use his name in our theatrical business, as the firm is incorporated. The Sullivan heirs will, of course, take over the stock he held in the firm of Sullivan & Considine. I think the talk about Sullivan having been near bankruptcy is all rot. He was worth a good lot of money when he died. If he had been nearly broke I surely would have known it."

### SULLIVAN'S BIG DINNERS

An Eastern writer, W. T. Benda, in writing on the subject of Sullivan's benefactions, has penned an interesting account of the annual dinner "Big Tim" pulled off in New York. It reads as follows:

To the right, as you enter the bare, ugly room of the T. D. Sullivan Association, there hangs on the wall a huge framed testimonial—gew-gawed, gimcracked, illuminated, vulgarly ostentatious—presented by some of his constituents to the "Big Fellow," and it is inscribed thus quaintly and beautifully:

"In love, affection, and esteem, not in the coarseness of favors due, but mindful of the man, beholden by the splendid character which he represents, and enamored of him because he displays to us what most aptly illustrates the noblest work of God. . . ."

Carp at the grammar if you will, ridicule the language, but you can't deny the poetry nor the reverence of that dedication. Keep "love" and "affection" in mind, and also the Maloryesque "enamored." These are strange words for the Third District, where men learn to conceal all their emotions, but most of all, love. I went to "Big Tim's" Christmas dinner to the "down-and-outs" of New York. He himself was not there, but his presence was around the place like a smile. And it suddenly came to me, as I heard Tammany politicians boasting of their birth and rise to power on the East Side, that all a country needed to make it great was that one strong man should love it. Then should men be "enamored" of him, and he could do what he desired. They began to gather—the diners—at half-past six in the morning. It was clear and keenly cold. I came upon them about half-past ten—a thousand bent and haggard creatures in a single line that stretched five restless blocks along the Bowery. Flowed by the holiday crowd; some sodden and old, drifting, and seeming lost because the work that occupied their fingers and soothed their brains had stopped; some dull and old, who worked not, but mostly youth, hard-faced and young-faced, animated, happily filthy of tongue, harshly singing; touched as by the bizarre slip of a painter's brush, with some garish bit of color. There was on the frosty air a smell of fetid little Jewish shoe-cellars, Bowery dust and bad tobacco, stale beer and cheap coffee, and the foulness of men who had slept in Lower East Side lodging-houses. You will smile when I tell you that Christmas permeated the world—even that pocket of it; that there was good will to-

ward men that morning on the Bowery; but there was—in the holly adorning each little shop window, in faces and voices. Vile little merry tales crept along the line, laughter spurted up like a fountain or a bursting drain, oaths crackled. The line writhed like a snake, rolling from one foot to another to keep both warm. The high-built, hideous Elevated filled the street with irregular thunder; and sunlight, checkering through rods and girders and ties, splashed the dreary faded heads and shoulders of Tim Sullivan's dinner guests with cruel contrasts.

"Merry Christmas to you, Shorty, you drunken loafer!" cried a man in the line to one who passed. The other came back to him with balled fists and a mean jaw, "G'wan, I'll kick the head off you—and a happy New Year."

"Merry Christmash, Off'sher," cried a long, thin, dirty man with a moist brow, who reeled.

"Breeze along, youse," returned the fat cop who guarded the door, with contempt, disgust, and carefully concealed benevolence, waving his night stick. "Breeze along before I tap you on the dome."

And then a man fell out of the line—slumped on the pavement and went frigid, with red foam on his lips. The ghastly crew behind him didn't wait until he was taken out before they surged forward to close up the line. They stepped over and on his body. After all, they had been waiting four hours. . . .

I went in. Up the incredibly dirty stairs, with walls stained and torn; stairs scuffed and spit upon, littered with the passing refuse of the poor and very brutish people. Then the big room where the banquet waited—four long trestles, without chairs, holding in all about three hundred plates, each plate bearing half a chicken, half a pie, and a mountain of mashed potato; then there were two-foot pyramids of bread, and sugar, and glasses that waited for the coffee pitchers or the kegs of beer in the corner, where a "corrupt Tammany politician," with a white apron around his middle, pounded the spigots in. There were other men that you have read of—aldermen, ward leaders, magistrates—moving around among the tables and giving each other heartily and profanely the tendernesses of the season. At the upper end of the room was the rostrum, built like the bench in a city court. George Krauss, Tim's partner, he that was a great fighter in the old days, sits there now with the gavel, and there are Alderman White, and Rocco Romasco, the nervous, delicate-fingered Italian, and Larry Mulligan, and Leo Calvert—great men, with dignity, diamonds and uptilted cigars; a few young men, too, with that lean, responsible look that the East Side stamps on the faces of her indomitables. The band tunes up beyond—five pieces, with a harp.

Senator Fitzgerald, from the head of the stairs, bellows: "Let 'em come. Start the music." "Music!" roar the notables on the rostrum. Strikes up "The Star-Spangled Banner"; rise, with uncovered heads, the Sullivan Association; there comes a great thunder of feet on

Continued on page 8.



## Los Angeles Furnishes the Usual Interesting Gossip of Things Doing

LOS ANGELES, Sept. 17.—The Little Theatre is—instead of will be—and the first production is to be looked for in November. The Egan building on Figueroa Street will house the theatre. John Blackwood has been chosen manager and will organize the company at once. \* \* \* Richard Vivian and wife (Fanchon Everhardt) are the guests of Mr. and Mrs. Clayton. \* \* \* Mrs. Anna Mozart, owing to family troubles, has sold her lease of the Mozart Theatre on Grand Avenue to A. J. W. Ross, a well known picture man. \* \* \* The Max Figman Motion Picture Co. seems to have been launched and a site selected for its operations. Mr. Figman will soon be here as a permanent resident. \* \* \* Big Bob Leonard, an erstwhile Burbank player, now with the "movies," received some rather painful injuries the other day while at his work, from which he is now slowly recovering. \* \* \* T. Daniel Frawley, now an Eastern member of the Morosco staff, made a flying trip from coast to coast to cast an eye over Jack Lait's play, *Help Wanted*. \* \* \* Selma Paley, after a strenuous five or six weeks' work, is in the hospital, owing to some slight operation on her throat. When rested she will take up the leading role in Mrs. Jaffa's new play, *Playthings*, which will be produced at the Morosco before long. \* \* \* Cecil Kern is to be the new leading lady at the Morosco, and they say she is possessed of youth and beauty. When Henry Kolker's play, *The Survivors*, is produced, Miss Kern will make her first appearance. \* \* \* Elmer Harris is here to see that his new play, *Your Neighbor's Wife*, is properly introduced at the Morosco.

BURBANK—The *Girl in the Taxi*, full of jollity and tune, ushers in the week at this theatre, with the Burbank players still able to sing and dance with the best. Lillian Tucker fills the leading role with grace and loveliness. Grace Travers plays Mrs. Stewart with sureness; Winnie Baldwin, as the maid of Mrs. Smith, is amply able to bear a large share of the burden of success; Morgan Wallace as a head waiter handles a small role in a way to make a big impression; Thomas McLarnie is clever as the husband of this flirtatious maid; Percy Bronson is notable as the young son. John Kearney is most amusing as the gay old husband.

EMPRESS—G. Molasso and company of seven, with the assistance of Anna Kremser, a dancer of grace and abandon, head a very excellent bill. Lew Palmore is the possessor of many hats, which he juggles about in unique fashion. Charles W. Bower appears in a sketch called *The Watch*, in which Mr. Bower demonstrates the fact that he is worthy of better material. Henry Fay is a monologist who seems to please. Jules Bernard and Florence Scarth are a couple of good entertainers. Luciana Lucca, of the double voice, is able to offer a novel turn.

HIPPODROME—Mrs. Robert

Fitzsimmons heads the bill of this week with a bit of musical comedy called *A Bulgarian Romance*. Dixie Southern carries her gayety right along with her. The Gallo Wild Animal Circus includes mountain lions, leopards, pumas and others wild enough to start the thrills. Murphy is a violinist, youthful and artistic. Crimmins and Gore contribute some Bowery types and seem to please. The Light Opera Four, consisting of Walsh, Rand, Houston and Sweeney, are in their third week, and gain in popularity. Abram and Johns Co. also remain with their very good socialistic sketch, well played.

LYCEUM—The *Traffic* bids fair to have a run, as it is in the third week.

MAJESTIC—Bought and Paid For is making its second visit to the Majestic, with Chas. Richman, who still plays Robert Stafford. Charles Richman's *Stafford*, whose beastly side is made the cause of the problem, is a satisfying and artistic piece of acting. Kathleen McDonnell, as Virginia Blaine, by a quiet force, accomplishes conviction. Marie Nordstrom is a frank and wholesome Fanny Blaine. Wm. Harrigan, as James Gilley, brings to mind a former player, but the comparison is no discredit to Mr. Harrigan.

MASON—The third week of the wonderful *Quo Vadis* picture seems to show an added interest aroused each week because of their artistic excellence.

ORPHEUM—W. L. Abingdon & Co., including Frank Hollins and Nina Herbert, present a sketch called, *Honor Is Satisfied*, cleverly enacted. Alma Youlin has a well trained and decidedly pleasing soprano voice. The Four Vaniass sing *A Fisherman's Betrothal* in Italian with rich and artistically handled voices. Williams and Copeland extract all the comedy possible from *The Burglars' Union*. Davis & Co., in *The Kingdom of Destiny*, remain, so does Rube Dickenson. The Fies, musicians, and Rameses with his magic, complete the holdovers.

PANTAGES—Lottie Mayer, diving Venus, and all the other Venuses, including Vivian Marshall, splash about prettily and gracefully. The *Dream Dance*, performed by Mlle. Tojetti and Wallace Bennet, is well named. Bimburg, Marian and Day dance, sing, play and "comede" equally well. Clayton and Lennie, as the Happy Chappie and the English Johnnie, are immense. Alfred Marshall does not seem to care what he does with cannon balls. Billy Man, a black-face comedian, ladles out the regulation minstrel joke stuff.

REPUBLIC—Brinkman and the Steele Sisters sing a little, dance a little and, just to show their versatility, give some very good impersonations. Hussey and DeLong, in a rural setting, put forth some excellent ventriloquistic efforts. Musicians like the Witzells are always enjoyable. Harry Fischer & Co. have a bicycle turn that combines cleverness with dash. Al Berg

sings popular songs in good voice. N. B. WARNER.

OAKLAND, Sept. 15.—Whew, the heat is intense, and the theatrical managers feel worse about it than I do! At Ye Liberty the attendance is showing a perceptible falling off, although the week's attraction, *Green Stockings*, is receiving its first presentation here at popular prices. The cast contains the flower of Bishop's players and the staging and scenic effects are above reproach. Miss Anglin's favorite role, Celia Farraday, is played by Lovell Alice Taylor, who is proving a reliable artist, always displaying a clever knowledge of her character. Albert Morrison had the principal male role of Col. Smith and showed cleverness in every line. The Admiral Grice of George Webster was an excellent bit of characterization. As usual, Broderick O'Farrell gives an intelligent rendition, his James Raleigh being received with much favor, and Frank Darien, as Tarver, was also good. As Mrs. Farraday, Mrs. Mina Gleason won her audience completely and more than pleased her many admirers. Marta Golden had a minor part, but created no end of attraction dressed in a tango gown. Walter Whipple, Max Waizman and Reta Porter contributed some good work and completed the cast. Barbara Fritchie will follow. Ready Money, interpreted by a company composed entirely of competent people, played a three-night engagement at The Macdonough to fairly good houses. The play more than satisfied and proved of great interest from rise to fall. A splendid bill is offered at The Orpheum, in fact one of the best seen here for some time and is headed by Blanche Walsh and Company in *The Countess Nadine*. In addition to this artistic treat, Manager Ebey is offering as a special inducement, motion pictures showing Harry K. Thaw in *Sherbrooke Jail*. The program reads as follows: Flanagan and Edwards, *The Twelve Olympia Girls*, Manning, Moore and Armstrong, *The Three Juggling Millers*, Ethel Kirk and Billy Fogarty, and Redford and Winchester. At Pantages a dramatic playlet entitled, *Destiny*, and interpreted by a great cast headed by William Shilling is the chief attraction and forms the nucleus of a fine bill. The *Beggar Prince*, sparkling with tuneful music and interspersed with catchy songs is affording some good entertainment at Idora. The cast is comprised of Mindell Kingston, Lawrence Bowes, Guy Woodward, Jack Pollard and Fred Snook. The staging and directing by J. A. Raynes is very effective. One of the Antos that Pass in the Air did not strike the staging squarely Monday evening and one of the Gregg Brothers had a miraculous escape. Their daring act is continued at every performance and is proving an exciting and thrilling feature. At the Columbia, Whipple's, a new company, is presenting *The Gay Widow* to moderate business. The songs are well rendered and the chorus prettily costumed and fairly well trained. J. Anthony Smythe, a juvenile, who has been playing in Philadelphia and other Eastern cities, has accepted an engagement with Manager Bishop and will make his initial appearance 22, as Jack Negly in *Barbara Fritchie*.

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SACRAMENTO, Sept. 18.—The Grand: Sept. 16. The Ed Redmond Players in *In the Bishop's Carriage* are giving an excellent performance. Beth Taylor gives a splendid interpretation of Nance Oldfield. Paul Harvey does Tom Dorgan in good style; Jack Frazer, as the lawyer, does good work. Redmond, of course, gets away with the comedy role. Bert Chapman essays the role of the Bishop. Merle Stanton makes the most of the character part of Mag Monohan. The other members of the company are well cast and *The Bishop's Carriage* is an enjoyable affair. Pantages: September 15, The Fred Ardath Company in *Mlle. X*. Clunie: September 18, Tivoli Opera Company in *The Chimes of Normandy*. September 19, Ready Money. Empress: September 15, *The Girls and the Jockey*; Mae Francis, singing comedienne; Walker and Ill, in *Just a Girl*; Evans and Vidocq, black-face comedians; Lee and Ryan, singers, dancers and mirth provokers, and The Lelands, in a novelty painting act.

SAN JOSE, Sept. 18.—Victory: September 15-16, Sharp Longfeather and Nelson in a comedy sketch, *Organ Grinder's Troubles*; Alsace and Lorraine, musical act; Jolly Fanny Rice, comedienne, and White Fawn, Cherokee Indian maiden. September 17: Tivoli Opera Company in *The Chimes of Normandy*.

## Information Wanted

Will any one knowing the present address or location of the following people kindly advise me by mail, and confer a favor that will be gladly reciprocated should opportunity occur? E. E. Longenberger, Gus G. Heager, Carl Breon, J. K. Gorham.

**Arthur E. Chase**

4175 Budlong Avenue, Los Angeles, Cal.



## Correspondence

NEW YORK, Sept. 14.—Of all the bright farces that have been given at the Gaiety Theatre—and more than one of them was a record breaker—it may be said that the newest of all is the most brilliant. Nearly Married, by Edgar Selwyn, starts in merrily, and reaches an amusing climax at the end of the first act. Then the speed quickens, and the second act is a perfect crescendo of laughter, followed by a third act which holds an interested and sympathetic audience spell-bound until the final curtain. It is all crisp, sparkling and diverting. The characters are interesting and individual, and the incidents come one after another with the requisite cumulative effect. At no point does the action seem forced. For the proper telling of the sprightly story go to the Gaiety and get it at first hand from the clever group of players headed by Bruce McRae. As a young husband, much in love with a charming but foolish little wife who seeks to divorce him, Mr. McRae has a role easily within his noteworthy skill as an actor. He has the rare gift of appealing to his audience in a straightforward, manly way. He can usually make even a poor role interesting. Last night, in a role that evidently appealed to him, he lifted the farce at times to the level of high comedy. Jane Gray, as the little wife, has never been as appealing and charming before. With the star and Ruth Shepley and Mark Smith, she completed a quartet of young married people whose troubles kept the farce going at a brisk pace. As a Hindoo Prince, late of Sherry's and now proprietor of the Cherry Tree Inn in partnership with an Irish wife, Schuyler Ladd had a role which he acted as skillfully as his famous Dafodil of The Yellow Jacket. The role gives him fewer opportunities. It is, however, a decidedly original idea of the dramatist, and the actor aided in its successful creation. John Westley and Georgia Lawrence in congenial roles helped the fun along materially. \* \* \* Fortunate little Christie MacDonald! For her second offering as a star she has in Sweethearts an operetta even more delightful than The Spring Maid, and she brings to it a richer artistic method and a fuller vocal equipment. At the New Amsterdam Theatre, where the operetta was given for the first time here, after Philadelphia and Boston engagements, an enthusiastic audience set the seal of full approval on the work, the star and the supporting company. Sweethearts has a pretty little romantic story about a princess who is brought up as a laundry maid and finally comes into her kingdom and is won by the prince after the manner of all true fairy stories. The curtain falls on the inevitable conclusion that "they lived happily ever after." Fred de Gresac and Harry B. Smith have written a good book, with the best scenes in the first act and at the end of the second, and Robert B. Smith has turned out some rhythmic and singable lyrics. For the score Victor Herbert has written music as he alone can, tuneful and spontaneous and orchestrated with the skill of the creative artist. The song Sweethearts is as beautiful as the famous song from Mlle. Modiste. An Angelus number, with full orchestra, including bells and an organ, intro-

duces an unusually serious quality in operetta and serves as an intermezzo of the grand opera variety. Miss MacDonald is again fortunate in her supporting company. "Tom" McNaughton comes first, and, with nothing more than an apron, a flatiron and a cake of soap, kept his audience in roars of laughter. In the last act, he, with three other comedians, Lionel Walsh, Frank Belcher and Robert O'Connor, all dressed as monks, sang a composition in the style of the old "catches," which won encores without number. Lionel Walsh, as "the last of the Slingsbys" was his own comic self, with a song, I don't Know How I Do it, But I Do, that will outlive I Want What I want When I want It. And, in response to insistent demands, Miss MacDonald made a modest little curtain speech in her own sweet way. \* \* \* The production of Madam President at the Garrick, in which Fannie Ward will star, has now been postponed until next Monday night. Originally it was to have opened on last Saturday, but it is only now that managers are beginning to realize that these Saturday night openings are costly experiments. Nearly all the morning newspaper notices are lost in the labyrinthian supplements of the Sunday papers. This is all very well if the play happens to be a bad one, but it's quite a different story if it wins praise and the public hasn't a chance to read about it. \* \* \* One would have to hark back to the days of the old McCall comic opera at Wallack's—those days when Eugene Oudin, Marian Manola, Annie Myers, of old Tivoli fame, and De Wolf Hopper were singing Clover, for instance—to find any rendition of a foreign comic opera as brilliantly rendered as was Leo Fall's Lieber Augustin at the Casino on last Saturday night. Gorgeous as the production was in itself and delightful as the score is, it was the splendid individual and ensemble work of the cast which made this production of the Shuberts the most notable of all their comic opera ventures. It was a production worthy of the Casino in its earliest and most artistic days, and for both its stars—De Wolf Hopper, that veteran of half a hundred productions, and George MacFarlane, who for the first time had now the honor of seeing his name in big letters—it was a night of triumph. The story of Lieber Augustin is as old as comic opera itself—it has two heroines who were "Little Buttercupped" at birth just as Capt. Coreoran and Ralph Rackstraw were in Pin afore—but for once in a way of making the adaption, Edgar Smith has turned out a libretto which is full of capital lines for Mr. Hopper in particular. In fact, it's many a day since he has had any new role which has suited him so well as this impecunious Regent of Thessalia, and the curtain speech which he delivered at the end of the second act was quite up to the standard of those he has been delivering during the last six or seven years. It was George MacFarlane who before the curtain had been up ten minutes brought Lieber Augustin its first lyric

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hit. This first song of his, Take Your Time, won the audience completely, and only a few minutes later Mr. MacFarlane scored again in a "piano duet" with May De Sousa. But it was his second act song, Look in Her Eyes, which brought this delightful singer his greatest success. He sang it with such delicacy and charm and feeling that since Eugene Oudin sang in Clover and Thy Face shall Lead Me Ever On, we can remember no comic opera artist who has made his rendering of a song such a masterpiece of vocal artistry. The clear enunciation of all the singers was a rare treat. Miss De Sousa sang delightfully and played with both grace and distinction. Her years of hard work and study have borne good fruit at last, and by this performance she steps into the front rank of comic opera prima donnæ. Grace Field, as her foster sister, although her own pretty hair was hidden by a most unbecoming wig, danced and sang uncommonly well, and that stanch comic opera artist, Arthur Cunningham, who is reputed to have appeared in more comic operas than any living man, did capital service in the role of Jasomir. There was one trio, Anna, What's Wrong, sung by Miss Field, Mr. MacFarlane and Mr. Cunningham, which was one of the biggest successes of the night. Then there was Roszika Dolly who for the first time spoke lines in English. Each of the two dances won her an ovation. The first she danced with Julian Alfred, a dancer who has learned the difficult art of obliterating himself in favor of his partner, and then later came as the dancing sensation of the night, a "coquetterie waltz" which Miss Dolly danced with Fred Leslie, who had already won the favor of the house by his clever performance of a grotesque dance. \* \* \* Before John Drew finishes his season at the Empire he will present a new one-act play by J. M. Barrie and will revive his old success, Haddon Chambers's most subtle play, The Tyranny of Tears.

GAVIN D. HIGH

TACOMA, Sept. 13.—The Tacoma Theatre has been dark all week and will open Sept. 19, when Kitty Gordon comes in three performances of The Enchantress. The Edison Talking Pictures come to this house the 21st for a week's showing. The Empress Theatre is undergoing an entire renovation, from entrance to stage door. Warda Howard is closing her fifteenth and last week as leading woman at the Princess. She will be succeeded by Josephine Dillon, a

young California actress, who will make her first appearance as Glad in The Dawn of a Tomorrow on Sept. 21. The Princess Players gave very interesting performances of When Knighthood was in Flower, with much good acting in the play. Miss Howard made a charming Mary Tudor, George Zucco a manly Charles Brandon and James Guy Usher an excellent Henry VIII. Robert McKim is back from Salt Lake City and appeared as Edward Caskoden. Dorcas Matthew, J. Will Pike, James Matt, Frederick Harrington and Neil McKinnon were all well cast, and extra people were used to complete the large cast. The piece was well staged. For Miss Howard's last week the Lippmann-Mann play, Elevating a Husband will be given. Warmly welcomed by old friends, Charles King, for nearly two years leading man at the old Star Theatre, and his wife, Virginia Thornton, who played leads at the Savoy and Star theatres, are appearing in The Counsellor, a well acted sketch at the Pantages Theatre. Other acts on the bill include Menlo Moore's Summer Girls in a neat little musical comedy. The Mus Art Three, the Two Bartletts and character songs by James Brockman, Margurite De Von and sister, the former well known through appearances here in musical comedy, were an entertaining feature of the bill. Next week: Charles Reilly and Company in A Bit of Old Ireland; The Connolly Sisters, singing comedienne; Rapoli, juggler; Irving, the humorous wap, and a Montague sketch, Twenty Minutes in Chinatown. The Four Society Girls at the Empress were unusually good entertainers; John P. Wade and Company had a splendidly played sketch, Marse Shelby's Chicken Dinner; exciting athletics by the Seven Bracks, and clever balancing by the Franc Brothers completed the bill. Starting September 15th the Empress offers: The Karno Players, headed by Chas. Chaplin; Medlin Feiber and Townes, ragtime singers; singing act by Early and Byall; Pringle and Allen in Keeping an Appointment, and a satirical sketch, When Women Rule.

A. H.

PORTLAND, Sept. 15.—Heilig Theatre (Calvin Heilig, mgr., W. T. Pangle, res. mgr.): The Picturesque Hawaii pictures now being exhibited at the Heilig are very spectacular and varied, and are the nearest approach to perfection in photography ever



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Correspondence

shown here. Some of the pictures are colored in the natural colors peculiar to the Hawaiian country, and are beautiful and original. Among the pictures shown are, Catching Man-eating Sharks, Original Hula Hula Dancers, Dangerous Surf-Board Riding, Native Hawaiian Luau, May Day Festival, etc. The remarkable sugar cane and pineapple industries from the field to the market, native floral customs at arrival and departure of ships and of the great Kilauea volcano are also shown. An interesting and enlivening picture accompanies the pictures. These pictures will be shown all week and will be followed by a remarkable reproduction in photo play form by leading players of Paris, of Les Miserables, Victor Hugo's great novel, which will be shown for a week. Baker Theatre (Geo. L. Baker, mgr., Milton Seaman, bus. mgr.): The Only Son, by Winchell Smith, is being presented to Portland audiences for the first time by the Baker Players this week. It tells a story that grips the audience and holds the interest from the moment of its inception to the final fall of the curtain. The story centers about the Brainerd family. Thomas Brainerd, Sr., is a millionaire who has risen from the ranks and who is greatly disappointed over the fact that his only son, Thomas, Jr., has a greater fondness for luxury and sporting life than he has for work. The millionaire also discovers that his wife has been indiscreet, and he turns her from his home. The daughter stays by the father but the son goes with the mother, and his regeneration dates from that time. Coretta Wells as the wife and mother is given plenty of opportunity to demonstrate her ability and she satisfies the severest critic. Mr. Woodruff portrays the character of the young don in a capital manner. Mr. Hall, as the father, plays with force, and wins new laurels. Miss Hoemaker as the sweetheart of the son is earnest and unaffected. Elva Morrell, the title-hunting daughter of the unhappy couple, is excellent. Thomas Walsh as the fortune-hunting English lord, furnishes plenty of mirth. Mary Edgett-Baker as two roles in both of which she is excellent. Next week, The Woman, will be the attraction. Lyric Theatre (Keating & Flood, mgrs.): The title of Get-His-Burg is the peculiar title of an extremely funny musical comedy which will be the attraction for this week. Judging from the title, there must be a riot of fun and plenty of it. Some of the very latest songs will be sung and the Rosebud Chorus

will be heard in several stirring wartime melodies. The comedians will have a collection of good things to offer. Orpheum Theatre (Frank Coffinberry, mgr.): William J. Doolley, in the Lawn Party; Frank Milton and De Long Sisters; Jeanette Franze Ka; Emily Darrell and Charley Conway; Frosini; Jack G. McMillen and May Carson, and Mlle. Martha and Sisters. The big sensation film showing Harry K. Thaw in Sherbrooke Jail will be a special attraction. Pantages Theatre (John Johnson, mgr.): The Summer Girls; King, Thornton and Company; The Mus-Art Trio; The Bartletts; James Brockman and DeVon Sisters. Empress Theatre (H. W. Pierong, mgr.): John P. Wade and Company in Marse Shelby's Chicken Dinner; Four Society Girls; La Franc Brothers; Charles Gibbs; Seven Bracks, and Hurst, Watts and Hurst.

LONG BEACH, Sept. 12.—The Bell-Brewer Company are presenting this week The Three of Us with the following people in the cast: Ivan Miller, William Brewer, Claude Archer, Master Arthur Botteroff, Florence Bell, Frank Bonner, Jean Devereaux, Jean Mallory, Jack McDonald, Brady Kline. Business is poor and it looks very much as though the new company finds it a hard matter to successfully follow the glorious success of the Virginia Brissac Company. Commencing September 15th the company will be seen in Merely Mary Ann.

CARSON CITY, Sept. 16.—Grand Theatre: Manager Ballard has just installed a new Powers' camera-graph No. 6, a mercury rectifier and an aluminum curtain. The Vitagraph film of Vanity Fair attracted a large crowd last week, among the spectators being several ministers' wives. It is surely a splendid production. Have your readers seen this item? The Great Train Robbery, offered several years ago, was one of the first thrillers, and it will be remembered that when the passengers were lined up by the robbers one man ran away and was shot by one of the gang. That man was Gilbert M. Anderson, now so well known throughout the moving picture world.

Ethel Barrymore is the Real Kind of a Wife

NEW YORK, Sept. 9.—Mrs. Russell Colt (Ethel Barrymore) became the mother of an eight-and-a-half pound baby boy at the Colt residence at Mamaroneck this morning at 9 o'clock. The child is to be named John Drew Colt—after John Drew, Miss Barrymore's uncle. Mrs. Colt will spend the balance of September at Mamaroneck, and as soon as

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her strength permits, will begin rehearsals for her New York appearance in the Haddon Chambers' play, Tante, founded upon the novel of that name.

One of the early attractions for the Columbia Theatre is the production of The Trail of the Lonesome Pine, with Charlotte Walker in the leading role. It is said that Eugene Walter was at his best when he turned out this play and he has faithfully mirrored the delightful scenes of the book. Miss Walker will be supported by the original company, a notable cast of prominent players.

Paul Armstrong in Hot Water

NEW YORK, Sept. 12.—Supreme Court Justice Weeks has granted a decree of divorce to Mrs. Bella Abell Armstrong from Paul Armstrong, the playwright, on the report of J. Hampton Dougherty as Referee, who took the testimony in the case for several months. Under court rules, the testimony in the case is secret; but it was learned that the Referee found the playwright guilty of misconduct with Catherine Calvert, leading woman in his plays, The Deep Purple and Romance of the Underworld. The Referee regretted that he was compelled to find the defendant and co-respondent guilty, and in his report said: "A deplorable aspect of the case is that it involves a young woman apparently at the outset of a successful professional career. But the conclusions I have drawn are virtually forced by the testimony and documentary evidence. Contrary to the conclusion that these intimate relations were innocent, that Armstrong was a sort of hero and benefactor who had given Miss Calvert her start in the theatrical world, the evidence does not justify me in reaching." The Armstrongs were married in London on May 24, 1899, and have three daughters, Annabel, born in 1900; Myrrel, born in 1901, and Elizabeth, born in 1903. Mrs. Armstrong accused her husband of misconduct with Catherine Cassidy, whose stage name is Catherine Calvert, on June 1, 1911, on the steamer C. W. Morse, between New York and Albany; on the following day at the Yates House in Syracuse, and at various times between January 1, 1911, and the commencement of the action

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Music and Drama  
CHAS. H. FARRELL, Editor

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## Pauline Hillenbrand

Pauline Hillenbrand has returned to San Francisco after fulfilling brilliantly a special engagement with the Wilbur Company in the interior. As a favor to Manager Dick Wilbur Miss Hillenbrand went for four weeks, but so great was her success and popularity that she stayed ten. This young woman, who combines decided beauty and great talent, has been very successful in such parts as Ruth Jordan in The Great Divide, Shirley Rossmere in The Lion and the Mouse; Evangeline Bender in All the Comforts of Home, and Molly Wood in The Virginian. Her recent engagement at Ye Liberty in Oakland, in leads first gave us an idea of her capability. Miss Hillenbrand has a fine future.

## "BIG TIM" SULLIVAN

Continued from page 4.

the stairs, and the most pitiful procession enters that ever was in the world. There is a line of helpers at the door, shouting: "Move along there! Beat it along, you with the pot! Slide up, grandpa! What the hell are you standing there for? Keep you hats on! Keep your hats on! This ain't anybody's parlor! Keep moving!" With kicks and oaths, with brutality and hate, to keep the pity out of their eyes and the kindness out of their voices, they hustle and thrust the diners. Limping, twitching, slouching, jerking, dull, and stinking, can these be men?—This one in the lead, with the great sore across half his face, and the trembling old Lear behind, with his bones half out of his skin, and the twisted cripple, with the rag-bound crutch; and the several drunken men, together with he who may be drunk, but who sings a tuneless song as if insane. "Keep moving!" they cry at the door, and one man who seems to be blocking the line, they seize and hurl forward. He falls, groaning; one foot has gone, and in its place is a home-made peg. They lift him, these Bowery politicians, tenderly, with blasting curses, and carry him with insults to his place. It is their way of doing a favor; a way that relieves kindness of all idea of charity. And the line creeps along the tables, past the loaded plates, each man twitching with desire for food, but not daring to touch any until he has reached his place.

And then the sound of that feeding, the tearing at meat, the animal-like laughs with mouths full, the sucking of liquids, the scraping of shoes and the "Merry Christmases," rise sickening as a stench. "Beer, beer! Coffee-e!" shout the waiters, jostling roughly between the tables,

with foaming and steaming and dripping pitchers. Arc lights gutter, the band plays, each player according to his own artistic temperament. Oh, what a terrible patchwork quilt of misery is the Christmas Dinner of "Big Tim!"

Remarked Senator Fitzgerald, in a conversational tone, "There are more young fellows here this year than I ever saw before. And again, 'I was born and brought up here on the East Side.' With a note of pride, 'I know a lot of these boys.'

"Senator," I asked, "what puts 'em down and out like this?"

"Out of work," said he laconically. "And there's the drink!"

"Then why do you let 'em have all the beer they want?"

He turned to me with a look of surprise: "Why, they want it. Hell, man, this is Christmas!"

And now a strange thing happened. Those who had been dull-eyed, those that had seemed bowed with all the hopelessness and weariness of the world, those that had been no kin to you and me, began to straighten up; a little fire flashed from their eyes, hope gleamed, tongues loosened, sparks flew—they were almost men! It is a mystery and a miracle to see the Holy Ghost enter through men's bellies; to see the eye light and a shred of dream come back; to feel around you swell and flower the loving-kindness of men! One man, the tears streaming down his face, left off eating, raised his two arms, and screamed some incomprehensible thing over and over again. Two, with their arms around each other, waving chicken-bones, were singing some husky old song. A bent little old man, with a red nose and a rotted white beard, lifted his glass and swept it with a stately movement toward the rostrum, crying, "Ergo bibamus!" At this point the chairman pounded the table.

"Gentlemen," he said, and his old face beamed, "Senator Sullivan requests me to express to you a happy, happy New Year"—the beginnings of a great shout, which was quelled—"and he wishes me to say to you that, on passing out, you will receive each one a brier pipe and a package of tobacco, to smoke during your leisure hours this afternoon; also a ticket which will entitle you to a pair of shoes—" Lifting of heads, mad whipping of hats, incandescence of eyes, tears, shouting that beat against the rostrum like a blast from a six-inch gun! And I tell you it was not "in the coarseness of favors due"—it was love that stormed that room, love for the man that gave them a whiff of manhood; three hundred human souls were "enamored" of "Big Tim" Sullivan! It was tremendous, purging, a wind of great strength, with a free wind above it, that beat upon and cleaned that room.

"Will you please hurry, boys?" cried the chairman. "There's others waiting outside. We're feeding seven thousand today."

Down at the other end of the room Senator Fitzgerald heard, and cried: "You will not hurry! Take your time, boys."

I stood by the door as they filed out. One hideous cripple I remember; he crawled along the wall, lift-

ing his legs with his hands. His knees were bent inward and crossed; his feet were bound with rags instead of shoes. As he passed he looked into my eyes, and smiled—sweetly. Then he writhed, with tremendous effort, around the door. A piece of holly, bound with red ribbon, caught on his foot, and followed, after he had gone, hitching along the floor.

"Does the Senator feed only the poor men in his district?" I asked.

"He started out so, but there's so many poor all over the city that he sends tickets now all over. On the West Side, too. It's a big waste."

"But it seems to me that I've seen some of this bunch in here earlier."

"Yes," he said, dryly; "we let 'em repeat on Christmas Day; but not on Election Day. And later an alderman said, 'We feed 'em early so they can go to the other Christmas dinners.'"

I think it was during the fourth relay when, at the end of the meal, a little man whipped off a bright green cap and cried to the aristocracy that sat making cynical remarks on the rostrum, "I'm from Killmare meself—Killmare, Tim's own town—Killmare, County Kerry, praise be to God!"

It was dramatic. There were shouts. The chairman rose slowly, with a soft and wonderful smile. Everybody on the rostrum was grinning, tingling with some common heart-string that twanged like a harp at the sound of "Killmare."

"Man from Killmare, come forward!" And they brought him up, and asked his name, and gave him beer. All this time Senator Fitzgerald was smiling to himself and tapping his foot on the floor. The chairman caught sight of him, and his grin widened. Turning around, he leaned over and poked the Senator. "Ye dirty tarrier," he growled, "look at the smile on ye now! I'll bet it's yerself's from Killmare!"

It was dark as I went out. "Where's the 'Big Fellow?'" I

asked the man at the door. He lifted his face with the same look of reverence as one sees on the face of medieval saints. "Oh, he's up stairs," he whispered. "He can't be seen."

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## Columbia Theatre

The Mission Play, breaking all records for the number of special matinees at this theatre, will conclude its fourth week's run tomorrow night. It is a pleasant thing to relate that the fourth week's receipts have been bigger than any previous week of the engagement. This pageant play offers a fine study of early California history and customs, and the ever-present sincerity of the actors and the reverence with which the author approached his task give to the performance a gripping quality that is most unusual.

## Cort Theatre

The Captain Scott Moving Pictures of the Antarctic are being shown here this week, and the San Francisco amusement public is enjoying an unusual treat. The pictures were taken by Herbert G. Ponting and the words of the advance notice are so good and comprehensive we are going to reproduce them here verbatim. They are: "A living record in motion pictures of one of the greatest and most tragic adventures of modern times, on which the leader and four of his comrades perished, after reaching the goal of their hopes, and of the unique and remarkable animal life of a world hitherto unknown. Capt. Scott and his gallant companions are followed through all of the most interesting and perilous adventures of their daily life in the Polar regions, and as near to the pole as the heavy moving picture apparatus could be transported. It is an interesting, glorious story. These pictures of animal life are beyond all doubt the most marvelous revelation of the animal kingdom ever recorded by means of the camera. Some of the habits of the animals illustrated here are even revealed to science for the first time. In no other part of the world could such pictures as these have been made. In the Antarctic the animals have no enemies when out of the sea. There are no bears or land creatures to molest them. Their only foes are in the sea—the dreaded 'Killer Whales'—consequently, not knowing what human beings were and having no fear of them, the seals and fowls permitted the artist to approach them. These pictures were actually made within a few feet of the subject and not with magnifying lenses. Mr. Ponting is all the more to be congratulated on the astounding results he secured because the climatic conditions under which the work was done were without parallel in the history of motion photography. Yet, notwithstanding the tremendous difficulties under which he labored, and requiring almost incredible powers of patience and persistence, the technique of the pictures is faultless, the composition perfect, and the incidents selected with masterly care and judgment." The pictures have an educational value. Probably as interesting part as

any of the entertainment is that furnished by Charles B. Hanford, the well-known Shakespearean actor. Mr. Hanford delivers a lecture that gives dignity and worth to the affair. It was a master stroke to persuade him to undertake the role of lecturer.

## The Tivoli

Even while admitting that Mrs. A. W. Scott, Jr., is as yet hardly more than an amateur, and in spite of it, her performance of Magda remains one to be reckoned with. The fact that she is handsome, wears stunning gowns and moves with a regal air, goes far toward producing the illusion of her being in reality the all-conquering prima donna of Sudermann's fancy, but if to her beauty and splendid vitality are added her emotional talent, her intelligent seriousness in approaching her task, and the good old-fashioned technical grounding with which McKee Rankin has equipped her, the result is an interpretation which promises to become in time one of the really competent Magdas. Her lack of experience is evidenced by her tendency to key her scenes so high that something of the growth of dramatic intensity is lost, but she reads her lines clearly and distinctly in a full, rich voice whose sympathetic vibrant quality makes her emotional work very effective, particularly in the scene with Von Keller, and in her passionate refusal to degrade marriage by taking a man she despises for her husband, even though he is the father of her child, in order to right herself in the eyes of the world. Her supporting company is good and includes McKee Rankin, whose distinguished and pathetic Colonel Schwartz is still the best on the American stage today. Mr. Rankin is also stage manager, and the interesting, realistic atmosphere of the production is due to his artistic sense. As Pastor Heffterdingt, J. H. Greene is dignified and sympathetic, reading his lines clearly and with taste. Roy Clements gives a fine, clean-cut characterization of the cold-blooded, ambitious Von Keller, but while the Lieutenant Max of George Chesebro is intelligent, his dress lacks the "smartness" always associated with a German officer. J. Byrd Rowden is an energetic retired Major-General, and Elmer Ballard scores a point with his Professor Beckmann. Polly North makes the insipid Marie an excellent foil to the dominant Magda, playing with genuine feeling and emphasizing the contrast between the two sisters throughout the entire play. Mabel Alberta is a picturesque Theresa and Ethel Martelle gives an interesting impersonation of the characterless stepmother, but the Aunt Franziska of Mary Provost strikes a false note, her burlesque of the fussy old maid being more suggestive of farce comedy than of first-class drama.

Mrs. Scott has alternated Magda with Maeterlinck's Mary Magdalene, first appearing in this tragedy on Tuesday night. As the wealthy courtesan, exacting deference from the pleasure-loving officials and soldiers of the Roman occupation of Palestine, Mrs. Scott made a fine appearance and played with plausible effect. McKee Rankin displayed his talents as Silanus, the aged philosopher, showing up most strongly among the men and really achieving the acting honors of the play. J. H. Greene, Roy Clements, George Chesebro, George Osgood, Elmer Ballard, Mable Alberta and Ethel Martelle gave competent support.

## Alcazar Theatre

The third week of Madame Sherry will terminate tomorrow, to be followed by Miss Nobody from Starland. The large Alcazar clientele have enjoyed the presentation of Madame Sherry very much, and the record of three weeks voices this enjoyment. Ralph Herz has added to his reputation as a funster here by his work in this bill, and the company is generally very good.

## New York Managers Give Alleged Immoral Plays for Inquisitors

NEW YORK, Sept. 9.—The Maxine Elliott Theatre, where The Lure has been playing for four weeks, and the Hudson Theatre, where The Fight was presented for two weeks, were both dark tonight. By arrangement with Chief Magistrate McAdoo, the counsel for the two firms of theatrical managers and District Attorney Whitman, the question of the morality of the plays is to be left to a decision of the Grand Jury, who will witness the plays to be presented for them solely on Friday. Pending the jury's decision all performances of The Lure will be suspended. The Fight, according to the plans of the blue-penciling during the breathing spell, and may be put on again in its revised form within a day or two. Lee Shubert, as the head of the Shubert firm, which controls The Lure, and William Harris, representing the Henry B. Harris estate, managers of The Fight, were placed under arrest in Chief Magistrate McAdoo's court this afternoon. They were held in \$500 bail each, but bail was not demanded and they were allowed to go on their own recognizance pending the decision of the Grand Jury. The arrangement by which the matter is to be left to the Grand Jury for adjudication was made at the instance of the Shuberts. If sixteen out of twenty-three members of the Grand Jury vote that the show was indecent and immoral the managers will take off not only the New York production, but all the touring companies. The Grand Jury probably will accept the suggestion.

NEW YORK, Sept. 10.—The producers of one of the plays suppressed by the police yesterday, surrendered today and notified the authorities that they had eliminated the objectionable parts of the drama. Police Commissioner Waldo had complained that that play and another, which had scenes depicting the life in houses of ill-fame, were detrimental to public morals, and Chief Magistrate McAdoo, after attending a performance sustained his contention. The producers invited the police commissioner and the magistrate to attend a special production of the play in its modified form tonight or tomorrow.

NEW YORK, Sept. 16.—Red-light drama in New York received a knockout blow today when Lee and J. J. Shubert voluntarily withdrew The Lure from the Maxine Elliott Theatre as an acknowledgment of the protest of public decency, and the Henry B. Harris estate promised to tone down The Fight at the Hudson Theatre so that objectionable scenes and dialogues will be eliminated.



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Both firms pledged themselves to the District Attorney to make no further attempt to show the interior of a disreputable house on the stage. The Grand Jury was to have reported on The Lure and The Fight today. The report was rendered unnecessary by the voluntary action of the management of each of the plays.

STOCKTON, Sept. 17.—Garrick: Monte Carter has entered on his farewell week at this popular house to turn away business. It is with regret that the people of this city receive the news of his departure, and he could stay for an indefinite length of time, but leaves to sail for Honolulu on September 23rd. Variety Isle, as presented the first half of the week proved a riot of fun. All the people were cast to suitable parts. Izzy, the Baron, will be the title of the show for the last half. Colonial: Vaudeville and pictures seem to be meeting with popular approval at this house. Yosemite: The American-English Play Company, headed by Raymond Whitaker, are offering The Deep Purple this week. This is their second and last week here. Business only fair. All the motion picture houses report good business. Nat Holt, who has been associated with the Garrick Theatre for the last eight months, will sail for Honolulu with Monte Carter as his business manager. The Monte Carter Company will leave here for San Francisco next Sunday morning and will sail for Honolulu on Tuesday, the 23rd. The roster of the company who will sail is as follows: Monte Carter, Nat Holt, Dee Loretta, Blanche Gilmore, Del Estes, Geo. Weiss, Frank Harrington, Geo. Archer, Harry Hallen, Grace Garcia, Babe Garcia, Rose Dhiel, Addie Beer, Gertie Alvarado, Lillie Walker, Ruth Dennis, Joe Carter and Pearl Wilson. Dee Loretta arrived from Los Angeles Tuesday morning and will open with Monte Carter Wednesday as prima donna. Armstrong's Baby Dolls will open an engagement at the Garrick Sunday, the 21st. Geo. Weiss is bewailing the loss of his "old mother comforts." It is noised about that two lady members of the company have cut them in pieces. George's little feet are now encased in regulation leather shoes.

Lieutenant E. W. McIntyre, U. S. N., has written a strong playlet in The Double Cross, now being presented at the Wigwam by Jane O'Roark, Huron Blyden and C. Darrell. The sketch was staged and produced by Ralph Pincus.



## Columbia Theatre

The attraction next week will be Margaret Anglin and her company of Shakespearean actors, who will present on next Monday night a notable revival of *The Taming of the Shrew*. Miss Anglin's re-entry into the field of Shakespeare has attracted widespread interest and critical attention. For the past few years she has been identified with the modern school of the stage, but it must not be understood that on account of this she is new to Shakespeare. Some years ago Miss Anglin starred at the head of her own organization in a revival of *As You Like It*, and three years ago she played Viola, Rosalind and Katharine during her enormously successful Australian tour. Her success in these characters was so remarkable, and the critical commendations so favorable, that it is not surprising that she has resolved to become her own manager, and will devote her energy and talents in the future entirely to Shakespeare and the classic roles. The reproduction will be ideally staged in the matter of scenic accessories, atmospheric illusions, costuming and light effects. Miss Anglin's supporting company is a notable organization of Shakespearean artists, and includes Fuller Mellish, Ian MacLaren, Ruth Holt-Boucicault, Eric Blind, Max Montesole, Sidney Greenstreet, Florence Wollerson, Wallace Widdecomb, Eugene Shakespeare and a score of others. Matinees during Miss Anglin's engagement at the Columbia will be given on Wednesdays and Saturdays.

## Cort Theatre

The signal event in San Francisco theatricals of this new season will be the presentation at the Cort Theatre, beginning Sunday evening, September 21st, of that now so-much-talked-about drama on the White Slave Traffic, entitled, *The Lure*. This is the bold and daring drama by George Scarborough, formerly a special Secret Service agent for the Government, the extreme truthfulness of which stirred up such a furor of excitement in the East, and just about a week ago led to its investigation by the legal authorities. As might have been expected, the play was vindicated, in spite of its thrilling realism and startling audacity of dramatic situations; for at the very beginning the piece had had the emphatic endorsement of the United States Department of Justice, an open letter in its commendation having been written by Stanley W. Finch, head of the Federal Bureau for the Suppression of the White Slave Traffic. The company to present it here at the Cort is in every way the equal to the New York cast. It comprises William J. Kelly, Beatrice Prentice, Charlotte Granville, Leonard Ido, Harold Russell, Enid Gray, Ruth Findlay, Jean Temple, Adolf Link and other well-known artists.

## Alcazar Theatre

Ralph Herz will be at his funniest in *Miss Nobody* from Starland, the merry and melodious offering which is to succeed *Madame Sherry* at the Alcazar, starting next Monday night. He originated the leading role, that of Preston Halliday, an eccentric youth whose blunders and mishaps are responsible for most of the fun and music with

which the comedy is fairly glutted, and assisting him will be the cream of the Alcazar's regular acting corps, including Stage Director Fred J. Butler and several specially engaged artists, to say nothing of a big beauty chorus and an augmented orchestra. In a cafe setting which closes the comedy Mr. Herz will give some of his famous imitations of celebrated actors, and specialties will be presented also by his principal aides in the cast, including dainty Lois Meredith as Preston's sister, Burt Wesner as his father, Kernan Cripps as the detective, Bobby Woolsey in an eccentric role, Lucille Palmer (specially engaged) in the title part, Edmond Lowe as an Italian interpreter and Clarence Lydston appropriately bestowed. There is a host of minor characters and the chorus has much singing and dancing to do.

## The Orpheum

Of the eight acts to be presented next week, six will be entirely new. Comedian William Burriss, with the assistance of a company of thirty, will present *The New Song Birds*, a clever musical satire on the latest phase of the grand opera craze. *The New Song Birds* deals with the rivalry of "Hammershine and Gagagagagazi" and their pride and confidence in their respective singers, which they bring forward to justify their opinions. Mr. Burriss appears as Oscar Hammershine and is a perfect replica of the illustrious Oscar. J. C. Nugent, the actor-author, will appear in his newest vehicle, *The Regular*, which throws a unique sidelight on New York night life. Mullen and Coogan will furnish a lot of laughter and much good entertainment with their skit, *Odd Nonsense*. *The Joy Germ*, Carl McCullough, will present *New Footlight Impressions*. Lane and O'Donnell, lunatic tumblers, will indulge in acrobatic and contortion feats. Carl Rosini, assisted by Mlle. Margaret, will, before the eyes and under the very noses of the audiences, perform numerous marvelous feats. He catches hoops over his arms with his thumbs tied together and cleverly controls the hands of a glass clock dial. Next week will be the last of Delmore and Light and Valerie Service in *The Little Parisienne*.

## The Empress

A premier feature of the London Music Hall and the famous Crystal Palace will be given the headline honors on the bill during the week. Sammy Watson's the most unique animal act in vaudeville. Mr. Watson has pressed into service, almost every familiar animal of the barnyard variety. This attraction is a real novelty and is sure to please both young and old. Dorothy Rogers and her talented company will present the screamingly laughable farce, *Babies a la Carte*. One of Europe's finest acrobatic attractions will be seen when the Malvern Family present their unexcelled feats of strength and skill. *The Five Merry Youngsters*, a breath of boyhood and the worldly wisdom and humor of the streets, will portray the various types and nationalities that are found everywhere in the United States. Their singing and humorous dialogue is screamingly funny. Two of the daintiest and sweet-



## Lulu Maysmith

Lulu Maysmith, the charming young lyric-soprano, achieved such a tremendous success at the Native Sons celebration in Oakland that the committee on entertainment made special arrangements with her manager, James Bradford, for her reappearance for them on the night of their great feature, the electrical parade. Miss Maysmith was billed as the special feature of the Native Sons' celebration at their Court of Honor, which was at 15th and Broadway, where she sang a selection written specially for the occasion by James Geaheart and Lionel Dalton, of Fresno. Land of the Golden West is the title of the song. This was the first appearance of Miss Maysmith before she goes on tour of the Coast in concert work.

She has a number of important affairs that she will take part in before her departure in November. In Miss Maysmith's repertoire of high-class opera selections she has a number of songs specially written for her. She is now making ready for a special concert which will be given at the Oakland Home Club in Oakland in the near future. Arrangements are now being made for concerts in nearly every town in California that is of any consequence. The mails bring in every day a number of letters to her manager in Oakland, asking for dates. But by the end of this month every town that she is to play will be booked, and an extensive and unique advertising campaign will be started in every one previous to her appearance.

est young women in vaudeville are the Melnotte Twins, clever entertainers with sweet songs and stunning sartorial creations. Baron Lichter, the ever popular comedian and pianist, and who is well known to all patrons, has been booked over the Sullivan and Considine Circuit, will again appear at the local house. The Essanceescope and two other added attractions, including *The Bremens* in an original idea of their own, entitled *The Imps' Playground*, a spectacle on unsupported ladders will complete the bill.

## Spotlights

During this week of Mrs. Scott's appearance at the Tivoli, the Tivoli Opera Company is taking a jaunt into

the interior, presenting *The Chimes of Normandy* in Petaluma, Monday night; at Santa Rosa, Tuesday; San Jose, Wednesday, and Sacramento, Thursday. The complete organization and same production which has been playing at the Tivoli have been taken on tour and the regular light opera season will be resumed Sunday afternoon, September 21, when Vincent Wallace's gem, *Maritana*, will be revived.

It is said that *Stop Thief* is the funniest farce turned out in many seasons past. It had a very successful run in New York last season and will be sent here by Cohan and Harris for a two weeks' engagement at the Columbia Theatre.





Margaret Anglin who opens at the Columbia Theatre next Monday.

## "Happy" Fanny Field Will Marry

LONDON, Sept. 5.—"Happy" Fanny Fields, the vaudeville performer, who made her first appearance since she arrived in England at Hallowgate tonight, told her friends that she intends to retire from the stage in about a month and return to America, where she is to marry. She did not give the name of her fiance, but said he was an American physician whom she had met on her recent holiday vacation in the United States.

## Rafferty Was Good at Getting News

Jack Rafferty, reporter and all round newspaper scout, who did the press work for The Traffic, who has worked in many places, went to work on the Seattle Post-Intelligencer last year, under Scott Bone about the time a grand jury was called. Rafferty was ordered to cover the grand jury. The judge and the district attorney warned the grand jurors about the necessity for secrecy. Rafferty had full reports of the doings of his paper every day. The judge summoned Rafferty. "Young man," he said, "you have been asking those wrong questions. Who has been informing you?" "I can't tell you, judge," Rafferty replied. "It wouldn't be right to the juror. He didn't know I was talking to a reporter." "But you asked him questions," said the judge heatedly. "Not questions, judge," soothed Rafferty, "I only

asked him one question—just one—but I asked that one frequently." "What was that question?" demanded the judge. "What was it?" "Why," Rafferty replied, "my question was: 'What will you have to drink?'"

## George W. Monroe Departs Without Giving Notice

NEW YORK, Sept. 10.—George W. Monroe, one of the feature members of the Lew Fields All Aboard company, sailed for England on the Mauretania today without notifying Fields of his intention. In a telegram received after his departure he said he was going to Carlsbad on account of rheumatism. His physician said he was in perfect health last Tuesday. He was to have remained with the Lew Fields company indefinitely. Last Saturday Fields told Monroe he had heard that the latter was about to depart for London to appear there at the Hippodrome. This Monroe indignantly denied. Today Fields consulted his attorney, William Klein, in regard to taking legal steps to stop Monroe's possible appearance in London.

Henry Miller will shortly be here with his delightful success, The Rainbow. The actor-manager announces that he intends to produce an entirely new play during his engagement at the Columbia and as a Miller premiere is always a momentous affair in theatricals, it will be looked forward to with a great amount of interest.

## Live News of Live Wires in Vaudeville

The Prophecy is the title of an interesting twenty-minute sketch from the pen of Archibald Allison. The question involved is purely diplomatic, deals with the Japanese exclusion sentiment, and is full of patriotism. It is dramatic and has a most happy, satisfactory ending. It is at present in rehearsal with Mr. and Mrs. Raymond Halton, Mr. Sweatman and Del Harris in the cast. Mr. Allison is an able writer, he has just received news from Trent and Fox, in London, England of the acceptance of one of his plays, The Jewels of Mandalay and the substantial remuneration of 300£ for the same.

Gilbert M. Anderson, better known to moving picture goers as "Broncho Billy" and Captain A. W. Lewis, who handled the great Boer spectacle at the St. Louis Exposition, have been granted the concession to operate the "Tehuantepec Village" at the Panama-Pacific International Exposition in 1915. This village will portray the life and customs and also exhibit the arts and other interesting features of these remarkable people. The concessionaires plan to bring a group of eighteen of the most beautiful specimens of the race to this city, and they will be accompanied by some member of their family for their protection and comfort, and also by younger members of the tribe. The village to be placed on the concessionaires' site will consist of thatched houses in which they live in their natural surroundings, and they will reproduce the entire daily life of the tribe.

Will Cressy and wife returned from the Orient last Saturday on the Japanese liner Chiyo Maru. They witnessed the shelling of the forts at Woosung, the burning of the junks on the Yengtse River and other stirring events of the revolution in China. From the Chiyo's decks they saw the shells from the Chinese warships circle over and drop on the rebel junks, which burst into flames. The attack lasted about half an hour and at the end of an hour nothing but charred remains were left of the rebel fleet.

Eleanor Stewart, instead of going to San Diego last week, switched at the last moment and is now singing at the Peerless Grill in Sacramento.

Anna Held arrived in New York from Paris Sept. 5, for a tour of the United States and Canada, at the head of Anna Held's all-star variety jubilee, under the management of John Cort. Miss Held will appear in a one-act playlet with two scenes, entitled La Soir de Fantasie. This musical playlet will require a company of 12 for its presentation. Mr. Cort has also engaged George Beban & Co. in The Sign of the Rose, the Imperial Pekinese Company, Andrew Mack, Francis and Florette, Hirschel Hendler, and Chas. Ahearn & Co. The tour will begin next week and the transcontinental trip of the organization will be made by special train.

Mrs. A. R. Shepard, wife of the Australian vaudeville man, arrived by boat last Thursday.

Melbourne MacDowell has finished his time in this part of the State, and will open tomorrow on

his way south for the Western States time. Acts like MacDowell's are only too scarce in vaudeville, and it is a fine thing to realize that such good actors as Melbourne MacDowell are available.

Salt Lake City and Ogden have been placed on the Pantages Circuit. Starting Wednesday, September 10th, the Colonial Theatre in Salt Lake City inaugurated the Pantages service for a full week with Ogden to follow for three days, Wednesday, Thursday and Friday. The jump will then be made to Denver where the bill will open on Monday. The time heretofore lost by acts making the jump from San Diego to Denver amounted to one week, but with this new arrangement only three days will be lost between these points.

President John W. Considine announces that negotiations between Sullivan and Considine and Arthur Priest, representing the Canadian Grand Opera Company, to play this organization in Orpheum theatres in Seattle, Portland and Vancouver, had been completed the dates being for split weeks the latter part of February and the first week in March.

David Kirkland who is one of the producers of the Essanay Film Co. at Niles, has had his first picture exhibited. It is called Hard Luck Bill. The New York Telegraph says it is one of the best comedies of the week. The three parts that are most favorably spoken of are taken by V. A. Potell, as Hard Luck Bill; Margaret Joslyn, as the landlady, and Harvey Todd, as the Tramp.

G. M. Anderson left last Sunday for Kansas City to look over his Gaiety Jubilee Company now headed for the Coast. He may go on for a few days to New York and Chicago.

The Poterville Opera House, successfully run by A. R. Moore, has a lot of good time for first-class shows. Porterville is the center of the finest section of orange groves in the State and is a flourishing town, and good shows can always depend upon good business.

Barbara Lee and George Clancy, in a sketch called The Underworld, have made a decided hit over Bert Levey's time.

William A. Brady made his first appearance as a vaudeville producer in New York last week when he presented a condensed version of The Lady of Oklahoma at the Fifth Avenue Theatre under that title, Beauty is Only Skin Deep. The scene chosen for condensation is the second act of the three-act comedy, and will be recognized as the beauty parlor scene. It was an instantaneous success, due in large measure to the excellent acting of the company, especially May Milloy, a clever, talented little comedienne who has just created something of an artistic furore by impersonating the "persecuted heroine" in the Everett Shinn travesty, More Sinned Against Than Usual. Miss Milloy plays a manicure lady with such humor the sketch promises to be again elaborated into a three-act play, this time, however, with a view of presenting this character in the principal role.



## Vaudeville

### The Orpheum

All I Want is a Beautiful Girl, the march played by E. M. Rosner's Orchestra, which opens the bill, has its answer when Valerie Serice, as Jean, the Lassie, appears in The Little Parisienne, for she is pretty, petite, grace itself, and dances well. Her work is full of vitality. The company follows her lead, giving us an interesting little musical production. We wish that Elsa Ruegger might remain with us indefinitely, for her wonderful playing of the cello is an inspiration. Jack Kennedy and Company in A Business Proposal, keep the audience amused. Jack Kennedy as Ruggs does clever work. Jack Ramsey as Timmins, the bookkeeper, makes a hit. He reminds us of several of Dickens characters. Helene Ward, as Miss Hooper, the bookkeeper, is good. Ethel McDonough has popular songs to sing. We looked in vain for the "L" on our programs, as indicated by the annunciators, but failed to find it, when lo! the motion picture curtain was lowered and a number of views of the girls who are taking part in the Portola Contest were disclosed to us. They are a bevy of pretty, happy girls, each one longing to be one of the lucky twelve—the number that will take the ten-day trip to the north. The Buckley Animals, tiny monkeys that skate on rollers, and the big Teddy Bear has skates on, too, and rolls around the stage in a majestic manner. Animals are always interesting and it was a perfect circus except that it lacked a clown. The writer is wondering how many in the audience appreciate the arrangement of the program. Chas. A. Delmore follows the Buckley Animals with his story of P. T. Barnum's Circus and we wonder how he happened to be separated from the show. Not only a whirlwind of ragtime, but the storm as well, is being done in a finished manner by Ben Light. He seems to enjoy his work at the piano as much as we do—and we do. Hoey and Lee, two young men, come on with a dash, and for a few minutes we are carried along at a terrific rate with jokes and songs. They are good entertainers, and their jokes are new—such a relief. Weiland, assisted by Mlle. Carlotta, exhibits great skill as a juggler. Some times we hold our breath for fear the plates and apples will reach the floor but they never do—hardly ever. The Orpheum Motion Pictures show us Harry K. Thaw, his attorneys, judges and Jerome. Whatever our opinions are in regard to Harry K. Thaw we all wish the matter to be settled, rightly settled. His has been a long struggle.

### The Empress

The bill here this week leaves little to be desired in the way of entertainment. The feature act is The Mirthful Mermaids, Anna Morecraft and Helena Grandreau, two clever, shapely and good looking girls who perform some remarkable feats in a glass tank. His Nerve, a rather exaggerated dramatic sketch, was well handled by a company of four men. Clark and McCullough, comedy tramps, who bill themselves the "Grotesque Funsters" delighted the audi-

ence with an original comedy stunt and nearly stopped the show with their many unique parodies on popular songs. May Ward, a live wire comedian, proved herself to be just that, and had every head in the audience wagging and every foot tapping to the lift of her catchy "raggy" songs. She makes several changes of costume through the act. Klein Brothers, German comedians, a la Roger Brothers, get away very nicely with their line of patter, considering the age of it. They sing several good parodies. The Four Manning Sisters, female quartette, do a very good singing turn. They harmonize well and a contralto solo was especially good. They have a nice wardrobe and taken generally, the act is very pleasing and will hold its own on any bill. Thomas and Gertrude Kennedy do a whirlwind series of dancing that gets the audience from the start. They got several calls. Nainoa, a young Hawaiian, rendered several pleasing selections on a guitar. A Lubin educational picture rounded out the bill.

### The Pantages

The following entertaining bill is the week's offering. The Rondas Trio, acrobatic cycling entertainers; The Point of View, sketch, which was so bad that it was closed after the first performance; Becker and Adams, varied bits of songs and sayings; Joe Azevedo, coming light-weight champion of the world; Tilford, an inward chatterbox; Five Bonnie Lassies, in an spectacular musical production, and Alf Goulding and Company in In Mexico.

### The Lincoln

Music seems to be the keynote in a great many bills this week. Ed Healey, singer and monologist; Hilda Miller, singer, and Gordhue, also a singer, are with Noble and Brooks, entertainers, and the Monta Troupe, cyclists, at the Richmond house for the first half. The second half Mulhoney Brothers, comedians; Bowen and Bowen, comedians and singers; Alsace and Lorraine, musicians; White Eagle, the Cherokee Indian, and Davis and St. Clair are proving entertainers all right.

### The Majestic

Mr. McArthur has a well balanced program for this week. The first half Walker and Walker are a pair of singing comedians, as are also Bowen and Bowen; Miss Benton, child impersonator, gets by nicely; Cooper and Company in The Newsboy's Death are all right, and Baker, the violinist, rounds out the program. The second half of the week sees El Cota, xylophonist, who is a great favorite; The Two Bremens, appearing in The Imps' Playground; Shark, Longfeather and Nelson in The Organ Grinder's Troubles, are all there for the comedy; Miss MacDonald, and Charles Fox, singer, complete the bill.

### The Republic

This popular house has some good features this week. The first half of the week The Columbia Four, male quartette, are very taking; Fritchert and Norman are a pleasing pair with their songs and patter; Harold Brown and Company have a sketch; El Cota,

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xylophonist, arouses the enthusiasm that his playing always does; De Lee and Orma, in Six Feet of Comedy, are mirth provokers, and The Hawaiian Glee Club, with pleasing numbers in a neat and attractive setting, fills up the bill. The second half of the time see: Demonio, Foster and Fuggy, who are clever equilibrists; MacDonald and Forbes, in a harmonious musical act; Coopers and Company, who present The Newsboy's Death; Noble and Brooks, always pleasing with their line of entertainment; The Fascinating Trio adds to the pleasure of things, and Harrity, the dancer, closes the bill in good style.

### The Wigwam

The bills for this week are both full of good numbers. The first half the management offers Mantell's Marionettes, a fairyland transformation, which is novel and interesting; Frances White is a dainty soubrette who pleases her audience; Kay and Howard are instrumentalists who mix up comedy with their music; Wagner and Lee, acrobatic jesters, are very good; Ethel Davis and Company are fine in The Sole Kiss, and Herbert E. Medley, baritone, is good in the illustrated song, You Can't Stop Me From Loving You. The second half: Lynne and Bonnie Haggard, the musician and the girl, get by nicely; Guthbert and Dahlberg do a neat singing and dancing double; Chas. Colby, ventriloquist, is entertaining; Armon and Armon present a novel musical act; The Double Cross, a one-act play by E. W. McIntyre and played by Jane O'Roark, H. L. Blyden and C. Darrell, deals with the underworld and is enthusiastically received. Lucier and Ellsworth present Memories; The Mantell Marionettes, having proved such a popular attraction, have been retained. Medley, baritone singer, completes the bill with the illustrated song, That Dear Old Girl of Mine.

### The Portola

Manager Roth always offers good bills. The pictures shown in this house are sure to be interesting and there is always one or more that is educational. The vaudeville numbers this week are as follows: The Musical Hudstons, instrumentalists; The Newsboy Trio, comedy and harmony singers; Libby and Trayer, musical travesty skit; Tom Ural and his dog, novelty ring gymnast; Ross and Dale, the street musician and the lady, and The Ritters in an up-to-date singing, talking and dancing act.

### The Victoria

The Victoria is still running pictures. New first-run pictures every day with matinee and evening performances.

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### The Princess

The first half of the week the program has some very good features. Ed Allen and Company in The Winning Widow, are well received; The Five Frazers, in character dancing, present some interesting steps; Chas. Colby is seen in a ventriloquial novelty; King and Millard present a clever sketch, A Pair of Liars; Kimbal Brothers, the messenger boys, are laugh getters, and Edith Mothe, protean singing artist, is very pleasing. The second half of the time The Gitana Singers make real music; The Montgomery Duo are clever instrumentalists; The American Trio are three boys who can sing.

### Vaudeville Notes

The Five Frazers, character novelty dancers, opened at the Princess Sunday, and from all reports are holding their own.

A new playlet Julius Steger will first show to vaudeville Oct. 20, at the Union Square, New York City is named The Warning. A rout for the Steger piece, embracing 20 consecutive weeks, has been mapped (in advance of the first presentation) out for it by the United Booking Offices. The Warning is from the pen of Harry Bonnell, a theatrical newspaperman of this city, and a close personal friend of Acto Steger. The offering will no doubt be seen here at the Orpheum some time next spring.

Johnny Delmore left last Thursday for Chicago.

Ed. Armstrong and his Baby Doll packed the Jose Theatre, San Jose last week, presenting A Scotch Highball and September Morn. The company is playing a return date this week at the Wigwam Theatre in the Mission.



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## Vaudeville Notes

E. T. Southern has sent out his vaudeville road show, the roster of which is: E. T. Southern, general manager; M. Eissler, assistant manager; Wiley Brock, treasurer; M. Ruth Macdonald, musical director; C. Blume, stage manager; The Four Nots, Trebe and Trebe, Dolores Hallett, and Tod and Jud. They are playing the interior of the State and report doing a very good business at popular prices.

All the girls of Ed. Armstrong's Co., No. 1, are trying to outdo each other in the latest style of dress, with Dot Daniels and Gertie Alverlo in the lead, and Alice Nace a close second. Violet Mansfield put on a fishing net skirt last week at an Jose and walked down Santa Clara Avenue and didn't get pinched. Daisy North was keeping house in an Jose for one week, and the principals and chorus got a home-cooked dinner, but no encore—Clothespins. Ed. S. Allen, the Jew comedian, was robbed at the Wigwam Theatre the night of the 11th, while on the stage. The thief took his gold watch, lapel button with a diamond, diamond scarf pin, and one hundred and thirty-five dollars in cash. The thief is known, but left the city immediately after committing the deed. Detectives went to his room and found it empty. They are searching for him and more than likely he will be caught, as he is well known in the profession. The

amount of Allen's loss exceeds three hundred and fifty dollars. Moral, get a belt.

Jack Wilson, treasurer of the Wigwam Theatre, severed his connection with the house some two weeks ago, and has been succeeded by Jack Currier, formerly treasurer of the Macdonough Theatre, Oakland.

## Bookings

At the Sullivan & Considine, San Francisco office, through Wm. P. Reese, their sole booking agent, for week of September 21, 1913.

EMPRESS, San Francisco.—Malvern Troupe, Melotte Twins, Dorothy Rogers & Co., Five Merry Youngsters, Baron Lichter, Sammy Watson's Farmyard. EMPRESS, Los Angeles.—The Lelands, Mae Francis, Walker and Ill, Evans and Vidocq, Ryan and Lee, Girls and the Jockey. EMPRESS, Salt Lake (Sept. 24).—Four Readings, B. Kelly Forrest, Manning and Ford, Sager Midgley & Co., Mort Sharp, Max's Circus. EMPRESS, Pueblo, Colorado Springs.—The Savoy, Golden and West, Walter Daniels & Co., Easy Money, Sampson and Douglas, Girl in the Vase. EMPRESS, Sacramento.—Dancing Kennedys, Klein Bros, "His Nerve," Clark and McCullough, May Ward, Pattee's Mirthful Mermaids. EMPRESS, San Diego.—Lew Palmore, Bernard and Scarth, Chas. Bowser & Co., Luciano Lucca, Henry Frey, La Somnambule. EMPRESS, Denver.—Beth Stone & Co., Harry Antrim, Mitchell and Lightner, Whipple-Houston Co., Matt Keefe, Lo-

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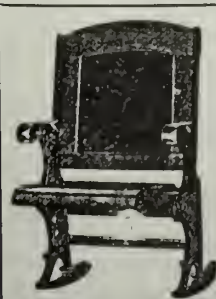
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ziano Troupe. EMPRESS, Kansas City.—Three Bennett Sisters, Joe Birnes, Georgia Trio, Passenger Wreck, Palace Quartette, The Cavaliers.

The members of The Oriental Theatre Company are busily engaged rehearsing in preparation for the opening of the Oriental Theatre (formerly the Savoy) the end of this month. Extensive renovating and decorating is going on in the theatre. The company includes Walker C. Graves, Jr., Marjorie Cortland, Frances Carson, Vivian Blackburn, Andrew Robson, Ada Nevil, Dan Jarrett, Jr., Frank J. Gillen, John Steppling, Egbert Munro, Huron Blyden and Chas. Marriott. The opening bill will be The Ringmaster sent out to the Valencia by the Shuberts, about three years ago.



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**Personal Mention**

LEN BEHMYER, the Los Angeles musical authority and manager was in town for a few days last week.

MARTHA AND JEAN KIRBY are enjoying a week's visit to Los Angeles, having gone down the Coast in their motor car.

THURSTON HALL is playing with the Harvey Davis Stock in Pittsburg and is making the same hit as has characterized his work for the past few years.

ARTHUR BYRON, who played the leading role with Mrs. Fiske last season in The High Road, will be with that star when she makes her continental tour this season.

JACK JONES and R. R. FISHER, who have been with Thurston, the magician, for the past three years as his manager and agent, will look after his interests this season.

HENRY HALL left Sept. 9th for the East. This season he will resume his old part in Little Women for Wm. A. Brady, during the Boston run of the play. Next season Mr. Hall will have his own company on the Coast.

LESTER W. MANter, who has been connected with the Macdonough The-

atre in Oakland for the past four years, left Oakland on Sunday to become manager of the Clunie Theatre in Sacramento, under the management of F. A. Giese.

E. C. SNEAKER, manager of the Star Theatre in Oakdale, has developed one of the best show towns in the interior. Mr. Shearer is a hustler and one of the most popular citizens in Oakdale. The road shows that play there speak in the most glowing terms of their treatment and of the very satisfactory business done.

JAMES BRADFORD, who is rated as one of the very best advertising agents in the United States, and a young manager who is going to make a name for himself before long, in addition to his publicity work, with the Macdonough Theatre in Oakland, has turned out to be a real impresario and his first attraction will be Lulu Maysmith, the lyric soprano. Jimmy is a splendid showman and ought to make Miss Maysmith a success.

LEO AND PAULINE HILLENBRAND, after an eight-weeks' special engagement with Dick Wilbur closed September 14th. These two clever players made many friends in the valley towns and became great favorites.

CHAS. L. RICHARDS, who has made a great success of the Princess Stock in Tacoma was in San Francisco last week making The Dramatic Review office his headquarters. He took home with him Sept. 12th. Josephine Dillon, who will succeed Warda Howard as leading woman.

LOVELL ALICE TAYLOR is playing a special starring engagement at Ye Liberty Playhouse. Miss Taylor is a graduate of the College of the Holy Names, Oakland, but she has never appeared in her home city until her services for this special engagement. Miss Taylor is the daughter of Mrs. Elizabeth Craib of Oakland. Her sisters are well-known newspaper women, Jean Craib having charge of the woman's page of the Chicago Journal and Grace Hull has been with the Los Angeles Examiner the past seven years.

MARY PICKFORD, who played the leading role in the Good Little Devil after being taken from the movies by David Belasco, is still in a dangerous condition at the Polyclinic Hospital New York, where she was operated on for appendicitis late Thursday night last week. While not yet past the crisis, there has been a decided turn for the better, and according to the doctor in charge, her condition is showing great improvement. Immediately following the operation Miss Pickford was so critically ill that it was feared she would not recover.

E. J. McCULLOUGH, who, from the time of the old Baldwin Theatre, has been recognized as one of our finest show men and who is equally well known in the East and in the West was stricken with heart failure in Clearfield, near Pittsburg, on Tuesday of last week and was buried on Thursday. For a great many years Mr. McCullough was manager of the Duquesne Theatre in Pittsburg for David Henderson, and later manager of the Empire. During the last four or five years Mr. McCullough has made his home in Oakland, where he leaves a widow. Jack McCullough was universally beloved and respected, and his death will come as a distinct shock to his many friends.



## Margaret Iles

Leading Woman  
Lyceum Theatre, San Diego

## Roscoe Karns

Avenue Stock—Vancouver.

## Earle M. Gardner

Stage Director  
Engaged

## Ed. Clisbee

Director

## Alice Meyer

Seconds

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## Broderick O'Farrell

Second Business

Ye Liberty Playhouse, Oakland

## Langford Myrtle

Leads and Seconds

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## Edson Elliott

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Leading Woman

Ed Redmond Stock, Sacramento

## Eleanor Stewart

Soubrette

At Liberty

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Leading Man

At Liberty

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## May de Montfredy

Ingenue

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Pantages Time

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Leading Woman

Starring Ye Liberty Playhouse, Oakland

## Nana Bryant

Leads

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HELEN D.

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## Jack Belgrave

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## Pauline Hillenbrand

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## Marta Golden

Ye Liberty Stock—Oakland

## G. Lester Paul

Bailey and Mitchell Stock

Seattle, Wash.

## Hugh Metcalfe

Leading Man

Ed Redmond Stock



## Correspondence

SALT LAKE CITY, Sept. 16.—The Salt Lake Theatre is still offering pictures, this week's showing being of East Lynne. Willard Mack, Marjorie Rambeau and associate players are in their third week of dramatic stock at the Utah Theatre. An Enemy to the King receiving a good turnout nightly. Considerable interest surrounds next week's offering for the first time on any stage, of Mr. Mack's own play, and turn-away business will undoubtedly greet his efforts, the theme being one that is of special interest just now to everybody. Manager L. D. Bruckart reports satisfaction at the way business is increasing with the coming of the cooler weather, at the Orpheum, not complaining at all the way patronage has held up through the heated period. The bill this week is headlined by one of Gus Edwards' "kid" offerings, Kid Kabaret, in which some fifteen clever young people are seen to advantage. The skit gives plenty of opportunities and long rounds of laughter greet the efforts of Eddie Cantor, Evelyn McVey, Georgie Jessel, Al Hinton, Ruthie Francis and the rest of them. Special set is carried and musical numbers and specialties round out a good dozen. The bill is a strong one from start to finish with hardly a weak spot, and from the time Eddie Mack and Dot Williams, clever dancers introducing their famous stairway dance, open the show to the close there is not a dull moment. Dorothy Harris displays some pretty gowns and sings a series of songs fetchingly. Wallis Clark, in The Devil's Mate, has something that is up-to-the-minute, and Hammill and Abade, the singer and the violinist, can both sing and "fiddle." Bartholdi's Birds are unique and Fiddler and Shelton, the colored entertainers, are repeating former favorable impressions created. Motion pictures of Harry K. Thaw in Canadian surroundings close the show. The Loranzo Troupe of seven daring wire artists headline the Empress bill. Beth Stone, assisted by Hines and Fenton, open the show in dancing evolutions, being followed by Harry Antrim, who is clever at his imitations, but can hardly be classed a singer. Whipple and Houston, in their playlet, Spooks, have an odd offering in which considerable talent is displayed. Matt Keefe is here with his yodeling, and proves without doubt that he still retains full richness of his voice. Mitchell and Lightner sing some and patter away merrily. Wednesday last saw the re-entry of the Colonial in the competition, this time though with vaudeville. Pantages having taken over the house for the season. General Manager J. J. Cluxton was on hand to assist Manager Frank Newman in opening the house auspiciously, and after a short address by Mr. Cluxton, Mavor Parks was introduced, he wishing the innovation success. A goodly proportion of Salt Lake's society was on hand at the opening and good business has proven that the town is still able to support other vaudeville than the Orpheum and Empress offerings. The opening bill was headlined by Willard's Temple of Music, without question the biggest novelty musical act ever seen here, its odd contraptions and musical devices taxing the spacious Colonial

stage. The biggest reception was given to the organ and buzz-saw numbers. The La Volas, on the slack wire, in a series of difficult tricks the most difficult of which was probably jumping on to the slack wire without holding onto anything, opened the show and Donita sang a few character songs well, making a decided hit in If my little Baby Brother Comes to Stay, in kid make-up. The three Troubadours, in harmonious selection went well, and Ferns, Bennett and Company in a story of the race-track, The Favorite, have an interesting sketch. Last but not least, is Charles Kenna, not new to Salt Laker by any means, in perhaps the best thing he has done locally, that of the street fakir, in which offering he is stopping the show, long hearty laughs interrupting his clever string of nonsensical patter. L. J. Swinton, treasurer at the Empress, has been confined to his bed with a most severe case of tonsillitis, but is getting around again, feeling considerable better. About a hundred people gathered at the depot to watch the loading of the elephants on last week's Orpheum bill, considerable interest surrounding the fact that the monstors could not get into the baggage-car allotted to them and bets were numerous. No difficulty was experienced, the monstors understanding from past travels that considerable crowding is necessary to get through the doors, though plenty of room is available after once inside.

R. STELTER.

SEATTLE, Sept. 15.—Moore Theatre: Week of September 15th second week of Victor Hugo's Les Miserables is showing to large crowds. Metropolitan Theatre: Dark. Orpheum Theatre: Headlining the week's bill is The Lawn Party with a cast of twelve. William J. Dooley is the comedian of the piece. The other acts are Twenty Minutes' Layover at Alfalfa Junction, introducing Frank Milton and the De Long Sisters; Jeanette Franziska, prima donna, accompanied by John M. Schouten; Emily Darrell and Charley Conway, in their comedy, Behind the Scenes; Frosini, accordionist; Jack McLallon Dancing. Other acts are Greve and Mlle. Martha and her sisters in the athletic offering, While the Boys are Away. The Pantages: Headlining bill are the Four Marx Brothers, in Fun in a Hi Skool, using a company of eighteen people. The extra added feature is a company of players in Mr. Green's Reception, a combination of mirth and melody. George and Victor Harris give their Lesson in Dancing. Others acts are Greve and Greene, A Page from Minstrelsy, and Eddie Howard, the tumbling clown. The Empress: The headliner is Harry Ahearn's Seven Wheelmen. Happy acts are Harry Fenwick, Mary Hampton and Cato Keith in Who Was He?; Chute and Thrasher and Edith Warner and Ida Kerr, quartette; Nina Payne, a singing and dancing comedienne; Kelly and Galvin, entertainers; and Geo. Schreck and Mabel Percival have a grotesque act of acrobatic absurdities. Grand Opera House: Harry K. Thaw pictures, the DeGrey Four, Street Gamins with Real Music in Them, and photoplays make up the bill here. Colonial Theatre: The Tiger and other features with Mme. Othick and Louis Dimond in exceptional musical offerings. The Clemmer, Melbourne and Dream Thea-

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Beginning Monday, Sept. 22, Formal Opening of Regular Season

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praised by the New York Critics. "The most sensational drama  
ever staged."

## Ed S. Allen

Featured Comedian

Armstrong's Baby Dolls Co.

tres are doing good business and presenting first-class moving picture attractions.

Effie Ober was removed to a Seattle hospital two weeks ago in a serious condition. Her physicians, after consultation, advised that an operation would be necessary to restore the well-known stock actress to good health.

Keating & Flood have obliterated the name of Star on the old theatre at the corner of First Avenue and

Madison Street and rechristened the house The Tivoli. November 1st is announced as the opening day.

E. MORGENSTERN.

A report reaches us from El Paso that some scoundrel threw ammonia into the eyes of Bobby Fitzsimmons, with the result that the young actor will be blind for life.

GUS LEONARD

I'm in Sacramento on the chicken ranch



ALL THE THEATRICAL NEW

The San Francisco  
**DRAMATIC REVIEW**

Music and Drama

Published Continuously Since 1854. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, September 27, 1913

No. 10—Vol. XXIX—New Series



J. Anthony Smythe

DRAMATIC

VAUDEVILLE





Margaret Anglin as Viola in Shakespeare's comedy, *Twelfth Night*, which she will present at the Columbia Theatre on Monday, Tuesday, Wednesday matinee and evening of next week. The remainder of the week will be devoted to an elaborate revival of *As You Like It*, with Miss Anglin as Rosalind.

## Fifth Act to Taming of the Shrew

Shades of immortal Shakespeare! Ditto, Sir Francis Bacon! After all these centuries, it has remained for a San Jose theatrical program printer to deliberately add a fifth act to *The Taming of the Shrew*. Even the late Ignatius Donnelly in his life's work, *The Great Cryptogram*, didn't attempt to change the locals, or add to the scenes of the plays of Shakespeare, which otherwise, he vainly endeavored to prove were the work of Sir Francis Bacon. And now comes a new "Cryptographer," in the person of a San Jose program-printer, who fearlessly, without even "by your leave," adds a fifth act to the mis-en-scene of Margaret Anglin's production of *The Taming of the Shrew*. He, moreover, boldly sets forth that the scene of said fifth act, is laid in no other place than a San Jose food factory. It all happened this way: Margaret Anglin played *The Shrew* in San Jose on Saturday night prepara-

tory to beginning her San Francisco engagement at the Columbia Theatre. The copy for the program which embraces (inter alia) a synopsis of the scenes of the play was sent to the local theatre manager, who in turn handed it over to his program printer, who, first of all, changed "the induction" to read "the introduction," and then to add insult to injury, supplemented the four acts with: "Act V—A Delicious Treat at O'Brien's After the Show." Needless to say, when Miss Anglin saw her program with the addenda to her scenes, she protested vigorously and instructed her manager to see to it that they were not distributed to the audience. By way of explanation the local janitor blandly stated that it had long been the custom of the theatre management to add an extra act to the programs of all visiting attractions. A local wag, however, suggested that as Act V was obviously a restaurant advertisement, it was evidently the intention to serve a portion of Bacon with all orders of Shakespeare.

## Kleine Gets After Infringements

The first important move to protect the copyright privileges of photo-drama and moving pictures was made in Chicago Monday, when Jas. E. Northmore of Chicago was arrested by the United States Marshall on a warrant issued by United States Commissioner Mark A. Foote, charged with unlawfully copying copyrighted photographs of George Kleine's *Quo Vadis* and selling them in the open market. Northmore was not ready for trial and the case was set over for one week for a hearing. In the meantime he was held in custody pending the giving of bail. These photographs have been used by various motion picture theatres to exploit a film called *Quo Vadis*, which bears no resemblance to

the original. The genuine *Quo Vadis* was made by the Cines Co., Rome, Italy, the exclusive American rights for which are held by Geo. Kleine. This is the film that has made such a sensation throughout the country. The public has in many cases been deceived into attending performances of the spurious *Quo Vadis*, believing it to be the original, and the audiences that have attended these performances, possibly not being familiar with the original *Quo Vadis*, have formed an opinion that damages the reputation of the genuine. It is Mr. Kleine's intention to prosecute to the full extent of the law all infringements of this copyrighted film and photographs.

## Spotlights

Selwyn and company, who are active in the producing field this season, announce a number of their new productions. The first play announced now already in rehearsal is the baseball comedy *Fair Play*, written by Christy Mathewson, the Giants' famous pitcher, and Rida Johnson Young, author of *The Lottery Man*. A brilliant cast of players have been engaged which includes William Courtney, Katherine La Salle, Frank Craven, Lola Fisher, Edward Arden, George Fawcett, Calvin Thomas, H. Morrell, Ethel Stanard, S. D. Blake-more, Marion Ballou and seventy others. The new play requires a massive scenic production and the story deals with romance, youth and comedy of the baseball field. The play will be presented for the first time in Atlantic City on September 22, and probably will be offered for public view in this city on or about October 16.

The *Bird of Paradise*, Richard Walton Tully's successful play of Hawaii, will be an early Cort attraction. Particular interest attaches to the production owing to the fact that Tully is a Californian and did his first dramatic work while a student at Berkeley.

The first of the big road vaudeville shows that John Cort will send here will be headed by Anna Held. The second show to be disclosed here will have Lillian Russell as its chief attraction. All of the acts will be of the highest order.

Robert Mantell, coming soon to the Cort, is credited in *King John*, his featured play this season, with an achievement comparable with his own *King Lear*. Of this latter, William Winter, dean of American dramatic critics, said: "It is the best interpretation of this part of which there is record in the history of the American stage."

"We delight in the wholesome fun of Potash and Perlmutter, just as the generation before us reveled in the splendid humor of Harrigan and Hart," is the editorial comment of the New York Herald on the new comedy which A. H. Woods is presenting at the Geo. H. Cohan Theatre, New York City, and which is playing to record business. This dramatization of the characters made famous in the Saturday Evening Post, by Montague Glass, has proven to be a great theatrical hit.

The delightful combination of wit and simplicity, the quaint humor and quainter philosophy of these heroes of the cloak and suit trade, appeal to all classes of theatre-goers, and the attendance at the Cohan Theatre has long ago reached the limit set by municipal regulations.

The Earl of Carrick is the latest recruit from the ranks of the nobility to the music hall stage of London. His appearance has been arranged for an early date in an one-act play entitled, *A Point of Honor*.

The Columbia Theatre baseball team has added another victory to its long line when they defeated the famous Concordia nine at Freeman's Park, Oakland, Sunday September 14. The score was 6 to 5. The batteries for the Columbia and Concordia teams were Lenzen, Pretzel and Klinker; Saroni, Getz and Baer. Pretzel pitched shut-out ball for the Columbians throughout the first six innings.

To avoid friction with the American Federation of Musicians, the Mechanics' Fair has been compelled to make a change in its band arrangements and to substitute Conway for Creatore, who had been originally engaged.

Each week brings forth new evidence of the growing popularity of George Kleine's photo-drama production, *Quo Vadis*, and the indications now are that this entertainment will be one of the principal features of the theatrical season of 1913-14. There are now eighteen companies in operation throughout the United States, and new ones are being formed daily. A memorable engagement at the Garrick Theatre in Philadelphia was brought to a close on Saturday, Aug. 16, when the sale was so great for the two regular performances that the management was compelled to put in an extra 11 o'clock matinee.

With the chic and beautiful Kitty Gordon in the title role, *The Enchantress*, one of the liveliest and most successful musical comedies ever written by the prolific Victor Herbert, will be divulged at the Cort Theatre soon. For five months this attraction caused Broadway to do considerable talking. Producer Jos. M. Gaites announces that the complete Gotham production will be in evidence here. The engagement will be of particular interest to local theatre-goers in that the fair star has never appeared in San Francisco.



## Dates Ahead

A ROMANCE OF THE UNDER-WORLD (Rowland & Clifford, mgrs.)—Providence, R. I., Sept. 22-27; Jersey City, N. J., 29-Oct. 4; New York, N. Y., 6-11; Paterson, N. J., 13-18; Newark, 20-25; Philadelphia, Pa., 27-Nov. 1.

ARE YOU A CROOK? (H. H. Frazee, mgr.)—New York, April 28, indefinite.

AMERICAN ENGLISH PLAY CO.—Chico, Sept. 22 and week; Oroville, 28-30; Vallejo, Oct. 2-3.

BISHOP'S PLAYERS. — In stock, Ye Liberty Playhouse, Oakland.

BOUGHT AND PAID FOR (Wm. A. Brady; Chas. H. Wilson, mgr.)—Tucson, Sept. 27; El Paso, 28-29; Albuquerque, 30.

ED. REDMOND STOCK.—Sacramento, indefinite.

FINE FEATHERS (Star Cast; H. H. Frazee, mgr.)—Philadelphia, October 1-11; Cleveland, 13-18; Detroit, 20-25; Cincinnati, 27-Nov. 1.

FINE FEATHERS (Eastern: H. H. Frazee, mgr.)—Newark, October 1; Penn Yan, 2; Palmyra, 3; Lockport, 4; Niagara, 6; Warsaw, 7; Horrell, 8; Fredonia, 9; Bradford, 10; Warren, 11; Erie, 13; Dunkirk, 14; Corwalk, 15; Wooster, 16; Mansfield, 17; Ashland, 18; Sandusky, 20; Fremont, 21; Tiffin, 22; Defiance, 23; Auburn, 24; Angola, 27; Goshen, 28; Elkhart, 29; South Bend, 30; Do-agiatic, 31.

FINE FEATHERS Western: H. H. Frazee, mgr.)—Stillwater, Oct. 1; Eau Claire, 2; Redwing, 3; Winona, 4; LaCrosse, 5; Rochester, 6; Owatonna, 7; Faribault, 8; New Ulm, 9; Peter, 10; Mankato, 11; Albert Lea, 12; Austin, 13; Mason City, 14; Charles City, 15; Decorah, 16; El-der, 17.

FOSTER-ELLIOTT CO.—Crescent City, Sept. 24-28; Harvor, Ore., 29-30; Gold Beach, Oct. 1-4; Port-rford, 5; Lanlois, 6-7; Bandon, 8-12; Quille, 13-16; Myrtle Point, 17-18.

KINEMACOLOR CO.—Oxnard, Sept. 25-28; Los Angeles, 29-Oct. 1; Riverside, 5-8; Redlands, 9-11; Los Angeles, 13-18.

LAURETTE TAYLOR, in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

MOROSCO STOCK CO.—Los Angeles.

MRS. A. W. SCOTT in MARY MAGDALENE and MAGDA (Mc-le Rankin, mgr.)—Los Angeles, Sept. 28 and week; San Diego, Oct. 1; Santa Barbara, 8-9.

THE COST OF LIVING (Rowland & Clifford, mgrs.)—Louisville, Sept. 28-Oct. 4; Cincinnati, O., 5-11; Dayton, 12-18; Toledo, 19-22; Grand Rapids, Mich., 23-25; Fort Wayne, Ind., 26; Youngstown, O., 27-29; Akron, 30-Nov. 1.

THE DIVORCE QUESTION (Rowland & Clifford, mgrs.)—Cleveland, Sept. 22-27; Pittsburgh, Pa., 29-Oct. 4; Baltimore, Md., 6-11; Washington, D. C., 13-18; Norfolk, Va., 19-25; Richmond, 29-Nov. 1.

THE ENCHANTRESS (Mgt. M. Gaites)—Vancouver, Sept. 27; Seattle, 28-Oct. 1.

THE PHILLIPS-SHAW in ONE MAN'S LIFE (Rowland & Clif-

ford, mgrs.)—Grand Rapids, Mich., Sept. 28-Oct. 4; Toledo, O., 5-8; Jackson, Mich., 9; Lansing, 10; Battle Creek, 11; Chicago, Ill., 12-25; Kankakee, 26; Gary, Ind., 27-29; Ft. Wayne, 30-Nov. 1.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc., owners)—Bellingham, Wash., Sept. 27; Everett, 28; Montesano, 29; Aberdeen, 30.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc., owners)—Chillicothe, Sept. 27; Nelsonville, 29; Jackson, 30.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc., owners)—Port Huron, Mich., 26-28; Cadillac, 29; Charlevoix, 30.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc., owners)—Osage, Sept. 27; Albert Lea, Minn., 28; Mason City, Ia., 29; Greene, 30.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc., owners)—Toledo, Sept. 28-Oct. 4.

THE TRAFFIC (Newman and Folks)—San Diego, Sept. 28 and week.

WILLIAM FAVERSHAM in JULIUS CAESAR (Leonard Gallagher, mgr.)—Butte, Sept. 29; Great Falls, 30; Helena, Oct. 1; Missoula, 2; Spokane, Wash., 3; N. Yakima, 4; Seattle, 6-8; Vancouver, B. C., 9-11; Victoria, 13; Tacoma, Wash., 14; Aberdeen, 15; Portland, Ore., 16-18; San Francisco, 20, week; Oakland, 27-29; San Jose, 30; Sacramento, 31; Fresno, Nov. 1; Los Angeles, 3, week; San Diego, 10-11; Santa Barbara, 12; San Bernardino, 13.

## Coming Tivoli Grand Opera Season

A cable from Italy announces that the leading artists of the Western Metropolitan Opera Co., which will open a season of grand opera at the Tivoli Theatre on Monday, Oct. 13, sailed from Genoa Monday, bound for New York. Among the artists are Maria Moscisca, Lucia Crestani and Ada Sari, sopranos; Fanny Anitua, contralto; Umberto Chiodo, Pietro Schiavazzi and Luca Botta, tenors; Alessandro Modesti, baritone, and Emilio Sesona and Giovanni Thos, basses. The balance of the company, including the soprano, Carmen Melis, will sail from Cherbourg in a few days, reaching New York practically at the same time with the rest of the company. The leading baritone of the company, Luigi Montesanto, who is said to be one of the greatest baritones of the world, will go directly to New York from Buenos Ayres, where he has just completed a successful season. The coming of Leoncavallo is exacting comment in Europe. The popular composer of I Pagliacci has been offered several engagements in the East which, for the moment made his coming to San Francisco doubtful, yet he gave the preference to this city, attracted here by the desire of seeing the exposition city, and also by the celebration of the Verdi centennial, which will be one of the features of the Tivoli grand opera season. The repertoire at the Tivoli will include several of the Verdi operas, such as I Lombardi, Ernani, Ballo in Maschera, La Traviata, Rigoletto, Il Trovatore, Aida and Othello; also Puccini's Madame



*The Oliver Morosco Enterprises*

BIRD OF PARADISE

By Richard Walton Tully

THE MONEY MOON

By Hartley Manners

THE FOX

By Lee Arthur

In Preparation

Nat C. Goodwin in

GAUNTLET'S PRIDE

Laurette Taylor in

PEG O' MY HEART

By Hartley Manners

THE TRUTH WAGON

By Hayden Talbot

THE ESCAPE

By Paul Armstrong

and others

The Morosco Theatre

Los Angeles, Cal., Broadway, near Eighth. This theatre will be devoted to first productions, with an especially selected cast. It will be the only theatre of its kind in the West.

The Majestic Theatre

Los Angeles, Cal., Broadway, near Ninth. The leading theatre of Los Angeles, playing only the best attractions touring from New York and Chicago.

Morosco's

Burbank Theatre

Los Angeles, Cal., Main, near Sixth. The leading stock theatre of the world. Playing new productions; all records have been broken at this house.

Lyceum Theatre

Los Angeles, Cal., Spring Street, near Second. Devoted to melodrama.

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Butterfly, La Tosca, La Boheme and Manon Lescaut, Mascagni's Cavalleria Rusticana and Amico Fritz, Leoncavallo's I Pagliacci, Zaza, and his latest opera, I Zingari; also operas of other composers, such as Carmen, Mignon and Thais. Two of Wagner's operas will be also given, viz.: Lohengrin and Tannhauser.

## Isadora Duncan in Seclusion at Paris

PARIS, Sept. 23.—Isadora Duncan, who for some months after her late bereavement has been living in Albania and Corfu, has stolen back to Paris and has gone into strict seclusion in her studio. She said: "I could not keep away. My intention after leaving Corfu and Albania was to go to Italy, but I simply had to come back to this place where I had known such dreadful suffering. I have no plans. Dancing seems impossible. I cannot endure even the sound of music. I have been released from my South American engagement. Nothing now interests me much except the fate

STAR THEATRE Oakdale Cal. E. C. SHEARER, manager. A live one for real shows. Seating capacity, 375. Road shows write for open time.

## A Wide Awake Woman

Wanted to solicit for high-grade advertisements. Write DEPT. U DRAMATIC REVIEW

of those poor women and children at Santa Quaranta, Albania, whom my brother and I are trying to keep alive. At Santa Quaranta forty villages were ruined by retreated Turks. I have been looking after 200 women and 200 children who need food, schools and shelter."

ROSCOE KARNS will return to the Ed Armstrong company from Vancouver next week.



Scene from *The Lure*, at the Cort Theatre

## Correspondence

VANCOUVER, Sept. 23.—Imperial, Sept. 23—Isabelle Fletcher plays in *The Cowpuncher*. Mita Marsky appears as Dr. Geraldine Graham and gives an excellent portrayal of the part. Chas. Ayres as Tom Lawton has a splendid role that he puts over in good shape; V. T. Henderson plays the villain, Carlos Mendoza, in his usual clever manner. Tom Loftus does Denver Dan, Frank McQuarrie plays Black Hank, and Lou Harkness appears as Tim. Frank Wallace, an actor who has considerable reputation for his character work, makes his first appearance with this company in the role of Spokane Ike. Marie Stevens as Luchia Cordova, George Cleveland as Billy Lawton and James Gleason as Tacoma Tim, are all clever in their characterizations. Miss Langdon, another new member of the company, appears to advantage as Slattery Ann. The scenic details have been carefully looked after and on a whole the performance is excellent. Empress, Sept. 23—The Lawrence players in *The Barrier* are giving a very enjoyable evening's performance. The stage settings are attractive and realistic. Del Lawrence and Maude Leone are seen to advantage in the leading role—Captain Burrell and Necia. Alf. Layne does a good bit of character work as John Gale; Mr. Anker plays Dan Stark; Collins plays the villainous role of Runnion; Ed. Lawrence is good in the comedy role of No Creek Lee. Howard Russell has the part of Poleon, the French Canadian, and is very good in it. Daisy D'Avra does the

part of Alluna, the Indian woman, and Erman Seavey plays Corporal Thomas. The Avenue, Sept. 23—The Avenue players, in *Woman Against Woman*, have perhaps as fine a production as has ever been presented at the remarkably low figure of 10, 20 and 30 cents, which prices will prevail till Saturday, Oct. 4, which date will mark the close of the engagement of the Howard stock. Klaw & Erlanger have arranged with Manager Howard to book the syndicate shows for this season. Pantages, Sept. 21—Allison and Trucco, dancers; Ameen Abou Hamil, arabian acrobats; The Indian Rustler, dramatic playlet; the Poney, Moore, Davey dancing trio; Anderson and Goines, comedians, and De Voie Trio, athletic tricksters. Columbia, Sept. 21—De Gray Harmony Four; Garrison and Maxwell, refined musical offering; Fox Sisters, singing, dancing and character change. Thursday's change will bring in Shelper-Baker Co. in a sketch called *The Fighting Chance*.

SEATTLE, Sept. 22.—Moore Theatre: Kitty Gordon in *The Enchantress* is playing a four nights' engagement at the Moore. This is Kitty Gordon's first visit to Seattle. She received a cordial welcome and made an impression. She wore some gowns that caused gasps of admiration. Costuming is carried out with lavishness and the same is true of the scenic equipment. In both respects the show is a glittering pageant. Arthur Forrest, as Ozir, made a comic opera personage to be remembered. Mr. Werner, of the Royal Opera, Berlin, the conventional sort of prince, has a very sweet, pleasant voice. Friday night, September 26th, the Ladies'

## PEARLS OF GREAT PRICE—THE TEETH

A DENTAL SPECIALIST WHO STANDS AT THE HEAD  
DR. M. D. D. S. IS TO DENTISTRY WHAT HENRY IRVING WAS TO THE STAGE—KNOWN AND RESPECTED THE COUNTRY OVER. DON'T DEPEND UPON THE RECOMMENDATION OF CHANCE ACQUAINTANCES AT YOUR THEATRE OR HOTEL WHEN IN NEED OF A DENTIST. FOR ETHICAL REASONS THE DOCTOR'S NAME IS WITHHELD. APPOINTMENTS CAN BE MADE BY TELEPHONING DOUGLAS 4174.

Musical Club presents Geraldine Farrar. Metropolitan: Officer 666 plays at this theatre all week. The Orpheum: There is a triple headline bill, including Charlotte Parry, who is seen in a protean sketch called, *Into the Light*; Maude Lambert, musical comedy singer, and Ernest Ball, composer, in a repertoire of songs, and Ed Wynn, the "boy with the funny hat." Other acts are Ted Lorraine and Hattie Burke in a dancing novelty; Robbie Gordone, presenting replicas of famous works of sculpture: the Jugmann family of aerialists, consisting of three girls and two men, and Belleclair and Herman, athletic team. The Pantages: The headline attraction is Alliston and Trucco, international society dancers. The big feature is Abou Hamid and his troupe of acrobats; Tom Kelly, baritone; Fridkin Troupe of Russian singers and dancers; Maurice Samuels and Company in a sketch. Grand Opera House presents a good vaudeville show and photoplays. Colonial Theatre is showing Kinemacolor pictures, *The Scarlet Letter* and other interesting features. The Clemmer, Melbourne and Dream theatres are doing good business and presenting first-class moving picture attractions. Empress: *The Mission Garden* and Nellie Brewster, supported by ten people, and other big acts complete the bill at this theatre. The Mission Garden, operetta, with the scenes laid in Northern Mexico, with Nellie Brewster as California, headlines the new bill. The added feature is the Clayton-Drew Players in the travesty, *Othello Outdone*. Other acts are Tom O'Brien and Madalon Lear, delineators of Italian characters; Clarence Oliver, a clever man with a good line of material; Fred Snyder and Eunice Oliver, novelty dancers, featuring the tango; Gruet and Gruet, black-face comedians who offer a mixture of comedy and singing.

E. MORGENSTERN.

FRESNO.—Barton, Sept. 24—Ready Money. Plaza, Sept. 21—Five Frazers, character and novelty dancers and pipers; Prince Pat, the horse with the human brain; Wagner and Lee, acrobatic jesters; American Trio, three young men with popular songs; The Ritters, sketch, *The Collegian* and the Girl. Princess, Sept. 21—Bases' Royal Russian Troupe, Harold Brown & Co., in *The Cross and the Dagger*; White Fawn, the Indian girl; Edward Healey, entertainer de luxe.

SAN DIEGO, Sept. 24.—Empress, Sept. 21—La Somnambule, with G. Molasso and ten French dancing pantomimists; Chas. W. Bowser & Co., in the playlet, *The Watch*; Bernard and Scarth, musical comedy couple; Henry Frey, eccentric character comedian; Lew Palmore, with his bounding hats; Luciano Lucca, wonderful bi-voiced vocalist. Pan-

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tages, Sept. 21—Lottie Mayer & Co., in a swimming and diving act; Clayton and Lennie, the Hoppie Chappie and the English Johnnie; Mlle. Tojetti and Wallace Bennett, in the dream dance; Bimberg, Marion and Day, ragtime artists; Alfredo Marshall, juggler, and Billy Mann, blackface comedian. Majestic, Sept. 21—Hawaiian singers and instrumentalists; the Stewart Sisters, the girls in white, and The Majestic Chorus, in old and new popular airs. Spreckles, Sept. 21—22—Bought and Paid For. Lyceum, Sept. 22—The Heart Specialist, by Virginia and J. W. Church, played by the capable Lyceum Stock Co. Every attention has been given to settings and details, the players are well cast, Verne Layton and Julia Gray play the leading parts creditably, and the production is most enjoyable.

## Frank Newman Married

An interesting wedding was recently celebrated in Salt Lake. Miss Estelle D. Barlow of Seattle and Frank Newman, the new manager of the Pantages-Colonial Theatre, being the participants. Judge F. C. Loofbourov performed the ceremony at his residence in S. Twelfth East at 4:30 o'clock Monday afternoon, Sept. 1. The bride arrived the same afternoon from Seattle, the ceremony taking place immediately after her arrival. Congratulations Frank, and many happy returns of the day.

## Dick Wilbur Has an Adventure

On Thursday morning of last week, as Dick Wilbur and a few of his actors were on their way to Porterville in Wilbur's new touring car, they had a dispute with a rancher as to certain rights of the road, ending with Wilbur being forced into a ditch. Of course, Richard was in rather a bad frame of mind and in consequence he told the rancher a few truths about himself and the next day the rancher drove into town and called on Wilbur, inviting him out to a good beating. Wilbur was not particularly anxious to go, but he was game, and (as he was about forty pounds lighter than the big burly rancher) he met the defi and was battered up pretty badly. Wilbur retaliated by having the man arrested and the trial was set for Wednesday of this week. Just to show what a cute boy he was, Dick immediately hired a press agent and got some good newspaper stuff, and the sympathy being with him, his show turned them away that night.

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## PLAYS



## Los Angeles Reports Nothing Sensational—Just a Steady and Prosperous Grind

LOS ANGELES, Sept. 24.—After this week Frances Ring departs for England to join her husband, Thos. Meigham, who is playing the London production of Broadway Jones. \* \* \* Los Angeles is well represented on the various programs at the different theatres this week. Gertrude Cohan, whose concert work has been of the best, is appearing at the Orpheum. On the same bill is a sketch by Ruth Comfort Mitchell. At Pantages Ethel and Beatrice Teare are appearing, and at the Empress is Eva Olivette, who was long a member of the Hartman company. \* \* \* Izetta Jewell, who will be remembered for her very good work at the Burbank last season, has had occasion to deny her engagement to Frank Hitchcock, former postmaster general at Washington, D. C., where Miss Jewell is a member of a stock company. \* \* \* D. Lewis, private secretary to Edwards Davis, whose elaborate sketch was a part of a late Orpheum bill, was married yesterday to Rose Young, and they have departed for a trip around the world. \* \* \* Stella Mayhew and Mr. Drown of the Orpheum are renewing old acquaintances and doing much "recollecting" this week, as there was once a time when Mr. Drown was manager for Miss Mayhew. \* \* \* On viewing a perfectly wonderful film by Mrs. Fisk—Tess of the D'Urbervilles—I am reminded of a printed play bill of Daniel Frawley's. Mr. Frawley's stock company was presenting Leah Kleschna and the program announced the fact that "This play has been recently seen at the Auditorium, but not heard." \* \* \* Constance Crawley and Arthur Maude are now preparing to arrange a remarkable Biblical play, Mary Magdalen. The J. A. C. Film Co. occupy a studio in the old Bradbury home and it is being enlarged for this production. \* \* \* M. Mayerfeld, Jr., and Aaron Abrams, president and vice-president of the Orpheum circuit, made a flying visit to the city, telling of all the good things promised for Orpheum patrons for the coming season.

BURBANK.—The Girl in the Taxi rolls into the second week, with all members of the Burbank cast doing their utmost to make it a tuneful, cheery and breezy musical success, and achieving a fair lot of success.

CENTURY.—The Lure of the Traffic is the second effort of the Century Company to burlesque popular plays, and Jules Mendel, with Al Franks, Clara Howard, Walter Spencer, Earl Hall, Gale Henry and the Century chorus seem to be succeeding beyond expectation.

EMPRESS.—The Girls and the Jockey, a wee musical comedy, holds a lot of good fun, pretty girls and clever dancing. Vincent Erne and R. W. Corey are two resourceful comedians, assisted by Lew Fullerton and a bevy of maidens fair. The scene is laid in old Kentucky and

is most attractively arranged. Ben Ryan and Henrietta Lee sing and patter, accompanied by some nimble and well-executed dance steps, all carried off with a careless, easy, cheery manner that may not be startling, but is certainly refreshing. Bertha Walker and Charles III have not been provided with material of great worth, but they make much of a little. Mae Francis is pretty, she chooses to sing popular songs in good voice, clothe herself in most attractive costumes and add some dainty dancing steps to a very satisfying turn. Evans and Vidor are entertaining blackface jokesters and the Lelands paint pictures to music and lend novelty to a good bill.

HIPPODROME.—Sardou's La Tosca brings before us forcibly the memory of the Fanny Davenport days, when Melbourne McDowell in vaudeville was not to be guessed at. Assisted by Isabelle Everson, Mr. McDowell presents the most important scene from La Tosca and his portrayal of Scarpia is wonderful to behold. Miss Everson is thoroughly capable as La Tosca. De Lea and Orma, with very little effort, except "six feet of comedy," gather laugh after laugh. Virginia Ware adheres to the popular song and aided by a splendid voice makes herself deservedly popular. Okada cavorts upon the tight wire in a manner that sends the thrills chasing the chills. Alsace and Loraine are able musicians, who play various instruments, making the pipe organ a large interest in their turn. Will Abram and Agnes Johns present Miss Johns' sketch, The Sheriff and the Girl, in a manner that makes it very interesting. The Light Opera Four, with Pinafore selections, are still a large part of the delight of the bill. Good comedy reels are included.

LYCEUM.—The Traffic is still attracting attention and interest in this, the fourth and last week, and Miss Marshall's presentation of this difficult problem is ably carried out by Nana Bryant and her worthy support.

MAJESTIC.—Sapho, as arranged by Elmer Harris and enacted upon the screen by Florence Roberts and Shelley Hull, is a wonderful example of what the future of the film play means. The picture story is in six reels and is brilliantly and convincingly placed before us by Florence Roberts, whose emotional power is felt even in this silent acting. Shelley Hull is dramatically convincing as Jean, and the supporting company is of the best.

MASON.—Quo Vadis, the splendid motion picture version of the story, is in the fourth week at this theatre.

MOROSCO.—Your Neighbor's Wife, by Elmer Harris, sparkles, scintillates and flashes brilliant comedy all the way through its three acts of varying and startling situations. The neighbor who covets his neighbor's wife, because she possesses all the desirable and longed

for qualities his own wife lacks, is made the center of interest. The bungalow in the suburb is the seat of action, where the home-loving cottage dweller, who makes a god of his stomach and a good deal of work of his front lawn, also makes love to the little drudge-wife next door. The husband of the wife next door, who is fond of Bohemia, longs for the dressy wife of his neighbor. This fact is discovered by each and they decide to change wives and latch keys for a week. Each is made sick of his bargain by the sudden change of heart on the part of each little wife, and they are glad to gather into the bosom of their families that which rightfully belongs to them. Henry Kolker and Chas. Ruggles delightfully play the husbands. Grace Valentine is delicious as the dowdy little edition of "Good Housekeeping," a really artistic effort on her part, while Francis Ring in several beautiful gowns is perfection. Beatrice Nichols is as breezy and independent as we would have the young newspaper woman be. Several unimportant roles are well filled by Chas. Buck, James Applebee, George Rand and Dave Dominguez, and Your Neighbor's wife creates good cheer.

ORPHEUM.—Stella Mayhew, fair, fat and "fillin' to the eye," bursts upon the Orpheum patron in all the glory of her good humor, gorgeous gowns and breezy fun, leaving a trail of laughter and good feeling after departure. Billy Taylor sits at the piano and lends some assistance by singing in a mighty good tenor voice whenever he is given the chance. Bert Kerney and E. Boothe Platte offer brisk comedy that shows them to be funmakers of long experience and an ability to really sing. Ed. Flannigan and Neely Edwards, in Off and On, freely and generously ladle out comedy of the best sort, and also let it be known that they are dancers of no mean ability. Gertrude Cohan, a Los Angeles girl, who has appeared in concert several times, makes her first appearance on the vaudeville stage, acquitting herself with honor, even though it be in her own country. Maud O'Dell, in a sketch called The Goat, adds worth to the work of Ruth Comfort Mitchell, another Los Angeles girl, who wrote the playlet. Miss O'Dell's character work is of the best. Wieland is a juggler with a few new, novel and well-executed ideas, and Mlle. Carlotta lends grace to the occasion. W. L. Abingdon, in his very good sketch, Honor is Satisfied, and the Vantias, are the holdovers. The motion pictures are of unusual interest and close the best of vaudeville bills.

PANTAGES.—Destiny is a sketch that is highly colored and powerfully disagreeable. William Schilling very painstakingly portrays the man of middle age and wrecked ambition, whose miserable life is spun out in one last, long effort to save a younger brother from a likely fate. It is decidedly distasteful and not particularly well presented. Menlo Moore offers Sorority Days, a combination of sweet songs and pretty girls and wonderfully artistic settings. Marshall and Tribble, a pair of colored comedians, possess the power of their race to dance as no white man

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can imitate, and their fun is of the lasting sort. Thos. H. Dutton tells of his efforts to be the editor of the Daffeyville News and garners quite a few laughs. The Nifty Girls—that is one nifty girl and one nifty boy (in make-up)—can surely dance and sing in dashing style. The Four Victors are acrobats with a new and novel method of putting forth their stunts.

REPUBLIC.—The bill at this house for the week is topped by the Dare Devil Daileys, three men, a pretty woman and a clever child, who do marvelous things on cycles. The Il Trovatore Trio are musicians of worth. Hagan and Hanan have splendid voices and their yodeling is first class. The Bellefons are acrobats of strength and agility and their assistant, a small dog, is a large part of the bill. Ella Fant supplies about three hundred pounds of fun and laughter. Reynolds and Lewis create much merriment with their German comedy. Excellent motion picture and interesting Pathe Weekly pictures are interesting portions of the bill.

N. B. WARNER.

Madame Sherry will be sent on the road October 18th, by Magner, Cohn and Spaulding, with the following cast: Lucille Palmer, Edna Robinson, Roselle Fickling, Grace Duval, John T. Kearney, Clarence Lydston, Bobby Woolsey, Paisley Noon and ten girls. Lew Spaulding will do the advance work.

EVA EARL FRENCH is with H. H. Frazee's Fine Feathers company in the East. Dixie French is with the company in the capacity of manager. FRANCES WILLIAMSON is spending a few weeks with her son in the northern part of the State in Mendocino County.



## Correspondence

NEW YORK, Sept. 21.—Delightful as if it were a brand new comic opera instead of a nineteen-year-old classic Rob Roy sounded as fresh and tuneful as ever when revived last week at the Liberty Theatre. There are those who claim that this operetta by De Koven and Smith equals and even surpasses the same authors' Robin Hood. There could be no doubt of the popularity of both score and libretto. Rob Roy has never before been given with such an excellent cast, which is really of grand opera quality. Bessie Abbott as Janet, daughter of the Mayor of Perth, essayed her second role in light opera, and won new laurels by her excellent singing and vivacious acting, especially when, dressed in kilts, she followed Rob Roy. The title role was ably sung by James Stevens, while Frank Pollock as Bonnie Prince Charlie; Herbert Waterous, as Lochiel; Henriette Wakefield, as Flora MacDonald, and Jefferson de Angelis, as the Mayor of Perth, were all notable figures in a very good ensemble. Daniel V. Arthur has given the operetta a new setting of great beauty, and the three scenes are brilliant with color and movement. A good singing chorus and a capable orchestra lend their aid to make the production a worthy successor of the Robin Hood of last year. \* \* \* Last Monday at the Garrick Theatre Fannie Ward, in Madam President, made a typical first-night audience sit up and take notice by her brilliant acting. She has turned over a leaf and suddenly shown a remarkable advance, which makes her now an actress to reckon with seriously. Madam President is from the French of Maurice Hennequin and Pierre Veber, and has had long and prosperous runs in Continental Europe. The version at the Garrick is more than a mere translation or adaptation. It is a really clever play, with a liberal sprinkling of Galic naughtiness to add piquancy to the fun. It has to do with a music hall artiste from Paris who finds herself stranded in a little provincial town and passes herself off as the wife of a French country magistrate. Of course the absent wife returns unexpectedly, with the usual complications, which are all straightened out before the final curtain, and each Jack is allotted his proper Jill. The rapid movement, the amusing dialogue and the clever acting of a very capable company, kept the audience at the Garrick constantly amused—a state of affairs which is likely to continue for some time at that playhouse. As the naughty little music hall artiste, Miss Ward was delicious. Her comedy was enlivening and she has never before shown such skill as a comedienne. Her gowns were very beautiful, and even when she appeared in one scene without any gown, her fluttering white draperies and pretty ribbons were equally bewitching. Not alone on her pretty shoulders is the burden of the farce laid. William J. Ferguson was especially good in a role to which he brought all the finished resources of his art. John W. Dean as the Magistrate was capital, and George Giddons played the Minister of Justice with all his accustomed unction and the remainder of the cast was capable and well balanced. \* \* \* Never before in

the annals of this city has popular opera in English been inaugurated so sumptuously and so successfully as at the Century Opera House last week with a performance of Aida. In the first place there was superb settings from the Metropolitan Opera House which immediately lifted the entire production to a plane far beyond what is usually termed "popular opera," and housed in one of the most beautiful auditoriums in the city, the externals of the production rivaled those of some European capitals. To be sure, the first performance was not without certain anxious moments. The groupings of the big chorus in the triumph scene had barely enough room for themselves, and Rhadames' pair of milk-white steeds. These Arabian coursers were finally induced to leave the stage at the proper time and by the proper exit, although it seemed for a few minutes as if that were not feasible. Considering that it was the first public performance, the ensemble of instruments, principals and chorus was nothing short of marvelous. A more poetic spirit might be asked for in the interpretation. It may perhaps be found in later performances. Meanwhile it is more than creditable. As for the English text, probably the audience heard and understood as much of it as Italian listeners hear when the original text is given. But there are scenes in Aida of such potent vocal and orchestral beauty that to match them with adequate words would require the verbatim magic of Shelley or Shakespeare. Adar Szendrai, the new conductor, not yet thirty years of age, marshalled his forces nobly. His interpretation is interesting and intelligent. As Aida, Elizabeth Amsden proved especially valuable in the ensembles. She has a beautiful voice and ability as an actress. Kathleen Howard's Amneris was excellent. Morgan Kingston, as Rhadames, proved to be a tenor with a remarkably beautiful voice, from whom much may be expected. Louis Kreidler, no stranger here, was a capable Amonasro, while George Shields, as the King, and Alfred Kaufman, as Ramfis, helped the good cause along. \* \* \* Charles Frohman went to Baltimore to personally supervise the first presentation in this country of his London musical comedy, The Marriage Market. It also marked the opening of the season at the Academy there. Donald Brian acted the role played by Robert Michaels in London, while Percival Knight played G. P. Huntley's role and Miss McComas the character acted by Gertie Millar in London. The plot concerns a supposedly mock marriage between a cowboy and an heiress, which turns out to be real. The scenes are laid in a ranch town in California, a private yacht, and the home of the heiress in San Francisco. \* \* \* Nance O'Neil appeared last week at the Palace Theatre for the first time in a new one-act dramatic playlet, The Second Ash Tray, by Gaston Mervale. It proved to be a rather gruesome variation of

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the triangle theme, in which a husband, whose character was made to be out of sympathy with the audience, liberates a dangerous snake into a conservatory in which he suspects the lover to be hiding when he finds a second ash tray on the table at dinner, which has been served in his absence. The scene is laid in India. By the intensity of her acting Miss O'Neil carried through the climax of the piece, and the playlet was well received. An unusual acrobatic number, the Ussens, in Artists' Children, scored a success on the same bill.

GAVIN D. HIGH.

PHILADELPHIA, Sept. 13.—A Fool There Was, Porter Emerson Browne's play, in three acts, suggested by Rudyard Kipling's The Vampire, was revived at the Walnut. The company is a well balanced one. The staging and scenic investiture were effective. The Movies, a lively, farcical skit, satirizing the craze for moving pictures, proved a splendid headliner at the Allegheny, the audience displaying marked appreciation of the efforts of the large company employed in the presentation. Gordon and Marx, Dutch comedians, in a lot of up-to-date funnyisms; Fisher and Green, in a comedy sketch; Kramer Brothers in a daring equilibrium feat; Rogers and Wright in a repertoire of popular songs and seven reels of entertaining pictures rounded out the program. Tony, the Boot-black was received with relish by the audience at Hart's Theatre. The Penn Players gave a finished presentation. The Purple Road, with its beautiful settings, its appealing music and a capable cast, again provoked enthusiasm at the Lyric. A program of entertaining vaudeville was given at the Point Breeze Theatre. The moving pictures of the Scott Expedition again proved highly interesting to the audience at the Adelphia. Merriment again reigned at Dunmont's Theatre, where a bill of amusing qualities was repeated. One of the neatest playlets seen at the Keystone in a long time is Kate's Press Agent, in which Kathryn Challoner and Company appeared. Freds and Primrose in a comedy, singing and dancing act, also came in for their share of approbation. Other acts included: Roach and McCurdy, monologists, with considerable new material; Reed Brothers, eccentric comedians, and the Iolan Sisters, rifle experts and wire artists. Several reels of pictures were also given. Although he has been seen here before, Hardeen, the man that frees himself

from all sorts of fetters, has expanded his field of endeavor to such an extent that he is now quite as finished as his brother, Harry Houdini. He was the headliner of the bill at the Metropolitan. Thrills over land and sea were provided by Lyman H. Howe at the Garrick Monday evening, when the last of the series of travelogues was given. An interesting presentation of A Butterfly on the Wheel was given at the American Theatre with Grace Huff in the role of Peggy, the injured woman in the case. Miss Huff's acting in the court scene was wonderfully impressive and brought forth tremendous and well merited enthusiasm. Wm. Lorenz, as Collingwood, was convincing and the other roles were played effectively. William Powers offered a breezy skit called A Bit of Nonsense, which was amusing, and Tom Linton and his Jungle Girls sang and danced their way into popularity. Hughes and Show offered a breezy skit entitled, Press the Button, Ezra, and was capitally interpreted. A bill replete with brightness and amusing features was given at the Liberty. It was headed by Kathryn Meisle, Philadelphia's noted contralto. This is the first appearance of Miss Meisle in any vaudeville theatre, and M. Taylor engaged this charming artist for the day only and at a very large consideration. Her fifteen minutes of operatic selections held the audience spellbound and received at her opening five curtain calls.

CALVIN M. FRANKLIN.

FRESNO, Sept. 18.—Barton Opera House: September 14, Edison Talking pictures. September 20, The Lure. September 24, Ready Money. Plaza Airdome: The Cycling McNitts; Ehrendale Trio, acrobats; Monsieur Leplat, violinist; Miss Dahlberg, singing soubrette, and Mr. Cuthbert, monologist have a lively act; Bergen and Russell, harmony singing and talking act. Princess: September 14, Sunday, Monday and Tuesday, Melbourne MacDowell in an act from La Tosca; The Two Bremmens in The Imps' Playground; Baker, king of cards, manipulator of postboards, and Virginia Ware in songs.

CARSON CITY, Sept. 26.—Grand Theatre (W. S. Ballard, mgr.) Harry Lawrence, the cowboy pianist four nights to an interested audience. The Saturday night soirees are well attended. A. H. M.

Lou Davis, the juvenile all-around white and black-face youth, is pleasing the Stockton theatregoers.



## Correspondence

SAN JOSE, Sept. 18.—There is quite a theatrical field here at present. There are seven theatres: The Victory, The Jose, Class A, Panama, Empire, Market Street and Turner and Dahnken's new house, The Theatre De Luxe. The Victory, Jose and Market Street are playing vaudeville to fine business. Others playing movies to fair business. Ready Money booked at Victory in near future.

GEO. W. STANLEY.

SAN DIEGO, Sept. 18.—Spreckels: September 14, The Lure. September 21-22, Bought and Paid For. Savoy: September 15, Pantages bill. Dorothy Davis Allen and Company in The Redemption, a vivid story of the slums, which has been accredited to Walter Montague was written by Dorothy Davis Allen, the star of the cast. It is a very brilliant sketch, pulsating with life and far above any of the Montague brand we have had up to date. Courtney and Jeanette, comedy jugglers; Haney and Billsbury, those clever girls; Jack Taylor, the tricky monologist; The Velde Trio, acrobatic novelty and "loop the loop" dogs; Lopez and Lopez, the act beautiful, and Carlson and Du Commun, introducing new 1915 song, San Diego. Empress: September 15, Max's Big European Circus, a great laugh; Mort Sharp, all 'round entertainer; Manning and Ford, dancers de luxe; Sagar, Midgley and Company in the comedy playlet Early Morning Reflections; B. Kelly Forrest, the merry tramp, and The Four Readings, jugglers of human beings. Majestic: September 14, The Carr Trio, William, Mildred and Clifford; Leonard and Drake comedians, and B. Edward Rees, the silver voiced tenor. Lyceum: September 16, The Lyceum Players are producing Winifred of Wanacooper's, a play very much like The Chorus Girl. It is full of both pathos and comedy, and Julia Gray, Verice Layton and the rest of the company are seen to advantage in the various roles.

VANCOUVER, Sept. 17.—Empress: September 16, The Del Lawrence Players in A Fool There Was gave a creditable performance. The cast has been augmented for the occasion and the tragical story is well told. The scenery is correct and elaborate. Lawrence appears as John Schugler and gives a splendid reading and acting of a difficult part. Maude Leone is the woman, and she does the difficult work most artistically. Bonito Semmens plays the child well. The other characters are in the capable hands of the rest of the company, and the whole production is a great success. Imperial: September 16, The Fletcher Players in When Knighthood was in Flower. Isabelle Fletcher is charming as Mary Tudor, Charles Ayres as Charles Brandon looks and acts the part splendidly. V. T. Hensler, Meta Marsky, Marion Tiffany, Marie Baker, James Gleason, T. B. Loftis, George Cleveland, Harold Nelson, Lew Harkness, Frank McQuarrie and the entire company are pressed into service in the long cast. The performance is up the standard in every way. Avenue: Sept. 16, The Avenue Players are appearing in The Royal Family with William Dowlan and Clara Beyers in the leading roles. There is a current report that owing

to too much competition the Avenue will probably close next week. Imperial: September 29, By courtesy of Isabelle Fletcher Company and the Imperial Theatre management, Geraldine Farrar of the Metropolitan Grand Opera Company, assisted by Alvin Schroeder, violoncellist, and Arthur Rosenstein, accompanist, will appear for one night in concert. Pantages: September 15, Four Marx Brothers, assisted by a company of eighteen, in Fun in a High School; Mr. Green's Reception, staged by Marx Brothers, and full of dancing specialties; Greve and Greene in a Page from Minstrelsy; Harris Boys, dancers, and Eddie Howard, the crazy tumbler. Columbia: September 15, Doolittle and Steele, comedy musical entertainers; Milton and Gilmore, comedy, singing act; Dupree Brothers, musical act. September 18: McWilliams; Stedal, Baldwin, singers; Two Hardes, comedians, singers and Russian dancers; Webb and Webb, in The Girl from Nowhere, comedy dancing and transformation act, and Matt Belmont, equilibrist and dancer.

PORTLAND, Sept. 22.—Heilig Theatre (Calvin Heilig, mgr.; W. T. Pangle, res. mgr.)—Beginning this afternoon Les Miserables is booked for seven afternoons and seven evenings. Beginning Sunday, Sept. 26, Officer 666 will show for three nights, and will be followed by Kitty Gordon in The Enchantress for three nights. Baker Theatre (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.)—The Woman, depicting a thrilling episode in the life of a telephone girl, is the current offering. Dorothy Shoemaker as Wanda is delightful and moves the audience at her will. Grace Lord has the title role, and plays with repressed emotion and never overdoes the part. All the politicians have humorous lines. Thomas is the Hon. Jim Blake, the ringleader, and Wm. Nolte is his son, who is in love with Wanda. Louis Leon Hall is the ex-Governor, and Raymond Wells is the insurgent and present wonderful contrasts. Edward Woodruff is the corporation counsel and James Bill and James Hester are representatives of the Legislature. Next, Hawthorne of the U. S. A. Lyric Theatre (Keating & Flood, mgrs.)—The Matchmakers, in their efforts to fix things, present many laughs. Gus Leonard and Billy Onslow will appear to the best of their ability in this sparkling comedy. Ilene Edwards, Dorothy Raymond and Lillian Mason have no small part in rendering this splendid farce. The Rosebuds sing several well-selected songs and the Romig Twins will aid in giving the patrons an exceedingly entertaining offering. Orpheum Theatre (Frank Coffinberry, mgr.)—Charlotte Parry, Lorraine and Burke, Maude Lambert and Ernest Ball, Ed. Wynn & Co., Robbie Gorden, Jungmann Family, and Belle Claire and Herman. Empress Theatre (H. W. Pierong, mgr.)—Karno's London Comedians, When Women Rule, Dora Early and Carl Byall, Medlin, Feiber and Townes, Lee Bros., and Aubrey Pringle, Violet Allen & Co. Pantages Theatre (John Johnson, mgr.)—Heart Throbs of a Great City, Rapoli, Allen and Lewis, Chas. Reilly & Co., Irbing Roth, and the Connelly Sisters make up the bill. A. W. W.

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HONOLULU, September 9.—The World's Fair Stock Company opened its engagement at the Opera House, a packed house greeting the return appearance of these popular performers. The old favorites received an enthusiastic greeting and floral tributes were greatly in evidence at the end of the first act. The opening bill was The Traveling Salesman, a play which gave liberal introduction to each member of the company. Virginia Brissac as Beth Elliot was as charming as ever and withal, in situations, dramatically forceful. John G. Wray, gamely struggling with the handicap of a freshly-broken arm, made a most likeable Bob Blake, a very Beau Brummel among drummers. Howard Nugent as Martin Drury played the calculating, conscienceless business man as very few others can. James Dillon as Franklin Royce, the self-satisfied schemer, added to his already long list of successes. Of the newcomers Harry Garrity as Julius, the colored waiter and handy-man, showed promise of still better things, while Ferdinand Munier, as Ted Watts, made a perfect traveling man. Margaret Nugent, as Mrs. Babbit, the garrulous but good-hearted had a part which suited her admirably. The second offering of the company was staged on Monday evening. The Gamblers was the bill. Virginia Brissac came back into her own and James Dillon and Ferdinand Munier demonstrated their right to leading parts in any cast. Howard Nugent had the part of John Emerson. Wilbur's father, for whose sake the son accepted all responsibility and his jail term. Nugent was first class and his work was a signal part in the success of the play as a whole. Evelyn Hambly and Margaret Nugent each scored in the minor parts assigned them, while Harry Garrity doubled successfully, alternating as a wicked financier and a Central Office detective. John Wray, as George Cowper a traitor to his associates, gave a strong portrayal.

### Blackwood Organizing for Little Theatre

John Blackwood left Los Angeles a few days ago for New York to select a company for the Little Theatre of Los Angeles. This is the latest venture of the high-brow element of the southern city to amuse and educate themselves. The theatre seats 250 people and the price of ad-

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CHAS. H. FARRELL, Editor

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### J. Anthony Smythe

The subject of our front page illustration this week is J. Anthony Smythe, the leading juvenile secured by Manager Harry Bishop of Oakland. Mr. Smythe is a Pacific Coast boy who has spent the last six years in the East, playing leads throughout New England, in Philadelphia and Chicago. He is an exceedingly clever actor and Mr. Bishop is to be congratulated upon securing him.

### Lasted Just Two Weeks

A stock company, opened by Wm. Brewer and Florence Bell, touted to be a superbly fine successor to the Virginia Brissac Company, which has played two long and successful engagements in Long Beach, closed on a three-days' notice last Sunday.

### Correspondence

SACRAMENTO, Sept. 24.—Grand: September 23, The Raymond Players are giving a very good performance of *Kindling*. It is a play full of dramatic moments that prove thrilling at times. Beth Taylor and Paul Harvey do splendid work in their interpretations of the leading roles. Jack Frazer plays Steve, the renegade, Chauncey Southern, the young doctor, and Leslie Virden essays the character of Alice. Orpheum: September 21, The Orpheum season opens at the Clunie today with a strong bill on which Blanche Walsh and Company, in *The Countess Nadine*, are the headliners. Edward Blandell and Company present *The Lost Boy*, a humorous sketch; Manning, Moore and Armstrong, a trio of singers; Bedford and Winchester, jugglers; Ethel Kirk and Fogarty in patter, songs and comedy; Charlotte Ravenscroft, violinist, and Winslow and Duffy in a skating act. Pantages: September 21, Picture—Minnie Madden Fiske in *Tess* of the D'Urbervilles. Empress: September 21, *The Mirthful Mermaids*; May Ward, comedienne; His Nerve, dramatic playlet; Clark and McCullough, comedians; Thomas and Gertrude Kennedy, dancing novelties; Klein Brothers, comedians. \* \* \* Owing to the fact that Manager Kaiser refuses to comply with the demands of the local Musicians' Union that he hire seven instead of five men in his orchestra, the Empress Theatre is enjoying a strike. In order to make up for the expenses attached to paying of overtime due his men, Mr. Kaiser reduced the orchestra from seven to five. This was the limit prescribed by the union, later the law was changed to read that seven men should be in an orchestra of a house seating more than 1500 people. This includes the Empress, therefore the strike is on, but the same good performance was

given just the same, and Miss Lee Scanlon did all that one young woman could at the piano to make things go off smoothly.

OAKLAND, Sept. 22.—With gorgeous costumes, elaborate scenery and surrounded by a competent company of clever professionals, Mrs. A. W. Scott, the San Francisco society leader, appeared at the Macdonough Sept. 22, and gave an excellent characterization of the difficult role of Magda. Mrs. Scott is the possessor of a magnificent presence and a well modulated voice, and showed a clear and intelligent conception of her part. McKee Rankin, as the irascible old Colonel Schwartz, shared the honors. Roy Clements as Von Keller also acted commendably. Barbara Fritchie, Clyde Fitch's great historical play of the Civil War, is Manager Bishop's offering at Ye Liberty, and is a notable production in many respects. The company continue to show versatility and cleverness. Each performance has been well attended and every display of talent was acknowledged in a manner most vociferous. In the title role much of the hard work fell to the lot of Alice Lovell Taylor, and to her credit it must be said that she was fully equal to the occasion. Remarkably vivid and moving, her impersonation won sensational praise, and as this is her farewell week, is bound to leave a lasting impression. Albert Morrison, as Capt. Trunhull, was at his best and successfully handled the part with much suspense in the critical scenes. J. Anthony Smythe, Bishop's latest acquisition, was seen in the difficult role of Jack Negly. The offering gave Mr. Smythe a fetching characterization portrayal, and he more than made good. Walter Whipple had but little to do as Stonewall Jackson, but certainly looked the part. As Arthur Fritchie, Broderick O'Farrell was capital. George Webster appeared as Col. Negly and as usual gave a fine rendition. Jane Urban and Rita Porter, as Barbara's friends, looked pretty and acted well. Mrs. Gleason created many a laugh as Mammy Lou, the old darky woman. The scenery and staging were effective features. Next week, *The Spendthrift*. The Orpheum is offering its patrons a brand new bill, with but one holdover, *The Twelve Olympia Girls*, who have a pleasing turn and win a couple of hearty encores. Of the newcomers, Elsa Ruegger, the talented 'cellist, is the headliner, although the lion's share of applause is showered upon Hoey and Lee, a couple of character parodists, who win the audience completely. The balance of the bill comprises Jack Kennedy & Co., Buckley's Animals, Ethel McDonough, Handers and Millis, Three Juggling Millers. The Six Musical Lassies and Alf. Goulding & Co., in a musical tabloid. In Mexico, share the honors at Pantages and form the nucleus of a good all-round bill. Others who contribute are Becker and Adams, Tilford, Verga and Dorothy and Rondas Trio. The Two Thieves, with Dunbar and Bundy in the two principal comedy parts, is playing to fair business at the Columbia. The performance offers plenty of fun, dancing and singing, and is giv-

ing good satisfaction. Some popular songs are well rendered by Geo. Henry, Kelly Parsons, Pixley Noon and Miss Hamilton. The tuneful operatic extravaganza, *The Duke of Tausan*, is the current attraction at Idora and is proving a good drawing card. The new Tango dance executed by Mindell Kingston and a bevy of pretty chorus girls, arrayed in gorgeous costumes, is the one big feature. Geo. Ebner, after an extended absence due to ill health, has returned to the company and as *Weary Miles* creates many a laugh. Alice Lovell Taylor closes at Ye Liberty the 28th, and Miss Fleming, Bishop's new leading lady, will make her initial appearance the

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29th, opening in *The Spendthrift*.  
Claire Morrow, of the Idora Musical  
Co., and T. Harold Hutchinson, for-  
mer stage assistant at Ye Liberty,  
were married by Judge Quinn the  
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## Columbia Theatre

With her own production of *The Taming of the Shrew*, on Monday evening, Margaret Anglin inaugurated our theatrical season most auspiciously. In it there is a note of promise of better things, not only for the winter, but for theatrical conditions for months and years to come, an intellectual freedom, a less slavish adherence to tradition; and we are glad that it comes from Miss Anglin, between whom and San Francisco there has always existed a strong bond of sympathy and understanding. A student of long, practical experience on the actual stage, an actress who has run the gamut of technical expression from melodrama through farce and delicate, fanciful comedy to the deepest human tragedy, who is better fitted than she to present to us the newest ideals in dramatic production? And who better than we, her friends and appreciators, and something of students ourselves, to boot, are better fitted to sit before her work and judge it in a spirit of keen admiration and fair criticism? For this season of hers is a season of experimental Shakespeare, as it were, marked by the courage and originality of the producer; and we are on our mettle to determine in just how far innovation means progress. Miss Anglin begins with the *Induction*, which, if I remember, has not been heard here since the Daly Company with John Drew and Ada Rehan, James Lewis and Mrs. Gilbert, et al., opened the *new* Columbia Theatre on Powell Street near Market, some twenty years ago. While the *Induction* is of undoubted historical value to the student of drama, showing as it does, an accurate picture of the times and placing the early player folk, there was more than one critic who questioned Mr. Daly's wisdom at the time. And as I listened the other evening, and enjoyed to the full the deliciously unctuous impersonation of Christopher Sly by Fuller Mellish, I could not but feel that there was a reason why the *Induction* had not been attempted in all these years, for it is more apt to confuse than clarify, and takes up time that could be more valuably employed on the play itself, which had to be cut somewhat ruthlessly to bring the whole within the time limit. On the other hand the *Induction* offers good and sufficient reason for the use in a number of scenes of the exquisite interior of a lord's house, which sets a new standard as far as our local stage is concerned. Indeed, this interior and the public place in Padua, with its old-world fountain in the center of the open square, and its beautifully proportioned loggia off to the left, prove Mr. Platt a member of the famous guild of Gordon Graig and Max Reinhardt, whose slogan is that scenic embellishment is an expression of, rather than setting for, the action. Mr. Platt is not an imitator, but an artist who uses and adapts and invents according to his needs. The play itself, Miss Anglin treats as farce, more in the style of Daly than the more recent and more traditional Sothorn, but with many changes in the conventional treatment and much new business. In making for the realistic rapid-fire dialogue of farce ideal much of the music of Shakespeare poetry has been sacrificed, but

the up-to-date spirit of the merry clash is well nigh irresistible. Katherine shrews her way through the opening scenes to the discomfort of everyone but the more shrewdish Petruchio, who out Katherines Katherine at her own game. Eric Blind, who showed himself a capable actor as the King to Sothorn's Hamlet, has improved considerably since then and handles both himself and his voice with greater freedom and flexibility. His responsive work as Petruchio comes as a surprise, it dovetails so easily into Miss Anglin's conception. This is especially noticeable in a novel and altogether charming bit of stage business introduced in the last act. Petruchio, watching the sleeping Katherine, realizes suddenly that his battle is won and tossing his whip aside, gathers his wife to his arms with infinite tenderness. A little moderation, a bit more shading here and there might be desirable in the earlier scenes, but this touch of human nature with its manifold suggestion of protection and regret and passion is worth more than those things we miss. Miss Anglin has always been past mistress in tender yielding comedy; with Mr. Blind the moment is an opportunity and an achievement. The business of the servants in Petruchio's house is another ensemble well conceived and well executed. Ian McLaren, the splendid young Orestes of *Electra*, has small opportunity as Lucentio, but is picturesque in looks and action. His beautiful voice and fine reading of the lines bring us back to the old Shakespeare that we know and love. Ruth Holt-Boucicault, too, gives the less modern, yet wholly satisfying, touch to Bianca. These quiet, lovelorn figures are a restful contrast to the more militant pair, as perhaps they were meant to be. Sidney Greenstreet, as Biondello and Max Montesole, as Grumio, managed to inject much comedy and more individuality into their respective roles, which are not Shakespeare's best by any means; and Grumio looks like Sancho Panza galvanized into life. The company as a whole is excellent, and needs only fusion into more perfect ensemble to be one of the best we have had in Shakespeare. We are looking forward to next week's repertoire.

## Cort Theatre

The *Lure* is attracting good houses this week, due partly, no doubt, to the widespread interest that is being taken in the conditions that prevail in the seamy side of life, and which, as a line in the play expresses aptly, "this is the one subject that the newspapers do not exaggerate." The movement that is sweeping over the country to place the truth before the eyes of the public, and in that way perhaps help to remedy the evil, is universal, starting at both ends of the country at the same time and flooding over it. While slightly melodramatic, *The Lure* is a carefully written and still more carefully acted vehicle for the company that presents it. The emotional powers of Beatrice Prentice, who plays the girl, cannot be too highly commended. Miss Prentice is a clever actress, and the tears in her voice have a compelling power seldom felt in these days of hardened hearts. She had her audience with her from the first moment she

hung up her hat, and she kept them until the final curtain. The Special Agent of Wm. J. Kelly, the Doctor of Adoli Link are the two other hits of the piece. The Doctor is the one redeeming comedy character, and the chuckle he hands out is an A-1 brand. He is a thoroughly lovable old fellow, and gets the only hands outside of the little leading lady. His two exits in the first act are heartily applauded. The Mother, played by Enid Gray, seems almost a little too hale for one who is to die in a month, and a little too smiling. Her voice is very good indeed. The Maid, the Madame, the Politician, the Cadet are all played acceptably, the Madame standing out as a tender-hearted person, acting against her better judgment. Charlotte Granville plays this part and, of course, in the character is cordially hated by the audience. That is the lot of good villainesses. The Other Girl, Ruth Findlay, has a blood-curdling scream, but that is about all her part admits of. The play itself, from the old, world-old story of the man who promises to marry the girl, and then tells her where he has brought her, is a true painting of a very sad picture. And it is insisted that this is not betraying an embarrassing knowledge, but rather showing that the newspapers of late have been rather carefully read. The *Lure* is an interesting play, and judging from the faces of the men who go out between acts, faithfully depicted, for, without one exception, those who know just how these things are in real life looked as if their wives had caught them in an indiscretion, and slyly grinned at each other. "Interesting play?" said one, cautiously. "Very," said the other, and grinned. The *Lure* is straight from New York and will draw wherever presented.

## Alcazar Theatre

The hit of Miss Nobody from Starland is Fred Butler in his impersonation of himself as the power behind the Alcazar curtain, where he takes the public into his confidence, initiating them into the mysteries of back-stagecraft and at the same time diverting their attraction from the fact that in neither subject-matter nor acting, is the production up to the standard the management has taught its patrons to expect. Miss Nobody from Starland belongs to the family of stereotyped musical comedies, with loosely connected, humorous situations interlarded with some tuneful airs and padded out with the usual vaudeville specialties. It started out bravely with what threatened to be an entertaining idea—the pursuit of some jewel smugglers—but soon repents of its rashness and returns to the beaten track to fall in line with the other musical plays of its kind, and to do the same old things in the same old way. The company tries hard to please and does remarkably well considering its handicap in the lack of experience in working together of its various members. But there are several that stand out from the rest, like Lois Meredith, who is a charming ingenue, especially in her duet with the Captain, Clarence Lydston; and Lucille Palmer, whose interpretation of the fascinating chorus girl, dis-



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closes a clear musical voice and an attractive personality. Mollie Mack makes an effective Italian girl and with Cliff Stewart, as Pietro and Edmund Lowe as the Interpreter, gets in some good work. Charles Fredericks is a realistic sea-sick passenger and S. A. Burton an energetic cabin-boy. Ralph Herz has the lion's share of the burden to carry, and as Miss Nobody is one of the early rungs on his ladder to fame, finds himself very much at home in his role of Preston Halliday, who is uncertain whether or not he is a murderer—so much at home in fact, that he comes near the danger line of overconfidence. It is to be hoped that his proved success in legitimate comedy will determine him to abandon what he has outgrown and to devote himself to holding his rightful place among the legitimate comedians of the American stage.

## The Tivoli

Maritana, by W. Vincent Wallace, is pleasing Tivoli patrons this week. Rene Vivienne, Henry Santry, Chas. E. Gallagher, Robt. Pitkin, Sarah Edwards and Myrtle Dingwell sing the roles in a pleasing way.

## COLUMBIA THEATRE

Beginning Monday night, Sept. 29.  
Mat. Wednesdays and Saturdays

## MARGARET ANGLIN

In elaborate Shakespearean revivals  
Monday, Tuesday, Wednesday  
Nights, and Wednesday Matinee

## Twelfth Night

Thursday, Friday, Saturday Nights  
and Saturday Matinee

## As You Like It



## Columbia Theatre

The second week of Margaret Anglin's Shakespearean engagement will begin on Monday night, when the bill will be changed to Twelfth Night, with Miss Anglin as Viola, which will continue up to and including Wednesday night. On Thursday night and for the remainder of the engagement, As You Like It will be given with Miss Anglin as Rosalind. In each of these characters Miss Anglin has won the highest critical encomiums and the large audiences which were in attendance last week during her performances of The Taming of the Shrew, are enthusiastically demanding reservations to see her in the other heroines of her repertory. And it should not be otherwise. Miss Anglin's reputation as one of the really great actresses of America makes particular heralding, comment or criticism unnecessary. She has been associated with the stage sufficiently long to make her influence have a very important bearing on the theatregoers throughout the country. She has dignified her profession not only by her talents but by her personal charm and worth as a woman. It is generally known that her ideals in her domestic and social life are equally exalted. It is to such women as Miss Anglin that the theatrical profession owes its emancipation from so much of the old-time prejudice as an honorable calling.

## Cort Theatre

A second week of The Lure will be inaugurated this coming Sunday evening and so great has been the success of this White Slave drama here, even as it was in the East at Maxine Elliott's Theatre in New York City, that special arrangements have been made to keep the piece for an extra Sunday evening, the only available extra time possible owing to its other California bookings. Its run at the Cort will therefore continue not only throughout this coming week but also will the play be given on Sunday evening, October 5th. The second act with its picture of the dive and the persecution of the helpless girl victims is the big sensational act of the play, and it was this act which invited the police censorship in New York—although one cannot see where this act really offends, for it presents the brutality of the White Slavers in most impressive manner and does not emphasize the salacious details of the resort itself, which a merely sensational playwright would have done. Nevertheless, all the principal characters in the White Slave Traffic are depicted in this act in their true colors. On Monday, October 6, Kitty Gordon, the statuesque beauty, will make her first San Francisco appearance in The Enchantress.

## Alcazar Theatre

More than ordinary local interest is attached to the presentation of Our Wives, starting next Monday night, for the comedy was constructed by Frank Mandel, a young native of San Francisco, and has scored long and profitable runs in New York and Chicago. Mr. Herz will have the role of Frank Bowers, librettist and woman-shunner, who believes that every time a member of the opposite sex crosses his path bad luck will follow. He is preparing for an evening's sport with three of his friends when

they burst in on him with the intelligence that they are engaged to marry and are "the happiest men alive," and when he fails to convince them that wedlock would really mean the passing of their freedom they depart to write letters to their prospective wives. Left alone, he hears piano music in the apartment overhead, and feeling that he could collaborate with the player he investigates and finds a woman. After a talk with her, however, he decides that both of them can forget sex in their work, so he calls her "Wilson" and she calls him "Paste," and they proceed to build an opera. All goes well with their friendship until there is a gathering of his friends and their wives at his house, when it is discovered that matrimony has banished old affiliations and the party breaks up in discord. In his disappointment "Paste" turns to "Wilson," and while sympathizing with him she inadvertently reveals an affection deeper than friendship. In her grief at revealing her love he sees the final scene for their play, and later, when he hears her composing the melody which is to make their work famous, he finds that he, too, has been captured by Cupid. His friends return to renew good fellowship and the final curtain shuts out a lot of very happy people. Others in the cast are Mary Emerson (specially engaged) as Wilson; Sylvan Martin, a stockbroker, Kernan Cripps; Emily, his wife, Jane O'Rourke (specially engaged); Harry Lyon, an artist, Edmond Lowe; Margaret, his wife, Alice Patek; Melville Tatum, a dentist, Jerome Storm; Elizabeth, his wife, Lois Meredith; Otto, Bower's servant, Burt Wesner. All the action of the comedy takes place at Bower's home in New York, and each of the three acts will be sumptuously staged.

## The Tivoli

Maritana, Vincent Wallace's delightful romantic opera founded on the story of Don Cesar de Bazan, will be presented for the last times this and tomorrow afternoons and evenings, and on Monday night The Mascot, which has not been seen here for several years, will receive a capital production. Rena Vivienne will jump from the more serious music of Maritana to the light but tuneful airs allotted Bettina, the Mascot, and Sarah Edwards will be Fiametta. Henry Santrey should make an excellent Pippo, and Robt. G. Pitkin will revel in the role of Lorenzo. Thomas G. Leary, the veteran comedian, has been especially engaged to play Rocco, a part that he has interpreted with great success on hundreds of occasions, and John R. Phillips will be Frederic, Prince of Pisa. Charles E. Gallagher will be the sergeant and Myrtle Dingwell will introduce a specialty in the second act. Comedian Pitkin, assisted by Marie Sherwood, will also introduce a specialty in which he achieved much fame in the East, The Chicken and the Frog, and many other surprises will be offered during the three acts. The production, of course, will be up to the high standard established at the Tivoli. Girosle, Girola, Lecocq's charming comic opera, will follow The Mascot, after which the Western Metropolitan Opera Co. will commence a brief season at the Tivoli Opera House.

## Oriental Theatre

The Oriental Theatre (formerly the Savoy) will open next Tuesday evening (September 30) with a stock company of merit, appearing in The Ringmaster, a comedy drama of today, by Olive Porter. The announcement of the inauguration of a stock season at the McAllister-street playhouse has attracted much attention, and there has been a heavy demand for seats, which were placed on sale Thursday morning. Indications point to a capacity audience when the curtain goes up for the initial performance. The Ringmaster, which has for its central figure the late J. Pierpont Morgan, abounds with comedy situations and is an excellent vehicle to display the ability of The Oriental players as Walker C. Graves, Jr., runs in New York and Chicago. In the cast will be seen such well-known players at Walker C. Graves, Jr., Marjorie Cortland, Ada Nevil, Andrew Robson, Frances Carson, Vivian Blackburn, Dan Jarrett, Jr., John Stepping, Frank J. Gillen and Egbert Munro. The play will be produced under the personal direction of E. F. Bostwick, who staged it in New York. The theatre will present a most artistic appearance when the doors are again thrown open. For weeks, the work of renovating and decorating has been going on under the supervision of General Manager Leon Kutner and no efforts have been spared to provide for the comfort and convenience of patrons. The decorations are entirely Oriental in character and the effect is very striking. Many innovations are to be introduced by the management. There will be two box offices so that those who make reservations will not be obliged to stand in the regular line when they arrive at the theatre. Every seat will be reserved both for evening and matinee performances. There will be matinees Wednesday, Saturday and Sunday. Prices range from 25 cents to \$1.00. The best plays obtainable will be produced and the K. G. Company assures San Francisco theatregoers an artistic treat.

## The Orpheum

The Orpheum announces another great bill for next week with six entirely new acts. Saharet, the beautiful Australian and Continental danseuse who created probably the greatest terpsichorean furore that Europe has known in recent years, has been specially brought from Paris by the Orpheum Circuit and will make her first appearance in this city. Her program will include a minuet, danse sarbaja, La Panaderos and Tango Argentino. She will be assisted by Senor J. Florido, a dancer of international renown. A company of ten versatile juveniles, headed by William J. Dooley, an admirable comedian, will present a musical comedy in review form, called The Lawn Party. Frank Milton and the De Long Sisters will appear in J. A. Murphy's (Adam Sowergny) skit, Twenty Minutes Layover at Alfalfa Junction. The action takes place at an up state railroad junction where a vaudeville "sister" team is awaiting train connection. Their conversation with the station agent permits the introduction of several songs and a violin and saxophone specialty. Jeanette Franziska, the Dutch vocalist, and without

question Holland's greatest operatic and ballad singer, will be heard in a splendid program. Jack G. McLallen and May Carson, skaters, will appear in the act that has made them so famous. Frosini, the musical genius and the greatest of all accordion virtuosos, will be heard in operatic and popular selections. Next week will be the last of Mullen and Coogen; Carl Rosini, and William Burrell and Company in The New Song Birds.

## The Empress

Sullivan and Considine promise one of the greatest gymnastic spectacles ever presented to the vaudeville public, therefore the crowning feature of the bill at the Empress during the week will be the Bracks. Marse Shelby's Chicken Dinner, a delightful play of sentiment and humor will be presented by John P. Wade. A singing treat will be offered by one of the best trios in vaudeville, Hurst, Watts and Hurst. The La Franc Brothers will offer a novel head balancing act and are most versatile musicians. The Four Society Girls represent one of the most refined vocal acts. Prominent among the notables on the bill will be Charles Gibbs, the human phonograph. Two other local features and the Essance-scope will wind up what is promised to be the best bill of the year.

## Personal Mention

SIGNOR EMILIO DE GOGORZA and his wife (Mme. Emma Eames de Gogorza) will come to California this month to spend some time as the guests of Dr. Harry Tevis at his estate near Los Gatos.

FULLER MELLISH will surprise even his most ardent admirers when he makes his appearance as Malvolio in Margaret Anglin's production of Twelfth Night. He has played this role in support of noted stars on both sides of the Atlantic. His famous scene in the kitchen is provocative of hearty laughter. The last great Malvolio to be seen here was Barton Hill, who by the way, was a San Franciscan.

WILLIAM HALL MARBLE, who has made the Coast for a number of years, nearly every time at the head of May Robson, was married on Monday, September 8th at Chicago, Ill., to Miss Lucile Parrish. The young couple will make their home at 1924 Douglas Street, Omaha, Neb. Mr. Marble belongs to the younger school of theatrical showmen and is not only a splendid newspaper man, but an all around theatrical expert, and is personally one of the finest men in the business. The Dramatic Review extends congratulations.

MRS. MARY ELIZABETH NICHOLS, who got a divorce in St. Louis in 1907 from William Wallace Nichols, vice-president of the Allis-Chalmers Company, because he opposed her appearance on the stage under the name of Marise Naughton, has announced that she has accepted an offer of marriage from Baron Albert von Beaulieu of Hildesheim, Germany, who has lived a good deal of the time during the past few years in America. Marise Naughton has been engaged for the leading role in The Innocent Sinner, a musical comedy to be produced by the Whitney Opera Company. Mrs. Nichols left her former husband because he opposed her appearance on the stage.



## Resort in Alameda Planned

ALAMEDA, Sept. 20.—The purchase of a large tract of land on the south shore, abutting Palm Avenue and directly west of Washington Park, by W. R. Geary of Oakland and F. N. Dodd of this city has led to the announcement that a large amusement resort is to be established in this city. The tract of land purchased has a frontage of 304 feet on the bay and is 300 feet deep.

## Chorus Girls at Present in Our Midst

There are three kinds—good, poor, and indifferent. The first are all employed, the second are those that only have a thought that they will some day become a headline act all by themselves, while the indifferent are those that never put their mind on their work—consequently they never succeed. A good chorus girl is a valuable asset to any producer, for it saves him or her who puts on the numbers hours of hard work and brain power. The work is hard at rehearsals, where they work every day except Monday. The girls rehearse, then a matinee, and two shows a night for the salary of twenty dollars per week—not poor pay for a girl with ability and a mind aiming to go higher in her chosen profession, and a great number of our best vaudeville females sprung from the ranks of musical comedy choruses. At present there is a scarcity of good chorus girls in our city. Nearly all are employed at present, so the poor and the indifferent, if they wish to go higher, they must attend strictly to work.

## New Ideas in Pictures

Recently when the Olympic steamed into New York, the customs inspector for the first time opened the baggage of a theatrical man and found it stuffed with moving picture scenarios. The manager in question was Walton Bradford. Ordinarily Mr. Bradford is a member of the general staff of the Liebler Co. "But," explained Mr. Bradford, "I went over to the other side as the representative of the newly formed Vitagraph-Liebler Feature Film Co., and not of the Liebler Co. I saw some of the foremost writers of the day, secured scenarios from some of them and contracts for scenarios from others. The most important of the finished scenarios in my bag are those prepared by Hall Caine. We hope to exploit Viola Allen in her original roles in *The Christian* and *The Eternal City*. Caine also wrote a scenario founded on *The Prodigal Son*, which will lend itself admirably to pictures. Another important contract I have secured is that with Louis N. Parker. I expect some fine historical scenarios from Mr. Parker, also Pierre Loti and Robert Hichens. We have negotiations under way for scenarios from both these writers. *The Christian* will probably be the first film staged.

## Strauss Busy on Potiphar

BERLIN, Sept. 6.—Richard Strauss is busily engaged on the score of *Potiphar*, his new work, which he is preparing for stage production, but it is not likely that the composition will be finished in time for performance the coming season. It will probably be several months be-

fore the work can be released for production in America. *Potiphar* is neither an opera, a musical drama, nor a pantomime. It corresponds more nearly to a ballet, although Dr. Strauss denies that it is a ballet, in the traditional sense. His aim has been to provide a musical setting for a number of stage pictures, in which the sufferings and passions of the characters are portrayed and expressed through the medium of dancing pantomime. As in the case of *Salome*, he has again sought a Biblical theme, which affords him opportunities for rich orchestral coloring.

## They Won't Let Uncle Die Peacefully at Montesano

MONTESANO, Aug. 26.—This town's people had the opportunity last week of becoming connoisseurs of Uncle Tom's Cabin productions. Wednesday night there was an Uncle Tom's Cabin show at the opera house, Thursday night the picture show house put it on and there was a tent show giving it. But it was the Wednesday night show that put on the real artistic production. Eliza had crossed the ice, little Eva had done gone to glory and Topsy had "grewed." It came time for old Uncle Tom to die. He shivered, shook, raised on his elbow and peered into the glory of Heaven and dropped back extinct, while the curtain slowly descended to shivery music. But the stage manager got his ropes tangled. The drop curtain made a sudden fall of a foot. "Ugh," grunted Uncle Tom, and his dead hands rose to protect his stomach from what seemed certain doom, but the rope caught, and he peacefully died again before the red light quit shimmering.

## She Must Keep Her Head

Ethel Barrymore, taking tea at the Colony Club in New York, talked about the perils of the stage. "No matter how beautiful a girl may be," said Miss Barrymore, "the perils of the stage need not alarm her. Let her only keep her head and she will be all right. She must keep her head—she must repudiate advances with good humor—and she'll get on splendidly. Let her emulate the pretty housemaid of New Rochelle. There was a sign on a house in New Rochelle: 'This handsome residence, with its appurtenances, to be let, furnished, for the summer,' and one day a motor stopped and a good looking man rang the bell and inquired about the sign. 'What,' he asked, 'do the appurtenances mean?' 'Oh,' said the pretty housemaid, 'they are the out-buildings, the garage, the tennis courts and so forth.' The man smiled tenderly at the pretty maid standing before him, with her hands in the pockets of her dainty apron. 'And are you an appurtenance?' he said, 'Are you to be let with the house, too?' She smiled and shook her head. 'No,' she said, 'I'm to be let alone.'"

Henry Miller's coming engagement at the Columbia Theatre will be limited to two weeks. He will present his latest success *The Rainbow*, and with him, in the leading role at the head of a splendid company, will appear Ruth Chatterton.

## Live News of Live Wires in Vaudeville

Clarence Oliver, a former star in *Officer 666*, but now a monologue comedian, will offer some new and cleverly conceived stories and songs during his engagement at the Empress.

Coming as an added feature attraction soon to the Empress, The Clayton and Drew Players will offer *Othello Outdone*, a travesty or burlesque as it were, on Shakespeare's *Othello*. The serious lines of the bard of Avon have been so tortured and scrambled as to make the act one continuous scream.

A clever and talented duo, brothers at that, are the Lee Bros., two dancers who have been practicing since they were boys, and are still at it, with result that there are few dancers in the country who can take their measure. These boys will dance their way into the hearts of the Empress patrons very soon.

Jack Snell, property man at the Wigwam, has severed his connections with that theatre.

Frances White, the dainty soubrette, is putting over a good single turn in one at the Wigwam this week.

Jake Wallace, the oldest living minstrel, will publish his life in cork. Sam Davis of the Carson Appeal will do the work—sixty-three years a performer.

Ed Armstrong placed two companies on Sept. 21, one at the Para Theatre, Bakersfield, consisting of Ethel Davis, prima donna; Charles T. Byrne, principal comedian; Bessie Hill, soubrette, a straight man, eight Baby Dolls and Sir Ed. himself. The engagement will be for six weeks or longer, and one of the best contracts that Manager Parra ever signed. Company No. 2 will open at the Garrick Theatre, Stockton, with Ed. S. Allen as principal comedian; Ralph Bevan, vocalist, actor and dancer; Beatrice Flint, prima donna; Frances White, soubrette; Lou Davis, juvenile, and eight Baby Dolls. They will play two bills per week, following Monte Carter, who departs for Honolulu on the 23rd.

Jimmy Cook, formerly of Australia and San Francisco, is head stage man for Joe Bauer at the Wigwam. He also knows Harry Richards, who never saw Australia.

Willis West and Hazel Boyd played *Victoria, B. C.*, week of Sept. 7. They are doing well and have 14 weeks booked ahead.

LONDON, August 25.—An audience sitting in London the other night heard selections from *Faust* being rendered at the very moment in the Paris opera house—and heard them distinctly with no note missed or marred. The agency was that of the "electrophone," whose home in Gerard Street was the scene of this modern miracle, and the miracle workers were the experts of the company working in co-operation with the British and French postoffice engineers. It was the new submarine cable that made the experiment possible, and its success renders possible the hope of Mr. Booth, the manager, that remarkable developments may be possible in the near future. Electrophone transmitters placed on the stage

in Paris collected the notes and passed them through the new cable to the receivers in London which the audience had at their ears.

Collaborating with Jules Simpson, Harry Bonnell, a local theatrical man, has just lately completed another dramatic playlet that is promised an early "showing" in one of the Coast circuit theatres. The offering is entitled, *Caged*, and is described as being a thriller, minus any comedy. The story is told by three characters, one female and two males. Author Bonnell is now engaged in writing a comedy sketch for Agnes Kayne, the eccentric comedienne who appeared here at the Empress Theatre a few months ago in a "single." This is to have its premiere a few weeks hence in Chicago, where Miss Kayne is now making the rounds of the "pop" vaudeville houses.

Frank Staples & Co. present their act, *The Indemnity*, for four days at The Republic commencing Wednesday. The company includes Milton Ross and Geraldine Wood, formerly of the Spaulding Southern Stock Co. Mr. Staples has been in every performance of the Mission Play since its first presentation at San Gabriel two years ago, and was prominent in the cast during the recent Columbia engagement here.

Miss Gertrude Alvarado has left the chorus of the Armstrong Baby Dolls and has joined the Monte Carter Company, which sails for the islands Sept. 29.

Ed. S. Allen, the Jew comedian, filled the gap very nicely left by Monte Carter at the Garrick, Stockton, in the *Winning Widow*, and the supporting company and chorus girls were very good at the opening last Sunday.

For one of the headline acts of the Pantages vaudeville bill this week the Savoy Theatre has a dramatic playlet entitled, *The Redemption*. It is a story dealing with one phase of life in the underworld and is well and powerfully told, holding the intense interest of the audience every moment of the time. The characters are so admirably drawn to life and so capably portrayed by Dorothy Davis Allen and the members of the company the effect of realism is such that the audience fairly lives in the atmosphere during the time it is being presented. —*San Diego News*.

## Chicago Musicians Settle Wage Scale

After deliberations held Sept. 9, the musicians of Chicago decided to adopt the wage and time proposals made by the theatre managers, represented by Lyman B. Glover, for the vaudeville interests; J. J. Garrity, for the Shubert houses, and Harry J. Powers, for the Klaw & Erlanger interests. The theatres that dispensed with orchestras because the musicians asked the right to name the number of men who should play, will resume orchestra programs this season. The musicians have agreed to eliminate the reference to the size of the orchestra and the guarantee of the number of weeks it was to be employed.



## Vaudeville

### The Orpheum

Six of the eight acts at this house this week are entirely new. William Burriss, with the assistance of a company of thirty, presenting The New Song Birds, a musical satire on the latest phase of the grand opera craze, is undoubtedly the big attraction of the bill. The New Song Birds deals with the rivalry of "Hammershine and Gagagagazi" and their pride and confidence in their respective singers, which they bring forward to justify their opinions. Mr. Burriss appears as Oscar Hammershine and is a perfect replica of the celebrated Oscar. J. C. Nugent, the actor-author, appears in his newest vehicle, The Regular, which throws a unique sidelight on New York night life. Nugent is a well ordered actor of experience and is ably assisted by Jule York. Mullen and Coogan furnish a lot of laughter and much good entertainment with their skit, Odd Nonsense. The joy germ, Carl McCullough, presents New Footlight Impressions. Lane and O'Donnell, lunatic tumblers, indulge in acrobatic and contortoin feats. Carl Rosini, assisted by Mlle. Margaret, performs a number of marvelous feats. He catches hoops over his arms with his thumbs tied together and controls the hands of a glass clock dial. This week is the last of Delmore and Light and Valerie Serice in The Little Parisienne.

### The Empress

The Empress orchestra plays with a vim and now the Essanceescope motion pictures of Jerusalem and the Holy Land, wonderful views giving us an idea of the people and their customs. Such pictures are appreciated, for we, who have not been fortunate enough to visit the Holy Land, learn something. The Imps are in their Play Ground; The Bremens, a man and a woman doing clever tricks with ladders; The Melnotte Twins, Cora and Pearl, two pretty girls in stunning gowns, sing songs. Some exciting acrobatic turns are shown by the Malvern Family, and a little chap takes the honors. Five Youngsters make merry in songs, dances and original patter—a Buster Brown, a Hebrew character, an Italian, a school teacher and a colored gentleman! They are all good. The special added feature is Dorothy Rogers & Co. in a farce, called Babies a la Carte. Place, Dick's apartments; time, present. It starts with a rush, rushes through and finishes the same. They are over. Baron Lichter plays the piano, sings a little, talks a little, and now he is whistling, and we all join in. The applause is much. The Baron is certainly the clever boy. The Farmyard, with Sammy Watson as the farmer, is peopled by his dogs, cat, roosters, donkey, little pink pig and goose, all of whom do some clever tricks. The orchestra plays When It's Apple Blossom Time in Normandy, and we exit.

### The Portola

This popular, cool, comfortable house has its usual good vaudeville program and entertaining and in-

structive pictures. The vaudeville numbers are Edith Mote, protean singing artist; Mantell's Marionettes, novel and entertaining; George and Sestino, in a comedy, singing and talking act; Hart, novelty juggler; Kay and Howard, comedy instrumentalists, and the Gustadt Trio in operatic selections.

### The Wigwam

Music, comedy and tragedy are the elements in this week's bill. The first half the management presents the following program: McKenzie and Heazlit, in a tiny musical comedy, entitled On Their Honeymoon; Vera Burgess, singing, change comedienne; Morales Trio, horizontal bar gymnasts; Ross and Dale, instrumentalists; Gustino Trio, Italian national entertainers; Phillips and Bergen, the comedy couple, and Archibald Allison's dramatic sketch, When Blood Calls, or The Prophecy, also Herbert Medley, baritone singer using this half, Great Big Blue Eyed Baby. The second half of the week Harris and Jeffers, comedians; Thaten Duo, in a Dutch act; Morales Trio, gymnasts; King and Millard present The Yellow Fang, a powerful sketch, and completing the program is the wonderful five-reel picture, Victory.

### The Princess

There is a well balanced entertainment at the new Princess this week. The music and pictures are good; Gane and Taylor have a hard working bag punching act; Phillip Stafford is a baritone who puts over some very good numbers; Herbert and Wilkin do a lively black-face turn and get many a hand; George Clancy and Company appear in a powerful dramatic sketch called, The Underworld. It deals with the present topic of consideration, white slavery, and points a splendid moral, unlike so much of the underworld material that is being used at present. Mr. Clancy is a strong actor and he is ably assisted in the act by Barbara Lee and Jack Tripp. The Thaten have a singing novelty, In Holland, and the Chicago Newsboy's Trio, with a set of popular songs well sung, complete the bill. The second half The Montgomery Duo, singers and instrumentalists; Amourette, California songbird; Lynn and Bonnis Haggard in a piano and singing act; The Three Juggling Dunsworths, in Irish songs and conversation, and La Flora de Espania Trio, singers, dancers and instrumentalists, round out an evening's pleasure.

### The Majestic

Music is the keynote for the first half of the week at this always-homey, popular Mission house. El Cota, xylophonist, is appearing for a third or fourth return engagement. He is a musician to his finger tips and is always a sensation; Mahoney Brothers, with Daisy, their dog, are not to be forgotten; Belle Williams, singing comedienne, is mighty pleasing; Davis and St. Clair are a pair of singers, and Goodhue, banjoist, is popular. The second half of the time the program is well balanced and consists of Lucy Templeton, singing comedienne; McDonald Forbes, concert cellist; Noble and Brooks, The Boy from Dixie, and the Girl with the Smile; Ernest Van Pelt and Com-

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pany in And His Wife Came Back, and the Columbia Four.

### The Republic

This house has lost its popular manager, as Mr. Lebovitz has gone to Fresno to be the manager for the W. S. V. A. there. Mr. Harris and Mr. Slater will have charge of the Republic in the future. The program for the week has been full of music. The public seeming to care more and more for musical numbers. The attractions for the week have been The Manning Sisters, a ladies' quartette; Davis and St. Clair, harmony singers; Jolly Fanny Rice; a dramatic sketch, Between the Horns, a play dealing with the underworld; Frank Staple and Company in The Indemnity; Howard Nowies; The O'Farrell Trio, and the Azuma Troupe of Balancers and Equilibrists.

### The Pantages

The bill this week includes: Carter, The Great; Pereira String Sextette; George Kelly and Eveleen May in the playlet, Live Wires; Carmen and Roberts, equilibrists; Four Baldwins, rathskeller harmonists; Ed. Raymond and Vera Hall, singing and dancing duo and John Lynch, the Irish Caruso.

### Bookings

At the Sullivan & Considine, San Francisco office, through Wm. P. Reese, their sole booking agent, for week of September 28, 1913.

EMPRESS, San Francisco—La France Brothers; Hurst, Watts and Hurst; John P. Wade and Company; Four Society Girls; Chas. Gibbs; The Seven Bracks. EMPRESS, Los Angeles—Dancing Kennedys; Klein Brothers; His Nerve; Clark and McCullough; May Ward; Pattee's Mirthful Maids. EMPRESS, Salt Lake (Oct. 1)—Lew Palmore; Bernard and Scarth; Chas. Bowser and Company; Luciano Lucca; Henry Frey; La Sonnambule. EMPRESS, Pueblo-Colorado Springs—Beth Stone and Company; Harry Antrim; Mitchell and Lightner; Whipple-Houston and Company; Matt Keefe; Lozano Troupe. EMPRESS, Sacramento—Malvern Troupe; Melnotte Twins; Dorothy Rogers and Company; Five Merry Youngsters; Baron Lichter; Sammy Watson's Farmyard. EMPRESS, San Diego—The Lelands; Mae Francis; Walker and Ill; Evans and Vidocq; Ryan and Lee; Girls and the Jockey. EMPRESS, Denver—Harry Leander and Asst.; Hal Merritt; Hayes, Roberts and Hayes; Grace Cameron; Ash and Shaw; Dorothy's Playmates. EMPRESS, Kansas City—The Savoy; Golden and West; Walter Daniels and Company; Easy Money; Sampson and Douglas; Girl in the Vase.

### Another Angel Stung

Fred T. Kiedisch has just returned

## New Wigwam Theatre

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San Francisco's newest Vaudeville Theatre, luxuriously equipped and with every improvement, will open with a superb vaudeville bill, Wednesday, July 23

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from Crescent City, where he had a very interesting session with a showman by the name of Ben Ferner, alias Ben Bernard, alias "the one-eyed geek," who is widely known on the Coast for the bad quality of his minstrels and musical comedy, his chief asset in trade being a slick tongue. He was so glib that he got Mr. Kiedisch for \$300, to take out a minstrel show that he said was already booked, but which afterwards turned out to be booked only at the first stand—Crescent City, and then was only booked after they arrived at that place. Ferner was up before the District Attorney here last week and things looked rather bad for him for a while. If managers will persist in booking all kinds of fly-by-nights whom they never heard of and about whom they never read in The Dramatic Review, they ought to be stung. Most of the real legitimate showmen advertise their attractions in the columns of this paper and can be depended upon.

Charley King, Virginia Thornton and Rupert Drum will open at Pantages tomorrow. They are glad to get home after their long Australian and New Zealand trip.

Margaret Hles, Leota Howard and Joe Thompson open over Western States time tomorrow.

The Combat, taken from Upton Sinclair's novel, The Jungle, will have a try-out next week, with Clark Burroughs and wife, Ernest Harris and Eleanor Stewart in the cast.



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This Office**WILLIAM H. CONNORS**Light Comedian  
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Care of DRAMATIC REVIEW**JACK DOUD**Juveniles  
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Ye Liberty Stock, Oakland**FRANCES READE**Second Business  
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At Liberty—Care DRAMATIC REVIEW**AVIS MANOR**Foster-Elliott Co.; En Tour.  
Care DRAMATIC REVIEW**Spotlights**

In spite of the warm spell, Raymond Whittaker and his excellent supporting stock organization are such a pleasant relief from the popular movies and vaudeville that the changeable program nightly opening with The Third Degree, following with The Deep Purple; Wednesday, The Witching Hour; Thursday, The Aviator; Friday, Alias Jimmy Valentine; Saturday, The Wolf, have been doing a pleasing business. The American English Play Company has a great future before them with the latest high-class royalty successes and an abundance of flash printing and forty new and novel elegant photo frames, 5x4 feet in size, which does away with window work, one sheets and lithographs. We play the Majestic Theatre, Chico, for one week, starting Monday, September 22nd and then three nights Oroville or Red Bluff, then Vallejo October 2nd and 3rd. Giesea time to follow.

Klaw and Erlanger, under whose guidance many of the foremost American stars are touring this

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A MASQUE OF FEAR

By Rufus Steele

JOHN HOWELL, PUBLISHER

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country, will send to San Francisco as their first production of the season, Charlotte Walker, the beautiful young actress, in Eugene Walter's dramatization of John Fox, Jr.'s phenomenally successful novel, The Trail of the Lonesome Pine. Miss Walker was seen in San Francisco on but one occasion and that a few years ago. Since her last appearance here, Miss Walker has been elevated to stardom, being under David Belasco's management for several seasons.

William Faversham announces the special engagement of Constance Collier, the English actress, as a permanent member of the Shakespearian company which he is organizing for this season. Miss Collier will play the role of Portia in his production of Julius Caesar and will later appear in the other Shakespearian plays which are to be produced about the first of the year. His company, after the first of the year, will include five players who may be classed as real stars, namely: Mr. Faversham, Cecelia Loftus, Julie Opp, Miss Collier and R. D. MacLean. There is no part for Miss Loftus in the spectacular production of Julius Caesar which Mr. Faversham will take to the Pacific Coast in the fall, and she will not join the organization therefore until the production of Romeo and Juliet and Othello are made. Miss Opp (Mrs. Faversham), who played Portia last season, will not be with her husband until the new productions are made. She will rest meantime in Switzerland. Mr. MacLean and Miss Collier, however, will both make the Pacific Coast trip. Miss Collier, who is, in private life, Mrs. Julian L'Es-trange, is a rarely beautiful woman of statuesque physique who has enjoyed a distinct popularity both in this country and in England.

The first big musical attraction to come here from the East this season is Klaw and Erlanger's production of The Count of Luxembourg in which the entire New York company will appear.

The Count of Luxembourg is coming to San Francisco next month under the management of Klaw & Erlanger. The musical romance with its famous staircase waltz will be played here by the original New York cast. This is the play which the Chicago Examiner called "A musical gem," and in which Lehar scores his greatest success. It has been a triumph in Berlin, Vienna, Paris, London and New York.

It is going to be a "starry" season at the Columbia Theatre this year, and a great galaxy of America's leading stellar lights will shine across the footlights at the leading playhouse from now on, for following Margaret Anglin comes Charlotte Walker in The Trail of the Lonesome Pine; Henry Miller, Mrs. Fiske, Julian Eltinge, May Irwin, Otis Skinner, Frank Moulin, Richard Bennett, John Drew, Grace George, Robert Hilliard, and William Collier.



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**G. Lester Paul**

Bailey and Mitchell Stock  
Seattle, Wash.

**Hugh Metcalfe**

Leading Man  
Ed Redmond Stock



## Correspondence

SALT LAKE CITY, Sept. 23.—More than ordinary interest surrounds this week's offering of Willard Mack and his associate players at the Utah Theatre. For long periods at a time, extending over a good many years, Willard Mack has received most liberal patronage at the hands of Salt Lakers, and were he of a conservative trend his worldly possessions would now run into the six figures. To show his appreciation he has on several occasions heretofore given his writings their initial showing locally. During his rest while making a hit over the Orpheum circuit in his playlet, Kick In, idle moments were given over to play writing, and in addition to numerous sketches that have since been successfully launched by prominent stars, he has written four full-evening productions, the first of which is being given this week under the name of Their Market Value, the others to follow successively, with Scandal Alley on deck next week. So much interest surrounds the play that Wagenhals and Kemper, who, from the reading of the script, have taken an option until next May, will have a man here to witness its production later in the week. The play is the best thus far produced by this clever actor-playwright, and deals with the relative worth of the self-made man and the scion who has nothing but a family name to recommend him. The play is in four acts—the lawn of the Abbott country house in Connecticut, the lounging room, Livingston's room and the morning room, all in the same house—and the entire action takes place within twelve hours time. The play opens with the home folks enjoying the lawn in anticipation of an expected visit for the week-end of John Lomax, the self-made man, whose fortune was commenced with a lucky stroke at gambling, future investments swelling his fortune to several million dollars, and Richard Ellis Livingston, with nothing but a family name. Feelings between the two are keen, Livingston contending a gentleman must be bred and Lomax contending breeding has nothing whatever to do with a man being a gentleman, even without money. As the play goes on Livingston's animosity for his fellow-man, who has succeeded in attracting the attention of Mary Abbott, the girl in the play, increases to the point where he volunteers to "get Lomax's number," as he puts it. It seems that this fellow Livingston has become too intimate with Lucy Milligan, a friend of the family, and his promise of marriage, lightly given, is easily recalled, to the horror of Lucy, his infatuation and jealousy for Miss Abbott leading to a proposal for her hand. His villainous intentions are made known through the grief of Lucy, and Miss Abbott endeavors to force this scapegoat to marry the poor girl, when, through a peculiar incident, she finds herself locked in his room with him, but her purity readily absolves her from wrongdoing, and the motive of her being there is divulged to Lucy's protector, Col. Caleb Jones, whose only method of righting such a wrong embraces killing of the

guilty individual. However, remorse for his wrongdoing leads Livingston to suicide, and the love of Rev. Edward Woolcot for Lucy and the manliness of Lomax winning the admiration of Miss Abbott, lead to a happy ending. The presenting cast includes ten characters, nearly all of which are distinct character types, and the members of Mr. Mack's large company are making creditable showings in their various portrayals. There is a good vein of comedy running all the way through, in the hands of Walter Gilbert as Burnie Abbott, the stage-struck boy. Mr. Mack himself plays the part of Lomax and Arthur J. Price that of Livingston. Ronald Bradbury assumes Franklyn Abbott, giving a very appropriate portrayal of the polished Southerner, while Howard Scott as Col. Caleb Jones is perfection itself as the whole-souled, do-what-is-right gentleman from that part of the country where honor comes first. Wm. Chapman is good as the Rev. Edward Woolcot and Harmon Weight has the small part of the Butler. Marjorie Rambeau plays Mary Abbott well. Regina Connelli assumes Lucy, giving full scope to the dread and shame going with her fearful thoughts, and Lillian Rambeau as Mrs. Huston Philbrick, for whom the Colonel is casting his eyes, dresses her part well. The production is mounted in splendid fashion and the many dramatic incidents work into some really intensely interesting climaxes, keeping interest to the final fall of the curtain. Everything goes with a vim after the first half of the first act is gotten over with, which is rather slow, the unfolding of the peice showing considerable study to give a correct play of present, specially interesting conditions. Mr. Mack's own performance of John Lomax is finished to every detail, his easy manner showing mastery in his profession. There would appear to be no question but that this play will have a New York showing soon. But one little thing necessary before it can be entitled to a tour will be removal of the many "cuss words" which Mr. Mack seems to consider necessary in all his plays thus far seen locally. The Salt Lake Theatre is showing the Alaska-Siberia Hunt pictures the entire week, and will next week play the big attractions again, The Trail of the Lonesome Pine, with Charlotte Walker in the leading role, holding forth for three days, Stop Thief following. The Orpheum bill is made up of Milton Pollock & Co. in Ade's Speaking to Father; the Bell Family in an artistic musical offering, Will Rogers, the Oklahoma Cowboy; Klein's mechanical novelty, The Titanic Disaster; Three Du For Boys, dancers; Ward Baker, violinist, and Gene Muller Trio. Grace Cameron in several character songs, headlines the Empress bill, with Dorothy's Playmates (ten people), in which the dog, cat, elephant, parrot, etc., play a big part, furnishing amusement for the wee tots. Special scenery and numerous effects make this a neat offering. Others: Roberts, Hayes and Roberts, Ash and Shaw, Hal Merritt and Harry Leander. The second week of Pantages vaudeville at the Colonial-Pantages

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Majestic Theatre, Los Angeles  
(Oct. 6th to Oct. 11th.)

is doing a good business. Della and Templeton, acrobats, open the show, Maidie De Long following. Others: Chas. Lindholm & Co. in The Man from Mississippi, a good playlet amateurishly presented; Victoria Four, singing quartette; Hill, Cherry and Hill, cyclists that have a unique novelty bicycle act, and the Eight English Roses, dancing chorus. The Majestic still has the Delmar and King musical comedy company, with change of bill twice a week.

R. STELTER.

### Stork Expected by Blanche Bates

And now is revealed for the first time the reason Blanche Bates will not

be seen on the stage during the early part of this season. Miss Bates is compelled temporarily to retire in anticipation of an exceedingly interesting event which is expected between now and the holidays. Miss Bates in private life is Mrs. George Creel. Miss Bates is now at her country home up the Hudson and will remain there quietly until she is ready to return to the stage, which will not be until spring.

NENA BLAKE, of The Ready Money Company is laying off two weeks on account of illness. Her understudy is playing the part and May Taylor was offered the part of Marjorie, but had to decline.



ALL THE THEATRICAL NEWS

The San Francisco  
**DRAMATIC REVIEW**

Music and Drama

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San Francisco, Saturday, October 4, 1913

No. 11—Vol. XXIX—New Series



Leon A. Kutner



Walker C. Graves, Jr.

**DRAMATIC**

**VAUDEVILLE**



## Another Cort Theatre in New York

The Royal Theatre, one of the largest and most complete houses in Greater New York, the second theatre in that city in which John Cort is interested, opened September 8th, under the direction of Mr. Cort and Frank Gersten, with Emma Trentini in her New York Theatre success, *The Firefly*. The Royal is situated at the junction of Westchester and Bergen avenues and 150th Street, the busiest thoroughfares in the Bronx. The theatre has a seating capacity of 2,500.

## Margaret Anglin Makes Gift to State University

BERKELEY, Sept. 30.—Margaret Anglin, who recently presented *Electra* in the Greek Theatre at the University of California, has presented to the college all the stage settings used in the production. Miss Anglin's donation consists of the great bronze doors, the platform on which they rested, the larger Grecian lamp, the colossal busts and the flights of steps from the stage to the orchestra circle. The present is the most considerable given for use in the Greek Theatre since its dedication. A portion of it will be used in the English Club production, Ibsen's *Vikings* at Heigeland, on Saturday evening, Oct. 11.

## Schumann-Heink Believes in Raising Children, Not in Voting

NEW YORK, Sept. 15.—On the eve of her scheduled appearance at the Colby Progressive rally to be held tonight in the Paterson, N. J., High School, Mme. Ernestine Schumann-Heink announced today that she would not be present. She did not know the meeting was to be political when she agreed to appear, she said. The withdrawal startled the leaders in charge of the meeting.

## Roosevelt Takes Wild West Show to South America

NEW YORK, Sept. 21.—Colonel Roosevelt has completed arrangements for sailing for South America by the steamship *Vandyck*, which leaves from Brooklyn Oct. 4. Among Roosevelt's shipmates on the *Vandyck* will be fifty members of the Carlisle Wild West Show, with 100 animals. There is a strong desire, created by moving pictures, of a Wild West show in Buenos Ayres for the actual rough riders of the movies. To meet this desire Roy Chandler is taking down there a stock company of actors.

## Is Pavlowa Coming—Sure! Read This

LONDON, Sept. 21.—Anna Pavlowa, who sails for America Oct. 8, said today that she was pleased to be going back to America. The trouble between Pavlowa and Novikoff is settled, and he will accompany Pavlowa on the tour. She said: "I shall be so glad to see the dear old places again. I like California best of all. I will go straight



Kitty Gordon, at the Cort Theatre next week.

across the continent, hard at work all the time, eight performances a week. However, I like to dance, and my audiences are always so kind and generous to me."

## Negotiates Exchange of Plays for New Theatre

A dispatch from New York says: Samuel Berger of San Francisco arrived in New York today to negotiate with F. Ray Comstock, Wm. A. Brady and Morris Gest for an exchange of plays presented at Comstock's Theatre and a new Little Theatre to be built in San Francisco. The plan is to arrange an exchange of plays between these two theatres, Brady's playhouse in Chicago, the proposed Little Theatre in Boston and theatres in other cities.

There must be some mistake about this as San Francisco is not aware of any "Little Theatre" in imminent danger of being erected. The idea may be confused with The Little Theatre of Los Angeles, and the presence of John Blackwood, who is now in New York engaging the company.

## Two Bankrupts

NEW YORK, Sept. 30.—Admitting their inability to pay debts they have incurred, Fritz Scheff and Charlotte Christine Nielsen Lefler, known as Christine Nielsen, have filed voluntary petitions in bankruptcy in the United States Circuit Court. Miss Scheff's schedule of

liabilities are by far the heavier. The petition filed by her attorney shows debts aggregating \$149,856. To offset these obligations she alleges she is possessed of assets worth only \$74,923. The chief claim the comic opera star recites against herself is one for \$100,000, and represents the amount charged against Miss Scheff for an alleged breach of contract. This claim is held by Messrs. Lee and J. J. Shubert, under whose direction she has appeared many times. Miss Scheff's troubles began several months ago, when she undertook to assume the management of the plays in which she intended to appear. Thus the name of The Love Wager, a venture for which Miss Scheff expended many dollars and held high hopes, enters many times in her schedules as a cause for the debts. Of her liabilities Miss Scheff lists only \$9,334 as the amount of claims that are secured, but to these she adds notes and bills to the amount of \$3000, which she asserts in her petition should be paid by other persons. Perhaps the most interesting item in the list of assets offered by the bankrupt singer is one for real estate, which she states is worth \$17,000. Part of this amount is covered by her interest in Poplar Hill, a farm at Big Stone Gap, Va., which was owned by John Fox, Jr., and where The Trail of the Lonesome Pine was written.

Clarence Arper opened with Mrs. Scott this week, and Elmer Ballard and Mable Alberta closed last Saturday.

## Edson Elliott Married

Edson Elliott, of the Foster-Elliott Company, was married on September 19th, at Etna Mills, to Vesta Hunsaker, a Klamath Falls girl who has been working with the company as a piano player. The ceremony took place on the stage after the performance of *Rip Van Winkle*. The company has added this old favorite play to its repertoire and is making a great success with it. Howard Foster is splendid in the part of Rip Van Winkle. The company opened in Crescent City this week and next week will move up to Coos Bay, where it will play rotation stock. The Dramatic Club of Ft. Jones were hosts for the company at a fine spread after the performance on September 20th.

## Anna Held and Ziegfeld to Remarry

NEW YORK, Sept. 18.—According to intimate friends of Anna Held and Florenz Ziegfeld, Jr., a reconciliation between the two has taken place and a remarriage will follow next month. The news of this latest development became known following a meeting Wednesday evening when Miss Held was entertained by her former husband at a dinner party at Louis Martin's. Miss Held's conversations with Ziegfeld were long and intimate, and friends who were witnesses of them aver that a verbal agreement for remarriage was then and there entered upon.

## Kleine Hot on Trail of Infringers

James E. Northmore, who was arrested by the Federal authorities for making copies of George Kleine's copyrighted photographs of Quo Vadis and selling them in the open market, was arraigned yesterday in Chicago and bound over to the Federal Grand Jury in one thousand dollars bail. Northmore furnished bail and engaged counsel. George Kleine and his associates have determined to prove the values of Federal protection in copyright issues and intend to relentlessly pursue all violators. Since George Kleine made his immense success with the Cines production of Quo Vadis there have been several minor attractions started that have taken advantage of his great advertising and wonderful press notices and have even gone so far as to use his copyright photos and cuts, and in some instances to use his own press matter—misleading the public into the belief that they are presenting the original Astor Theatre production.

SAN JOSE, Sept. 24.—Victory, Sept. 21—Demonio Foster & Co., comedy balancing act; The Alvions, musical numbers; the Aloha Twins, Hawaiian singers and dancers, and Billy Carr, monologist. Jose, Sept. 21—The Chicago Newsboys' Trio; The Ritters, singing and talking act; Armor and Armor, novelty musicians, and Ural and Dog, ring gymnast.

JAS. H. SCANEAN, an old-time news paper man of San Francisco, Chicago and New York, has been engaged to take charge of the press work for the Oriental Theatre.





## The Fall of U is Published

Each year the Bohemian Club gives a play at the famous Bohemian Grove. These plays are written by talented members of the club who write simply for the honor that comes to the author, an honor coveted by the members of the literary circle of the club. Interest in this club and its annual play has been aroused in this country and abroad. This year the play, *The Fall of U*, is written by Rufus Steele.

With this drama a climax has been reached, and John Howell, who is well known as a purveyor to those who like old editions, rare books, or publications of limited circulation, has been besieged with requests asking for copies of the play. Howell took the matter up with the directors of the club, and they gave him permission to bring out an edition of 2500 copies, which has been published in exquisite book form.

## Dates Ahead

A ROMANCE OF THE UNDER-WORLD (Rowland & Clifford, mgrs.)—New York, N. Y., Oct. 6-11; Paterson, N. J., 13-18; Newark, 20-25; Philadelphia, Pa., 27-Nov. 1. ARE YOU A CROOK? (H. H. Frazee, mgr.)—New York, April 28, indefinite.

BISHOP'S PLAYERS. — In stock, Ye Liberty Playhouse, Oakland.

CLAMAN PLAYERS (No. 2)—Red Bluff, Sept. 29 and week; Chico, Oct. 6 and week.

ED. REDMOND STOCK.—Sacramento, indefinite.

FINE FEATHERS (Star Cast; H. H. Frazee, mgr.)—Philadelphia, October 1-11; Cleveland, 13-18; Detroit, 20-25; Cincinnati, 27-Nov. 1.

FINE FEATHERS (Eastern: H. H. Frazee, mgr.)—Lockport, Oct. 4; Niagara, 6; Warsaw, 7; Hornell, 8; Fredonia, 9; Bradford, 10; Warren, 11; Erie, 13; Dunkirk, 14; Norwalk, 15; Wooster, 16; Mansfield, 17; Ashland, 18; Sandusky 20; Fremont, 21; Tiffin, 22; Defiance, 23; Auburn, 24; Angola, 27; Goshen, 28; Elkhart, 29; South Bend, 30; Dowagiac, 31.

FINE FEATHERS Western: H. H. Frazee, mgr.)—Winona, Oct. 4; LaCrosse, 5; Rochester, 6; Owatonna, 7; Faribault, 8; New Ulm, 9; St. Peter, 10; Mankato, 11; Albert Lea, 12; Austin, 13; Mason City, 14; Charles City, 15; Decorah, 16; Elkader, 17.

FOSTER-ELLIOTT CO.—Gold Beach, Ore., Oct. 1-4; Port Orford, 5; Lanlois, 6-7; Bandon, 8-12; Coquille, 13-16; Myrtle Point, 17-18.

HENRY MILLER (Klaw & Erlanger)—Tacoma, Oct. 13; Everett, 14; Bellingham, 15; Victoria, 16; Vancouver, 17-18.

KINEMACOLOR CO.—Oxnard, Sept. 25-28; Los Angeles, 29-Oct. 4; Riverside, 5-8; Redlands, 9-11; Los Angeles, 13-18.

LAURETTE TAYLOR, in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

MADAME SHERRY (Magner and Spaulding).—Vallejo, Oct. 12; Napa, 13; Petaluma, 14; Santa Rosa, 15; Auburn, 16; Grass Valley, 17; Nevada City, 18; Reno, 19; Virginia City, 20; Carson, 21; Chico, 22; Oroville, 23; Marysville, 24; Woodland, 25; Stockton, 26; Modesto, 27; Merced, 28; Madera, 29; Fresno, 30; Selma, 31; Leemore, Nov. 1; Coalinga, 2; Hanford, 3; Porterville, 4; Visalia, 5; Tulare, 6; Fellows, 7; Maricopa, 8; Taft, 9; Bakersfield 10.

MOROSCO STOCK CO.—Los Angeles.

MRS. A. W. SCOTT in MARY MAGDALENE and MAGDA (McKee Rankin, mgr.)—San Diego, Oct. 6-7; Santa Barbara, 8-9.

THAT PRINTER OF UDELL'S (Gaskill & MacVitty, Inc., owners)—Atlanta, Ga., Sept. 29-Oct. 4.

THE COST OF LIVING (Rowland & Clifford, mgrs.)—Cincinnati, O., Oct. 5-11; Dayton, 12-18; To-



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Laurette Taylor in  
PEG O' MY HEART  
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THE TRUTH WAGON  
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### Lulu Glaser's Father Dies

YONKERS, Sept. 16.—Louis A. Glaser, father of Lulu Glaser, the actress, was buried in Woodlawn Cemetery today from Mt. Vernon. Glaser was a retired leather manufacturer, and was interested in science. He had a notable collection of butterflies and extensive geological specimens. His scientific library was large.

### San Francisco Woman's Club Shows Disapproval of Sensational Plays

Three well-known plays by Prieux and a novel by another writer, all dealing with the problem of sex, were burned on an incense plate last week by the Century Club, one of the most fashionable woman's organizations of this city. Chapter by chapter the offending books were torn up and placed on the plate, while the clubwomen made the pyre, which consisted of matches. Then Miss Marie Withrow, the president, applied a flame and the work was soon done. The offending books came into the library of the club some time ago.

ledo, 19-22; Grand Rapids, Mich., 23-25; Fort Wayne, Ind., 26; Youngstown, O., 27-29; Akron, 30-Nov. 1.

THE DIVORCE QUESTION (Rowland & Clifford, mgrs.)—Baltimore, Md., Oct. 6-11; Washington, D. C., 13-18; Norfolk, Va., 20-25; Richmond, 29-Nov. 1.

THE PHILLIPS-SHAW in ONE WOMAN'S LIFE (Rowland & Clifford, mgrs.)—Toledo, O., Oct. 5-8; Jackson, Mich., 9; Lansing, 10; Battle Creek, 11; Chicago, Ill., 12-25; Kankakee, 26; Gary, Ind., 27-29; Ft. Wayne, 30-Nov. 1.

THE SHEPHERD OF THE HILLS (Gaskill and MacVitty, owners)—Albany, Ore., Oct. 1-4; Eugene, 5; Woodburn, 6; Grants Pass, 7; Medford, 8; Red Bluff, 10; Chico, 11; Oroville, 12; Marysville, 13-14; Stockton, 15; San Rafael, 16; Vallejo, 17; Oakland, 18-19; Napa, 20; Santa Rosa, 21; Petaluma, 22; Santa Cruz, 23; Monterey, 24; San Luis Obispo, 25-26; Santa Barbara, 27; Ventura, 28; Oxnard, 29; Pasadena, 30; Pomona, 31.

WILLIAM FAVERSHAM in JULIUS CÆSAR (Leonard Gallagher, mgr.)—N. Yakima, Oct. 4; Seattle, 6-8; Vancouver, B. C., 9-11; Victoria, 13; Tacoma, Wash., 14; Aberdeen, 15; Portland, Ore., 16-18; San Francisco, 20, week; Oakland, 27-29; San Jose, 30; Sacramento, 31; Fresno, Nov. 1; Los Angeles, 3, week; San Diego, 10-11; Santa Barbara, 12; San Bernardino, 13.



## Alcazar Theatre

Interest centers at the Alcazar this week, where *Our Wives*, a little comedy by Frank Mandel, is receiving its first San Francisco production. Young Mandel first came under my notice when as a boy of seventeen he wrote a very fair satire on Everyman, which Ben Greet was then giving in the city. Everywoman showed in the young playwright the ability to apprehend the germ of an idea and then to gather around that germ all the facts that properly belong with it and broaden its application. That same apprehension is noticeable in *Our Wives*, with a maturer grasp of the subject and the technique of its vehicle of expression; added to which there is a facile brilliance of dialogue, a local sense of atmosphere and an ultra-modern habit of mind. What it lacks principally is the character sense, his people being sketched in lightly and left almost without growth and development except for what is the arbitrary will of the author. Mr. Mandel seems for the moment to be content with a smooth and highly diverting presentation of certain phases in the lives of would-be Bohemians, more photographic than the excellence of the idea would warrant. The war of sex, with the deceptions practiced for the accomplishment of the unformulated ends of the life force, offers untold opportunity to the writer of psychological comedy which this latest San Francisco playwright has neglected—wisely perhaps, if his talents are not yet fully matured. At any rate, it will be interesting to watch his advance from the Channing Pollock stage to the scintillating perfection of the New York idea, toward which goal his equipment seems to lead him. *Our Wives*, as it stands, is light and frothy, but highly entertaining with flashes of wit and insight, and is far beyond our usual comedy fare in excellence. And the Alcazar company, forsaking the realm of musical comedy, is once more at home in its more legitimate dramatic field. Ralph Herz, who plays Paste, the young man who substitutes a machine for sex, reveals himself as a comedian with a varied and interesting personality, with a strong hold upon the emotions, rather than a man who trades upon mannerisms and artificial devices in the name of art; his work is full of possibility. The Wilson of Mary Emerson is delightful. There is a suggestion of power and reserve in her handling of the role, a play of facial expression and voice, that recalls Maude Adams at her young, flexible best. Of the three married pairs it is difficult to choose, they are all so well worked up. Edmond Lowe does some of his best acting as Spider, and Alice Patek, as his Irish wife, while reproducing Peg O' My Heart, is full of life and individuality. Jerome Storm and Lois Meredith are very entertaining as the billing and cooing Tatum. Jane O'Rourke's back rivals Kitty Gordon's and she has an excellent conception of the snobbish Emily, while Kernan Cripps, as Corksey, her young husband, again demonstrated his versatility. The vigorous outdoor roles seem to suit him best, but he is thoroughly at home in a drawing room. The play is charmingly set. Altogether we should be inordinately proud of our Alcazar and our home-made playwright.

## Oriental Theatre

A second stock company was added to our local field of theatrical operations on Tuesday night, when the Oriental Stock Company was seen for the first time in *The Ringmaster*. An excellent company has been selected to cater to our amusement needs, and there can be no reason to doubt a successful outcome of the venture. Ever since the fire San Francisco has had but one stock, when before that time we had four regulars, with an occasional extra one. Before commenting upon the play and the efforts of the actors, the writer desires to dwell upon the keen artistic judgment that has been exercised in the changes inside the old Savoy. Using Chinese Orientalism as the basis of the decorative scheme, a change has been wonderfully wrought in the interior, so great as to call forth repeated exclamations of pleasure from those who have seen the house. The Oriental theatre is today one of our most beautiful playhouses, and in point of novelty, a show place for people who love the unusual and the artistic. In this Aladdin-like transformation due acknowledgments must be made to Leon Kutner, whose fine artistic tendencies conceived the happy result. Doing away with the orchestra, the management has had recourse to a well carried out plan of Oriental ceremonial, utilizing the presence of a wonderful Buddha statue, Chinese personages, Oriental gongs, chimes and bells, which is novel and interesting. To further carry out the Oriental idea, girl ushers, togged up a la Chinese, are used to show patrons to their seats. With this, the Oriental nature of the scheme drops, and the play brings us back to a view point with which we are more familiar—that of the romance of American finance, played on and off the money market by American aristocrats and their children. *The Ringmaster* was not the happiest play to open with. It is talky, talky, and then some, but the company showed to individual advantage. Walker Graves played the young financial king, John LeBaron, with great effect, never overdoing anything and disclosing a handsome, pleasing personality that is going to make him popular. Andrew Robson, in capital make-up, was a distinguished-looking Richard Hilary, the Ringmaster. Robson is some actor, believe me, and his presence in the company is a treat. Dan Jarrett is a good type of juvenile man and made a pleasing impression. Frances Carson was the hit of the feminine contingent. She is a breezy little woman with a fine personality. E. F. Bostwick, stage director and player of the role of McElroy, showed that he is in the A. No. 1 class. Marjorie Cortland in the female lead, was pleasing, but is really too much of the ingenue type to play leads. John Stepping, Ada Nevell, who was clever in her champagne scene, Huron Blyden, Charles Marriott and Fred Wilson, completed a cast above the average. The next bill will be *Over Night*.

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Charlotte Walker in *The Trail of the Lonesome Pine*, at the Columbia Theatre, October 6th.

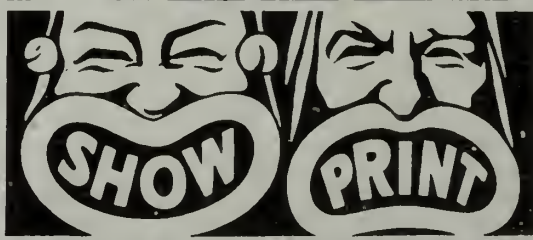
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## PLAYS

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HOLLIS E. COOLEY is at the St. Francis for a few days.



Beatrice Nichols is a Fascinating Quality  
in the Success of Broadway Jones at the  
Burbank in Los Angeles

LOS ANGELES, Oct. 1.—A splendid benefit performance for the S. P. C. A. will be given at the Majestic Friday afternoon, the success of which is in the hands of so many generous players that the result goes without saying. Henry Kolker, Selma Paley, Stella Mayhew, Billy Taylor, Eddie Healey, Mrs. Scott, Rondas Trio and Grace Valentine, assisted by "Bud" Rose. Selma Paley opened the auction for seats at Alexandria on Wednesday evening. \* \* \* The Dillon King Company has arrived and will be ready for the opening at the Lyceum on October 5th. \* \* \* Lucretia del Valle is again in the city and after a short rest will go East were she has secured an engagement. \* \* \* Adele Farrington writes that she is playing in stock at Winnipeg. \* \* \* Pretty and talented Beatrice Nichols is having her chance to shine this week in Broadway Jones, and she is one bright and sparkling light of the performance. \* \* \* Mr. and Mrs. Frank Pixley have departed for Europe for a long vacation. \* \* \* Mr. Kolker will next appear in the double role of author and actor when he puts on his own play, The Survivors, and plays the leading role himself. With Mr. Kolker will appear the new leading woman.

AUDITORIUM—Magda is offered in thoroughly artistic style by Mrs. Scott, who combines a spark of genius with a charming personality and abundant good looks. McKee Rankin has given us Col. Schwartz before, but never more artistically played. Roy Clements and J. H. Greene, with a somewhat mediocre assisting cast, give satisfactory and adequate aid. Mrs. Scott includes in her week's engagement, Mary Magdalene. Mrs. Scott's wordly ease, adds great charm to her acting and leaves a lasting and most delightful impression.

BURBANK—Broadway Jones opens a bright and shining path for Percy Bronson, who trods it with a rollicking, breezy and graceful step that fills the role of Broadway Jones with a dressy perfection. The tale of the gay young man about town, who finds himself suddenly deprived of that which keeps his days moving fast, and nothing to build upon but bets and many of 'em, is all told in dashing style. The taking on of the gum factory, the lovmaking for the sake of the little stenographer and the jolly live-happy-ever-after ending are all good reasons for good work and splendid entertainment. Beatrice Nichols returns to her own and pervades the atmosphere of Broadway Jones with a spontaneous gayety that makes itself felt most decidedly. Winifred Bryson is ingenue-ish enough to suit the most exacting. Fanny Yantis gets many laughs with her picture of the impossible widow. Lillian Elliott gives liberally of her talent to the small role of Mrs. Spotwood, and James Corrigan fills, to a nicety, the role of Judge Spotwood, while Morgan Wallace, Jack Belgrade, Thomas MacLarnie, Harry Duffield, Karl Mark and William Colvin hit the mark in minor roles. Edward Neff deserves

credit for his clever impersonation of the boy, Sammy, and Broadway Jones moves with a speed that is exhilarating.

EMPRESS—The Mirthful Mermaids, Anna Modcraft and Helen Gandreau, are pretty, graceful and marvelously clever divers and swimmers, whose tank act is very, very attractive. Clark and McCullough are comedians who easily demonstrate that fact, and their turn called. Much Ado About Nothing is easily a favorite. May Ward sings some old songs with a brand new and fresh personality and everyone likes her on the instant. Charles Leonard Fletcher and company of four, present a sketch entitled, His Nerve, with much to be said in their favor. Thomas and Gertrude Kennedy are dancers of the whirlwind variety, and have some steps of their own and a winning, clever style. Klein Brothers seem to know what their audience wants in the line of sheer nonsense and manage to create a good deal of amusement. The bill as a whole is a satisfactory one, even to the Keystone film pictures.

HIPPODROME—La Belle Carmen does some turns on the wire that are startling and skillful. Eddie Healy is able to make himself a large portion of the enjoyment of the bill. The Organ Grinder's Troubles serves to introduce Sharpe, Longfeather and Nelson, a trio who make an instant hit. Leonard and Drake contribute a bit of mimicry that pleases. Baisey's Russian Troupe is an aggregation of various talents, and the Russian songs and dances are novel and refreshing. Melba MacDowell and Isabelle Eveson remain in a new sketch, The Oath, which is interesting because of clever acting. Abrams and Johns also remain with a very good sketch, When the Cat's Away, that makes a decided impression. Excellent pictures round out an entertaining bill.

LYCEUM—The Traffic is playing in its last week of a most successful run, and Miss Bryant with her very good company are to be congratulated on their able presentation of this rather difficult problem play.

MAJESTIC—Ready Money, James Montgomery's "made in Los Angeles" play, returns to us a full-fledged road production, and if anything is funnier and cleverer than when given by the Balasco Stock Company two years ago. The story of Stephen Baird and his mine in Arizona and of how he placed it before the eyes of the sceptical New Yorkers by the aid of Jackson Ives, whose money was counterfeit, but whose heart was of the real metal—is all told in brilliant style. The flash of the money seems sufficient to float the stock and while it is not exactly used, all concerned are gathered in by the arm of the law. At the last moment the counterfeit money turns out to be real money, and the mine turns out real ore, the right girl gets the right man, and all is well. Frank Mills is an artist and we have long known it, therefore his picture of the counter-

feiter is perfect in detail. Robert Ober is also known to us from many angles, because of very good stock company work, but he has never done anything better or more sincere than his Stephen Baird. Nena Blake is very charming in appearance, her simplicity and directness make her work very enjoyable. Walter Fredericks, as the stern financier, is splendid. Clarence Rockefeller contributes a small part in a big way, in that of the office boy. T. E. B. Henry, John C. Brownell, Graydon Fox, Clyde North, Maurice Barrett, Mary Carlisle, Estelle Wynne and Adelaide Hastings are all able assistants. Ready Money is a joyous affair.

MOROSCO—His Neighbor's Wife is playing into the second week, with Henry Kolker, Grace Valentine and the balance of the Morosco Company at their happiest.

MASON—The Kinemacolor pictures of the Balkan War, Panama Canal, Niagara Falls, and many other beautiful and interesting spots are being shown at the Mason this week.

ORPHEUM—Musically, this week's bill is one that has much to offer. Harry Girard again bursts into vaudeville and when he proffers Pagliacci in costume it is both pleasing and artistic. He follows this with a delicate and most enjoyable little love song. Elsa Ruegger we learned to love on a previous concert occasion, because she is a genius, but one who has the rare ability of making herself understood. Her cello numbers are delightful. Charlotte Ravenscroft, with varied talent, is able to cater to all tastes, with a little song, a little story, a little dance and a little ragtime, aided by great personal charm. Redford and Winchester are jugglers who combine skill with a dash of comedy and toss things about with carelessness this is fascinating. Blanche Walsh and Company appear in the Countess Nadine, a somewhat stilted, but highly emotional Russian melodrama that allows Miss Walsh fair opportunity to display her dramatic ability. Two personifications of grace are G. S. Winslow and Gladys Duffy, who deftly turn from one difficult move to another on roller skates, with the ease, abandon and skill of the most artistic dancers. No more delicious holdovers could be imagined than Stella Mayhew with Billy Taylor, and Ed Flannigan and Neely Edwards in Off and On.

PANTAGES—A playlet dealing with San Francisco and a moving picture series leading up to same are interesting. The Redemption is well played by John Elliott, Leslie Reed, Grace McGinn and Dorothy Davis Allen. Attractive personally and able to sing also, are Vego and Dorothy, late of Gus Edwards' Song Revue, and their turn is artistic and satisfying. The Five Lasses, whom nature has dealt kindly with are enabled to wear kilts, play upon the brasses in loud and joyous fashion, and make themselves an attractive part of the program. Carmen and Clifton also seem to enjoy the fact that one, the lady, can certainly pick the banjo, and the other, the man, plays the violin and sings in pleasing voice. The Three Rondas are young and effervescent and their various cycling and acrobatic stunts together with their songs, meet with hearty approval.

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Max Dill left for New York last night. Clarence Kolb will go Tuesday. They have signed with the Shuberts to appear at Weber and Fields' Theatre in New York in A Peck O' Pickles this winter.

HARRY SCOTT (not Scout notwithstanding he is scouting most of the time for the Famous Players Film Company) is in town for a short visit from the East.

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AND ORIGINAL NEW YORK COMPANY



## Correspondence

NEW YORK, Sept. 28.—Out of Budapest, by way of Berlin and London, The Marriage Market came to the Knickerbocker Theatre last Monday and took it by storm. Quotations on The Marriage Market are 'way above par. The performance had several surprising elements. To begin with, several of those who scored most heavily were not particularly featured. For instance, little Moya Mannering, in the role of a lady's maid, carried the audience by storm with her clever song and dance, A Little Bit of Silk, and proved to be the prettiest and most popular feminine member of the company. Percival Knight, already popular through his "past performances" in The Arcadians and The Quaker Girl, was the brightest comedian of the company, and kept all his scenes full of bubbling quality by his "extra dry" performance of an English lord. Since The Marriage Market is Donald Brian's second starring vehicle, let it be recorded at once that the popular dancer stepped easily into favor, especially in the last act, when he pirouetted on a table carrying one of the girls in the company on his shoulders, while he and the table were borne from the stage. His singing still leaves much to be desired. Victor Jacobi, who wrote the music, has supplied several catchy airs, notably a waltz, which is irresistible in its melody and rhythm. His score is well orchestrated. There were several effects new to musical comedy, and the groupings and dances had an air of novelty which was probably the work of Edward Royce, who was brought here from London by Mr. Frohman. He appeared with the principals at the end of the second act, and justly shared with them in the approval of the audience. The Marriage Market has a pretty love story told in an unusual way and set in a picturesque corner of Southern California for the first act, shifting to a yacht in San Francisco Bay for the second and terminating in a Senator's palace in San Francisco for the third. All the scenic opportunities have been amply realized, the yacht scene being especially picturesque. Carroll McComas of Los Angeles and Venita Fitz Hugh, two American girls who found their destinies in the Marriage Market, headed the cast, which included many pretty girls. The company is well chosen and the entire production is lavish. \*\*\* With a plea for opera in English and a practical demonstration of its value, David Bispham made a big hit on his first appearance here in vaudeville at the Palace Theatre last week. The baritone was in splendid voice, and his magnetic personality and direct appeal to the sympathy and interest of his audience made him a big drawing card. Mr. Bispham, in prefacing his recital, stated that in his opinion it should be possible nowadays for music lovers to hear grand opera without paying exorbitant prices, and hearing it in a tongue which few understand. He therefore gave his selections in the English language. In the afternoon he sang from Handel's opera of Scipio, the Lament of Julius Caesar, followed by a selection from a Mendelssohn opera and the prologue from Pagliacci. He gave as an encore, Kipling's Danny Deever. Mr. Bispham changed his selections at each performance, but always sang in English.

Another important feature was William A. Brady's presentation of Beauty Is Only Skin Deep, a comedy drama by Elizabeth Jordan. This is an elaborate act, the setting being that of a beauty parlor in Fifth Avenue, and the cast, including May Milloy, is a capable one. Other features of the bill were "Gus" Edwards and his company of twenty-five girls and boys, including Lillian Boardman, in her song, Revue of 1913; Sam and Kitty Morton, those old-time favorites, who were received as heartily as ever in their clever sketch, Back to Where They Started; The Hess Sisters, dancers; the Stanley Trio, the Ward Brothers, in a very amusing skit, From Dear Old Lunnon; John Geiger, with his talking violin, and the La Tows, pantomimists. \*\*\* For the beginning of the second week at the Century Opera House, Aida, which had been given in English throughout the first week, was given in Italian for a single performance. The audience responded with true Italian ardor. Incidentally, a new tenor made his first appearance here—Mr. Falco, who has been engaged especially for the Italian performances. Another newcomer was Victor Navarrini, as the King. Miss Amsden was again the Aida, as at the first performance in English, with the Amneris of the first night, Kathleen Howard. The most dramatic moment of the opera occurred in the third act, when Miss Howard, Mr. Falco and Thomas Chalmers, the Amonasro, were so fervent in the big trio that the house was roused to unusual enthusiasm. \*\*\* At the Belasco Theatre, Washington, last week a new play by George Scarborough entitled At Bay, was given for the first time, with Guy Standing and Chrystal Herne as the featured players. The scenes are laid in Washington and the story concerns the efforts of Larry Holbrook, an Irish soldier of fortune, to outwit the Secret Service men who are endeavoring to prove that Holbrook's sweetheart, Aline Graham, has committed murder. The story is tense and full of stirring episodes. Both the company and the play were well received. \*\*\* There weren't any baldpates at all. But keys! Why, everybody and his wife carried a latch-key. In remarking the absence of arid spaces innocent of Hepnerization in the cast of the Seven Keys to Baldpate, which burst upon Broadway in the shape of a hearty laugh for the first time last evening, we are overlooking those highly polished expanses which glitter regularly at first nights and make up the sum and substance of a typical New York audience. There was a positive blaze of this variety of baldpate at the Astor Theatre to sound the welcoming cymbals for Wallace Eddinger and wave a flag or two apiece for George Cohan (accent on the han, please). Seven Keys to Baldpate is a Cohanesque. It is as redolent of the irrepressible and original George as an American flag is full of freedom. The mind is volleyed from situation to situation with such force and speed that you have to stop thinking every few minutes to catch

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up with yourself. Its author knew exactly the proper proportions of mystery, laughter and thrills necessary to produce a happy evening. There was a little dash of love, added as an afterthought, but things happened so fast that poor overworked Cupid had to be dragged in by his heels. The story is all about a novelist of the school styled lurid, who wagers he can go to the loneliest place on the earth and write a novel in twenty-four hours. His friends disagree with him to the extent of \$5,000. The writer of the wild and woolies goes to Baldpate Inn on the mountain of the same name and begins his melodramatic marathon. Instead of the loneliness he craves he is confronted by such quieting influences as a thief, a newspaper reporter, a charming widow, a grafting mayor, a bribing president of a street railway, an ex-convict, an adventuress, a combination hermit-ghost and a crooked captain of police. One might expect that sort of thing in the mountains during the height of the summer season, but scarcely in the height of a December snowstorm. Here is where the mental gymnastics occur in bunches. At the very end the argumentative pal with the loose \$5,000 comes in and explains the whole thing is a "frameup" to prove to the lurid litterateur his stories are all balderdash. The keepers of the seven keys of baldpate, with their crinkly careers, are merely members of a stock company and the incidents such as happen only in books. Mercy what a shock. But the big surprise is yet to come. Another curtain reveals the wagering author emerging from his room with the novel under his arm, the clock striking the twenty-fourth hour and the \$5,000 as good as in his wallet. Even the joke on the author was all in the book. As William Hollowell Magee, the novelist, Wallace Eddinger was a joy. More and more it is evident that Mr. Eddinger is quite the best poised, the blandest and most discreet of the younger school of actors. He never resorts to circus methods. He can be depended upon to shade his fun with just the right touch of dignity. In the hands of Joseph Allen, Peter the Hermit became a part of considerable consequence. It was a skillful bit of work and the audience liked every word and gesture of it. Gail Kane wore the kind of clothes that make women hate themselves. She is such a convincing and altogether fascinating adventuress—in the play. Margaret Green was the reporteress, but

one must needs read the program to make sure of her intentions. She might have spoiled some of the best moments had not the rush of incidents made us forget her limitations. Edgar Halstead and Jessie Grah were satisfactory in a small way. Others in the cast were Purnell B. Pratt, Lorena Atwood, Roy Fairchild, Martin Alsop, Claude Brook, Carleton Macy and John C. King. About half-past eleven, after the loud cries of Cohan had subsided, George, of the clan, was led from the wings by his stanch friend and fellow sufferer, Mr. Eddinger. Both did a graceful little bow. The temporary loss of one arm did not seem to worry The Cohan in the least. Why should it with his good arm batting 1,000? \*\*\* The Hoffmann-Polaire-Richardson company began its tour of the United States at the Lyric Theatre, Allentown, last week with a large audience to see the three famous stars. Gertrude Hoffmann presented a new revue in twelve scenes, which included some novel effects. She was supported by a company of fifty persons. Mme. Polaire, the French actress, appeared with her company from the Vaudeville Theatre, Paris, in Le Visiteur, a dramatic sketch, and Lady Constance Stewart-Richardson appeared in her new Faun Dances for the first time on any stage. Others who entertained in the intervals were Dix, a singer; Leo Nino, violinist, and the Apollo Trio. Max Hoffmann conducted the orchestra.

GAVIN D. HIGH.

SAN BERNARDINO, Sept. 23.—The regular season opens at the Opera House (Mrs. M. L. Kiplinger, mgr.) 25, with Wm. A. Brady's Bought and Paid For. A good house is anticipated as this is the first road show we have had for several months. On dark nights at the Opera House, the Frank Cooley Co. will continue to present tabloid drama, with four reels of moving pictures. The attractions at the Auditorium this week are O'Rourke and O'Rourke, eccentrics; Challis and Challis, singing and dancing; Philips and Bergen, sketch, and the usual four reels of movies. There are three other moving picture houses running, so that field is thoroughly filled.

J. E. RICH.

JAMES A. FELTZ is this season's agent ahead of Gaskill and McVitty's money getter, The Shepherd of the Hills, that is making its first Coast tour.



Correspondence

CHICAGO, Sept. 20.—In The Winning of Barbara Worth, the Studebaker has an attraction which should prove a strong magnet in bringing playgoers to the Michigan Avenue playhouse. It is said to be excellent dramatic material, with a number of stirring climaxes and opportunities for fine character drawing. Mr. Wright's novel was made into play form by Edward Milton Royle, a man who fully comprehends the exactions of the theatre no less than its limitations. The cast includes Edith Lyle, who interprets Barbara; Claud Gillingwater, as Jefferson Worth; Richard Gordon, as Willard Holmes, and Ralph Theodore, as Texas. \* \* \* With virility in every line, vivified by superb players, The Governor's Lady has achieved a distinct impression in Chicago. It has been many a day since Powers has had a better play or one so much in sympathy with the clientele of the theatre. There is a plain story of ambition and love in which the lives of four persons are intertwined—a man and his wife, well along in middle years, the man puffed up by enormous success in his chosen field, the little wife shy, unobtrusively proud of her husband, loving always, but not measuring up to his exalted ideas of what the wife of such a superior creature as himself should be. \* \* \* Rose Stahl is emphasizing her claims as one of the foremost actresses on American soil in her characterization of Maggie Pepper at the Blackstone. Most of us are familiar with the story of Maggie, who was an exceptionally quick-witted saleslady, making herself so valuable to the young proprietor of the store in seeing to it that the goods kept moving and in subverting his enemies, that he found the best way to keep her near him always was in marrying her and in living happily ever afterward. \* \* \* The Lady of the Slipper, with Montgomery and Stone and Elsie Janis, is entertaining Illinois patrons. It is a good show, with plenty of real jingling airs and lively comedy. \* \* \* A Trip to Washington, with Adele Rowland, Katherine Stevenson and several other charming young women in the cast, besides a number of clever young masculine persons who fill necessary roles in the play, is doing well at the La Salle Theatre. A show with a punch for everybody who goes to see it. \* \* \* Margaret Illington will leave the Olympic and Chicago in another week when the engagement of Within the Law comes to a close. The popularity of the piece has been tremendous here, and four matinees will be given next week—Wednesday, Thursday, Friday and Saturday. \* \* \* Stop Thief at Cohan's Grand is showing all classes how a clever thief keeps a whole family guessing as to the disappearance of their valuables, to say nothing of the mystification of the "best detective in Rhode Island." \* \* \* The Drury Lane show, known as The Whip, English to the last degree, is doing well at the Auditorium. The scenic effects are good and are represented with a degree of realism startling in many instances and emphasizing the spectacular character of the play. \* \* \* The Cort has an excellent play in the Double Cross, manned by actors who know their profession. Emmett Corrigan and Arnold Daly enact the two leading masculine

roles and the rest of the characters are in able hands. \* \* \* The Road to Happiness at the Garrick with William Hodge in the chief role is an illuminating bit of life among small-town characters, and radiates both philosophy and hearty humor. Plays like The Road to Happiness deserve a long life. \* \* \* Maurice Levi and his invisible band is at the Majestic this week; twenty-one Pinafore Kiddies in comic opera; Truly Shattuck in songs; Frederick Bond and Miss Fremont Benton in Handkerchief 15; Lorna and Toots Pounds in travesty; Jack Hazard in monologue; the Five Sullies in a farce, The Information Bureau, and the Vivians, sharpshooters. \* \* \* Palace Music Hall has George Damerel and twenty others in The Knights of the Air; Gallagher and Carlin in The Battle of Bay Rum; Jack Gardner, monologist; the Castilians in poses; Byron and Langdon in The Dude Detective; Grace DeMar, singing comedienne; Corelli and Gillette, and Carana, slack wrist. \* \* \* McVicker's will offer the Berlo Sisters, swimmers; Edwin Ford and his company in a dancing carnival; Olive, shadowgrapher; the Newsboy's Sextette; the Hursley Troups of Aerobats; Gray and Peters, in The Funny Taxicab and others. \* \* \* Colonial this week announces Allegro, an eccentric violinist; Felix, newspaper cartoonist; Walter Terry and the Fiji girls; Tom and Edith Almond; M. Horst Bules and the Alpha Troupe, for the first half of the week. Commencing Thursday, George "Pork Chop" Evans, the celebrated minstrel comedian; Dixon, Bowers and Dixon; Walter McCullough and Company in William Anthony McGuire's The Devil, the Servant and the Man; Ed Dunkhorst; the Five Musical McLarens, and Jones and Crane. \* \* \* The Man From Home will be played to Imperial patrons this week. \* \* \* A Butterfly on the Wheel, a moving play with a big scene in a divorce court, comes to the Victoria. Eleanor Montell plays the leading role. \* \* \* The National offers a strong Western drama, One Woman's Life. \* \* \* Les Miserables is being played to large audiences in this, its sixth week, at the Orchestra Hall. \* \* \* The Social Maids hold the fort at the Columbia this week. \* \* \* Star and Garter will have Frankie Heath and Harry Levan with The Belles of Beauty Row in the farce of Putting it Over.

OWEN B. MILLER.

CHICAGO, Sept. 27.—Let us look over the excellent array of attractions which are being played at leading Chicago houses: There is The Governor's Lady at Power's Theatre, which is true blue in the fact that it is peculiarly and eminently a chapter of our own American life. \* \* \* Then we have The Winning of Barbara Worth at the Studebaker, which is one of the reasons for the growing fame of Harold Bell Wright, the novelist. It has been well received and reflects much credit upon the producers, Klaw and Erlanger. \* \* \* The Road to Happiness is another "find" for its sponsors, the Shuberts. The star is William Hodge. The character of James Whitman, or rather plain Jim, fits Mr. Hodge as though his personality was taken into consideration when the play was written. The author's name is also Whitman. Nobody has been able to ascertain the whereabouts of Mr. Whitman, and

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no one acknowledges to have seen him. \* \* \* Romance is the title of a new play which will begin an engagement at the Princess Monday evening, September 29th. Doris Keane appears in the title role, that of Mme. Cavallini. From advance notices it seems a charming story. \* \* \* At the Blackstone Damaged Goods will be presented. It belongs to what might be termed the new school of drama, wherein eugenics is ably discussed. The argument all through the play is for a purer humanity through the agencies of a health certificate and a marriage license. The play is presented under the joint auspices of the American Federation for Sex Hygiene and the American Vigilance Association. Richard Bennett appears as a star and producer in the play. \* \* \* All Aboard with Lew Fields re-opens the renovated American Music Hall, Sunday evening. \* \* \* Joe Howard's Comedy Theatre opens Friday, October 3d. Emma Carus is the star of the piece, which is called A Broadway Honey-moon. \* \* \* Mutt and Jeff in Panama is the title of the new offering at the Olympic. The production is presented by Gus Hill. \* \* \* The Whip at the Auditorium is playing to splendid business. \* \* \* The Lady of the Slipper at the Illinois is playing to the capacity of the house. \* \* \* A Trip to Washington at the La Salle will add to the record of this house for long runs. \* \* \* The Double Cross continues at the Cort Theatre. \* \* \* Florence Holbrook will be seen at the Majestic this week. Mollie McIntyre, late of Bunty Pulls the Strings, makes her vaudeville debut at this theatre. Her vehicle is a comedy sketch, called Making Good. \* \* \* At the Palace Music Hall, Frank Keenan and his company will be seen in a dramatic sketch. Others are Bert Fitzgibbons; the Six Russian Dancers in a series of native dances; Joe and Lew Cooper will appear with new songs; Kennedy and Rooney have a new comedy sketch; Sam Liebert and Company will appear in a sketch by Addison Burckhardt, called After the Wedding. \* \* \* McVicker's Theatre offers Adele Oswald in operatic selections. Clifford Hipple and Company will present As a Man Sows; Alpha Sextette; Canfield and Carlton; Four Nelson Comiques, and Hughes Musical Trio. \* \* \* At the Colonial will be seen Winona Winter "the little cheer-up girl." Others are H. V. Fitzgerald, the protean artist; Harry LeClair, the

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impersonator of famous actresses; Agnes Burr; Lyons and Cullom; Dalto Freese and Company, and Dryer and Dryer. \* \* \* At the Victoria, The Man From Home is the current attraction. \* \* \* Eleanor Montell in the part of Peggy in The Butterfly on the Wheel will be seen at the National this week. \* \* \* The Confession is the play at the Imperial. \* \* \* Columbia Theatre offers Ben Welch and his burlesquers. \* \* \* At the Star and Garter Joe Hurtig offers the new Taxi Girls. OWEN B. MILLER.

LUCILLE LAVERNE is playing The Rejuvenation of Aunt Mary in the East.



# THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Editor

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## Leon A. Kutner and Walker C. Graves, Jr.

Two newcomers into the theatrical field of San Francisco are Walker C. Graves, Jr. and Leon Kutner, who have taken over the Savoy Theatre, refurnished it and named it The Oriental Theatre, opening last Tuesday night a stock season which will mean much to San Francisco. These two gentlemen are both young, enthusiastic, possessed of a high degree of artistic appreciation and have the financial standing to back up their plans. Mr. Graves has had a long and successful experience as leading man with any number of well-known road companies and stock, and will play most of the leads. Mr. Kutner, who has long been an admirer of the theatre, is a member of one of our best known business families and he will have business charge of the venture.

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A well-known New York manager who is now operating in San Francisco with a big money making proposition, received a letter the other day from an agent who strongly urged his abilities, winding up with the assertion that he was "ready to jump the show he was with at a day's notice." Mr. Manager shot back a letter that was red-hot. And to make a long story short—the agent did not get the job. Loyalty is just as great an asset today as it ever was.

## Correspondence

FRESNO, Oct. 2.—Majestic: The grand opening of the Majestic last night was so successful that every one is predicting a great future for the house the fall and winter. The Gaiety Musical Comedy Co., late of San Francisco, scored a hit in A Trip to Paris. Carmelita Meeks is leading lady, supported by an excellent cast and an exceptionally fine chorus composed of such favorites as Emma Savage, Dolly Burke, Madge Gilmore, Ruth La Grande and such notable actors as John Lord, Teddy O'Dare and Frank Becker acting as musical director. Princess: Crimmins and Gore, in What Are the Wild Waves Saying; Bowen and Bowen, direct from Hammerstein's, New York; Sid Stewart, eccentric musical entertainer and coin manipulator; Jolly Funny Fanny Rice in The Miniature Mimic Stage; Petrino & Co., unusual novelty act. Coming Wednesday: Harrold Brown & Co. in The Cross and the Dagger; Chas.

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SACRAMENTO, Oct. 2.—Grand, Sept. 30: The Ed. Redmond players in Hawthorne of the U. S. A. Paul Harvey plays the part of Anthony Hamilton and Chauncey Southern plays Rodney Blake. Beth Taylor is delightful in her characterization of the Princess Irma, and the rest of the Redmond players are pleasantly cast in the various roles. Orpheum, Sept. 28: Twelve Olympia Girls, Buckley's Animal Show, Jack Kennedy & Co. in A Business Proposal, Ethel McDonough, comedienne; Handers and Meliss, dancing, singing and piano playing; The Three Juggling Millers, and The Parisian Street Singers. Empress, Sept. 28: Dorothy Rogers in Babies a la Carte; Sammy Watson's farmyard circus; The Five Merry Youngsters; Baron Lichter, pianist; Melnotte Twins, and The Malvern Troupe. Pantages: Mary Pickford in In the Bishop's Carriage. Oak Park, Sept. 28: The usual amusements and Vitale, the boy conductor.

VANCOUVER, Oct. 1.—Imperial, Sept. 30: Geraldine Farrar, concert tour. Imperial, Oct. 2: The Fletcher players are appearing in The Deserters, a very strong play of four acts and an incident. Isabelle Fletcher plays Madge Summers in her usual clever way; Chas. Ayres plays John Craig most acceptably, and the rest of the company are seen to advantage. Much attention has been paid the scenic effects and the production is most enjoyable. Empress, Oct. 2: The Empress people are mighty good in this week's attraction, The Deserters. Maude Leone appears as Maggie Summers and does some clever work. Del Lawrence plays Lieut. Craig excellently. The rest of the company are happily placed. The cabaret singers and dancers, that are imported straight from San Francisco for the dance-hall scene, make things go with a realistic swing. Maude Leone does a character spe-

cialty, as does Del Lawrence and James Sandusky. Avenue, Oct. 2: The Avenue players, in Paul Armstrong's great play, Jimmie Valentine, are scoring a hit. Manager Howard has not spared any effort to make this closing week the best of all his productions. Wm. Dowlin is splendidly cast as Lee Randall, and Clara Beyers is charming as Rosa Lane. Harry Cornell plays Detective Doyle and John Sumner essays the warden of Sing Sing. Rhea Mitchell, Roscoe Karns and the rest of the Avenue favorites are seen to advantage. Pantages, Oct. 1: A sketch, A Day at Ellis Island; Tom Kelly, baritone singer; the Aldo Bros., in a burlesque wrestling match; Connors and Edna, songs and dances, and Boris Fredkins troupe of Russian dancers complete the bill. Columbia, week of Sept.

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## Columbia Theatre

Margaret Anglin and her company give a very interesting as well as an unusually beautiful performance of Twelfth Night—even more beautiful than her Taming of the Shrew. Like The Taming of the Shrew, it is given on modern rather than traditional lines, blazing a new trail for itself even in its stage setting, which is partly Moorish—as in Duke Orsino's palace—for Miss Anglin locates her Illyria somewhere in the dream country on the borderland of the Arabian Nights, from which she borrows the soft, rich coloring and elegant simplicity that harmonizes so perfectly with the gay, fanciful story of Twelfth Night. Olivia's palace is in some other, just as beautiful, part of Norman's land, but the palace of Orsino makes the Duke look like the Caliph himself as he languishes on soft cushions bathed in violet light, watching Viola and listening to the ravishing music played by his picturesque attendants. Ian McLeran, as the Duke, combines all the glamor of Oriental surroundings with the cultured voice and diction of modern civilization. Miss Anglin is a most attractive Viola, whose tender, appealing womanliness suits her better temperamentally than the shrewish Katherine, and brings out a wealth of charming little tricks of gesture and voice, her voice being particularly effective except at times, when a faulty enunciation and rapid utterance make her somewhat difficult to follow. Her conception of Viola, like her Katherine, challenges comparison between the modern and the traditional mode of treatment, and does much toward explaining just what traditional Shakespeare means. Her company moves more smoothly together and does some excellent work, the Malvolio of Fuller Mellish being particularly fine—different from Sothorn's in being less heart-rending, but still distinct and individual. As Sir Toby Belch and Sir Andrew Aguecheek, Sidney Greenstreet and Wallace Widdecombe get entirely away from Shakespeare and become two ultra-modern farce-comedians, although their costumes are traditional. Max Montesole's Clown is more in keeping and stands out as one of the most artistic points of the performance. Lillian Thurgate makes Maria look like a picture and plays with spirit, but she has not yet mastered the reading of her lines. In this particular Ruth Holt-Boucicault has a decided advantage, adding to the personal beauty of Olivia the extra attraction of her poetical rendition. Eric Blind does not come up to the expectations he roused by his fine Petruchio, showing a tendency to lose control of his voice. The smaller parts are creditably given, and the whole is a fine performance that no one can afford to miss seeing. Productions of Twelfth Night may come and go, but the art of staging as shown in this particular Twelfth Night is something that the public here has a chance of seeing once or twice in a life time.

## Cort Theatre

George Scarborough's absorbing play, The Lure, based on the white slave problem, which has incited great interest among San Francisco theatregoers, began its second

and final week at the Cort Monday night before a large audience. The Lure is played in excellent fashion by a company of experienced people. The subject is timely and the theatre is certainly doing its share in educating the public along the latest lines of interest. Next week, Kitty Gordon in The Enchantress.

## The Tivoli

"Gobble, gobble, gobble, baa-a" sounded pleasantly in my ears as I left the Tivoli on Monday night. It is a long time since I last heard The Mascot, and unconsciously I was humming to myself, smilingly content, reminiscent. And not my own voice alone, but all the voices around seemed to echo the strain, until it swelled to a veritable chorus of old-timers, to whom the old songs are sweet. Surely the whirligig of time brings many changes. The simple, spontaneous melody of Audran and Offenbach was pushed aside for the rowdyism and ragtime of later mythical comedy, or the sensuous rhythm and harmony of Lehar and his school, only to return, with the latest swing of the pendulum, to the spot where we all first learned to know and love it, the like of which is not elsewhere, the Tivoli of old San Francisco. Manager Leahy has lived up to the tradition of his house, always to give the best of its kind to the public. As I understand his policy, it bars neither old nor new, providing always it is good, and in the present revival of old favorites he has skillfully picked those which combine charm and excellence of writing with what is essentially modern in spirit. In The Mascot, for instance, the story is unusually ingenuous and entertaining, the more so, perhaps, because, like many operettas of its day, it used to be considered *spicy*, while there is a suggestion of the social note of our time when the magic of The Mascot is less efficacious if turned upon individual and selfish rather than public and communal ends. As for the music, as I said before, it stays with you. The Gobble duet between Bettina and Pippo, repeated through the three acts much as the motive is used nowadays, haunts one like a melody straight from Arcady, where shepherds all and maidens fair pipe and dance and love; and the serenade of pages which opens the second act is as finely conceived and delicately worked out as a Watteau picture, while it is sung by real voices with exquisite effect. In fact the whole production reaches an unusually high pitch of excellence. It is well, if simply mounted; the costumes are fresh and correct, while the company, collectively and individually, are able. I doubt if anywhere we have a better selection of artists under better stage direction, certainly not in London this summer, where I had the good fortune to see all productions of any importance. More elaborate scenically, if you will, with high-priced people, and higher prices of admission, but not comparable with the stock company here for histrionic or vocal ability. Our company shows a feeling for characterization not often found in light opera, while we seldom find as many good voices under one roof at the same time. Of

course, The Marriage Market and The Girl on the Film, the two most conspicuous London successes of the year, are trivial musically beside the lilting, flowing melody of The Mascot, but also, if balanced excellence and full appreciation of the possibilities of the libretto constitute a high standard, The Mascot at the Tivoli is better done. Rena Vivienne makes a spirited Bettina, with a powerful, well-trained dramatic voice. Sarah Edwards has improved immensely since her engagement here at the Princess; her Fiametta is good character work, showing a sense of proportion in its legitimate exaggeration, while her voice is more under control and better in quality. Henry Santry, with a ringing baritone of great sweetness and considerable personal magnetism, is a great hit as Pippo, the shepherd who finally wins Bettina. And John R. Phillips, his lovely tenor clear and rested, equipped as always with a rich sense of humor and a natural talent for acting, raised to the highest pitch by insight, finesse and technique, gives us Frederic, Prince of Pisa, in all his variations, from fop to successful soldier. Of course Tommy Leary, who is one of the best funmakers in America today, makes the most of the comic and unfortunate Rocco, while Robert G. Pitkin, whose acquaintance I am fortunate enough to make this week, exhibits voice, agility and a fine comedy sense, which he uses with discretion. His King Lorenzo is high-class characterization, with no buffooning to detract from its merit. Arthur Messmer is an old actor whose wide experience and tried ability insure the success of any role he undertakes, and Chas. E. Gallagher is not far behind in general excellence. Special mention must be made of Alma Norton, Jeanne May, Marjorie Stone, Patti Hamilton, Mina Harrington, who are pretty and effective in small roles, and the ensemble of the very efficient chorus. Myrtle Dingwall is absent from the cast except for an attractive specialty in the court scene.

## An Event in Moving Pictures

Florence Roberts as Sapho is to be the attraction at the Portola for the coming week. This is the first release of the moving-picture version of Daudet's great love story. Who could have been chosen more fitted to play the role of Sapho than Florence Roberts, for in this play she scored her greatest success. She played it before San Francisco audiences for several seasons and her many admirers will no doubt enjoy watching their favorite on the screen. Her work as an actress is too well known to warrant any remarks as to whether or not Sapho will be enjoyable. Various Western picture companies made overtures to Miss Roberts to play Sapho for them, only to be met with refusal. At last she consented for the Majestic Company. One of the conditions that she play for them was that they secure Mr. Shelly Hull, a well-known leading man, at that time playing leads with Miss Billie Burke. As soon as his season with her closed he came on to



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California to join Miss Roberts and the rest of the carefully selected, capable actors who essay the various roles. Mr. Hull plays Jean Gaussin, Sapho's lover. The piece has been put on with the greatest care. No expense has been spared in its production, and the staircase scene and the ball-room scene are beautiful in scenic detail. The story is coherently and consistently told, no incident being left out that can add to the effectiveness of the production. The photography is most excellent, and save for the absence of the human voice the audience will feel almost as though watching real people instead of photographic semblance. This feature is the first of a series of special releases that have been contracted for by the Portola Theatre management. Other good things are in store.



## Columbia Theatre

Charlotte Walker comes to this city in *The Trail of the Lonesome Pine*, commencing Sunday night, October 14th. The play is by Eugene Walter, founded on the book of the same name by John Fox, Jr., and is blood and bone of the Southland. Miss Walker plays June, a primitive and romantic girl of the Cumberland Mountains, whose love for a "furrin" engineer, as the mountaineers look upon outsiders, starts afresh a feud that has slumbered for many years. She began her stage career in 1895 by playing small parts in Richard Mansfield's company. She then went abroad and made her London debut at the Comedy Theatre, July 2, 1896, with Charles Hawtry as Hattie Van Tassel Smith in *The Mummy*. Following this, Miss Walker, after a retirement of four years, resumed professional activities in 1900, dividing that season between Marie Dressler's company in *Miss Printt* and in *Sag Harbor*. Miss Walker began the following season in the support of James K. Hackett, appearing a few months later with Kyrle Bellew in *A Gentleman of France*. She rejoined Mr. Hackett's company in the spring of 1902, this time in the capacity of leading woman and for the following three years she was his opposite player. For a few weeks early in the fall of 1904 Miss Walker was Ada Van Allen in *Jack's Little Surprise*, at the Princess Theatre, New York, under Mr. Hackett's direction. The season of 1905-6 Miss Walker was New York's most active actress, playing the dual roles of Thora and Elin in *The Prodigal Son*, the role of Madge Bender in *The Optimist* and Elizabeth Holt in *The Embarrassment of Riches*. The next season Miss Walker played Constance Pinckney in *On Parole*. She spent the season of 1908 as Agatha Warren in *The Warrens of Virginia*, and she also appeared for a brief time as the lone heroine Hilda in *The Wolf*.

## Cort Theatre

The new two-act opera comique, *The Enchantress*, with Kitty Gordon as that fascinating creature, offers much that is out of the ordinary in a field in which there are many contenders for preference. This big attraction will come to the Cort Theatre, Monday, October 6th. Kitty Gordon, widely advertised as the world's leading beauty, this honor being conferred upon her by Rodin, the sculptor, does not miss the distinction far, if the advance notices carry weight. She is possessed of rare beauty and this beauty is accentuated by the remarkable gowns she wears. The plot of *The Enchantress* is based on the love of Prince Ivan of Zergovia, who, during the play, becomes king. He falls in love with Vivien Savary, a beautiful opera singer, and in order that he may marry the choice of his heart the king abdicates. Secret documents, however, reveal the fact that Vivien is a real princess, and so the story comes to a happy ending.

## Alcazar Theatre

*The Elixir of Youth*, which is to be Ralph Herz's starring vehicle next Monday night and throughout the week, has been running in Chicago since last spring, and will be presented

on Broadway early next winter. A three-act farce written by Zellah Covington and Jules Simonson, it was first produced in Los Angeles and scored such an unqualified success that its introduction to the East was immediately decided on. It was the only non-musical offering that defied dissolution by Chicago's heated season. As its title implies, *The Elixir of Youth* treats of a rejuvenating agency. It is a liquid invented by Professor Relyea, a physician in a small American town, who neglected his regular practice to perfect his great discovery, the consequence being that when the play begins he is deeply in debt and harrassed by creditors. He has a pretty daughter, Sylvia, who loves his assistant in the laboratory, a youth named Phil, and is sought in marriage by an aged and wealthy bachelor, General Burbeck. When her father sends for the General and offers to give him an interest in the "elixir" in exchange for \$10,000, the old man refuses, but proposes to put up the money if Sylvia agrees to marry him. Urged to consent by her father, she is about to yield for his sake when Phil appears and the sight of him prompts her to inform the General that only by decreasing his age could he hope to win her. Thereupon the Professor suggests that the General remove his ineligibility by taking the "elixir," and while the latter is left alone he accidentally upsets the bottle containing the stuff and spills all its contents. Then the Italian wife of a son whom he has cast out enters the apartment and leaves with him her baby, whom its parents can no longer support in comfort, and when she retires he pursues her. Professor Relyea returns, sees the infant and the empty bottle and at once jumps to the conclusion that the latter is the General restored to adolescence by swallowing the "elixir." In the role of the inventor Mr. Herz will have the fullest opportunity yet afforded him in San Francisco to ventilate his inimitable drollery, and rehearsals presage an all-around performance that will keep those who witness it in an alternation of chuckles and screams, for the best talent of the stock company rounds out the cast.

## The Tivoli

*The Mascot*, that jolly and melodious comic opera of Audran, with its wealth of fun and catchy music, will be presented for the last times this Sunday afternoon and evening, and on Monday night the last week of the light opera season will be inaugurated with a brilliant presentation of *Girofle-Girofla*. *Girofle-Girofla* is a genuine opera bouffe and since its first production in 1874 has always held a large spot in the affections of comic opera lovers. The composer, Charles Lecocq, also wrote *La Fille de Mme. Angot*, *The Little Duke* and two score other successful works. Rena Vivienne will appear in the exacting and dual part of *Girofle* and *Girofla*, Robert G. Pitkin and Sarah Edwards will be the father and mother, Don Bolero d'Alcarazas and Aurore, and John R. Phillips and Henry Santrey will be Marasquin and Mourzouk, betrothed to the twin sisters. Myrtle Dingwall will have the jolly little part of Paquita, and Charles E. Gallagher will be the pirate chief. Monday evening, October 13th, the

Western Metropolitan Opera Company will begin a six weeks' engagement, presenting for their first week *Aida*, on Monday and Saturday nights and at the Wednesday matinee, *Tosca* on Tuesday and Thursday nights and at the Saturday matinee, and *Carmen* on Wednesday, Friday and Sunday nights. Seats for coupon holders will be ready Monday morning, while single seats, which will range in price from fifty cents to two dollars, will be on sale on and after Tuesday morning, next.

## The Orpheum

Charlotte Parry, one of the few players of sufficient versatility to successfully attempt the production of a protean playlet, will head the bill next week. She will present a psychological fantasy, entitled *Into the Light*, in which she assumes five widely distinct characters. Maude Lambert, the prima donna, and Ernest Ball, one of the most popular American composers, will present a number of their greatest successes. Ed Wynn, "the boy with the funny hat," has discarded the college boy type with which he was so long successfully identified, and will be seen in a skit of his own writing, called *The King's Jester*, in which, in the name part, he has made the greatest hit of his career. Ted Lorraine and Hattie Burks, who sprang into prominence as the dancing feature of *The Kiss Waltz*, will contribute a selection of songs and dances. The Jungmann Family, two men and three girls, aerial artists from Germany, will perform on a tight wire eight feet above the stage. Mademoiselle Martha and her two sisters will give a novel and astounding gymnastic exhibition. Next week will be the last of William J. Dooley and Company in *The Lawn Party*, Frank Milton and the De Long Sisters, and also of Saharet, dancer.

## The Empress

Karno's Comedy Week will be the title of the bill opening at the Empress Sunday afternoon. This time Karno's comedians will present the funniest of all their offerings, *A Night in a London Club*, with the comedian, Charles Chaplin, who portrays the funny role of Archibad, the "Souise," and the original company of eighteen of the funniest comedians upon the vaudeville stage. In this day of the militant suffragette, the satire, *When Women Rule*, is the most topical and side-splitting comedy that is at present appearing in vaudeville. The rabid, boisterous militant politicians are most cleverly played by Louise Ripley and Helen Bick. Aubrey Pringle and Violet Allen will present a comedy skit, entitled *Keeping an Appointment*. Early and Byall will offer a vocal act that is vastly different from the usual vaudeville singing turns. The Lee Brothers are a pair of excellent vocalists and expert dancers on ice and roller skates. Medlin, Feiber and Townes, a trio of ragtime singers, will be a feature on the new bill. Two other added attractions and the Essanecscope will complete the bill.

## Spotlights

*The Trail of the Lonesome Pine*, as it has been dramatized by Eugene Walter, is a true and thrilling story of the mountains of Virginia,

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presented in the purity of its sentiment, the uplift of its moral and the poetry of its romance, as the million and odd readers of Mr. Fox's delightful story remember June and her primitive ways. The story of romantic love is not exaggerated, neither does Charlotte Walker, who portrays the role of the delightful mountain character, accentuate it unnecessarily, but presents rather the beautiful rustic simplicity of the mountaineer's daughter as she sits beneath the lonely pine, awed by the sobs and sighs that come from its branches as they vibrate in the mountain breeze, and being roused to the verge of passion only when she realizes that the dense ignorance of her kinfolk has attributed baser motives to the tremendous love she bears Jack Hale. Eugene Walter never wrote a better play and Miss Walker, it is said, never had a better part. Charlotte Walker will appear in *The Trail of the Lonesome Pine* at the Columbia Theatre on Monday night, Oct. 6.

Joseph Brooks has accepted a play by Rachael Crothers, entitled *The Rising Generation*, in which he, in association with Klaw and Erlanger, will present Mabel and Edith Taliaferro shortly. The play has gone into rehearsal under Miss Crothers' direction and will be presented in New York in October.

Sharon Campbell, who has been connected with stock companies in Los Angeles for a couple of years, has decided to take out her own show and will establish a rotation stock company in Southern California, commencing about the middle of November.

Madame Sherry will be sent on the road Oct. 18 by Magner, Cohen and Spaulding, with the following cast: Lucille Palmer, Edna Robinson, Roselle Fielding, Grace Duval, John T. Kearney, Clarence Lydston, Bobby Woolsey, Paisley Noon, and ten girls. Lew Spaulding will do the advance work.

Arrangements have been made for Julian Eltinge to play a special cross-country tour for a limited time in his great success, *The Fascinating Widow*. His engagement at the Columbia last season was a record breaker, and his one-week engagement for this season should also make a record.

Richard Walton Tully's play of *Hawaii*, *The Bird of Paradise*; *Little Women* and *Within the Law* are early Cort Theatre bookings.



## Los Angeles May Clamp Lid in Cabarets

LOS ANGELES, Sept. 27.—There was deep gloom in cafe circles today when it was learned that the city will apply the "chemically pure" rule to cabarets. Mayor Rose, Chief of Police Sebastian and Police Commissioner Morgan today took a firm grip on the "lid" and put it down tight on all cafes and cabaret performances where liquors are sold. A letter denouncing some of the performances as "immoral" and "descending below the level of decency" was sent to all of the cafe proprietors by Chief Sebastian. Commissioner Morgan stated that a plan is being investigated to compel cabaret singers to retire from the cafes after their performances are concluded. At present the singers occupy a big table in the center of the room.

## Mission Play in Politics

LOS ANGELES, Sept. 23.—Threatened establishment of a roadhouse at San Gabriel has resulted in an election being held there today to determine whether the license shall be granted. Women turned out early today to campaign against the license. The Mission Play's presentation at San Gabriel may depend on the election, as it is declared the play will not be staged there again if a license is granted.

## Portland Grills in Danger; Rile the Mayor

PORTLAND, Sept. 23.—Proprietors of two cabaret grills in Portland will be notified they are evading the license law by aiding performing girls to sing and dance in the same room where liquor is sold over the bar. The same notice will serve to keep women from visiting these places, as the bars are not partitioned from the grillrooms. The proprietors will be told to remove the bars or prohibit the women. The mayor made a personal investigation of the places, one of which is rarely ever visited, near the river front, where sailors, lumberjacks and the "idle throng" of the "lower ten" have come for their beer, while the upper set of bohemians sat in the balcony, ate, drank and watched the bebooted and beflannel-shirted customers on the main floor. A varied cabaret performance has been kept in progress at the same time.

## Film Company Sued

ST. LOUIS, Sept. 19.—A damage suit for \$300,000 against the Film Exchange Corporation of Virginia, the Mutual Film Corporation of Delaware, and the Mutual Film Corporation, and F. A. Keller, local agent of the latter company, was filed under the State anti-trust law by the Swanson-Crawford Film Co. The Swanson-Crawford Co., which operates a moving picture rental exchange, alleges a combination in restraint of trade and discrimination.

## Sullivan May Have Been Slain

NEW YORK, Sept. 23.—Trainmen who reached the body of "Big Tim" Sullivan a few minutes after the train passed over the Congress-

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man, found it cold, with only a small flow of blood, according to testimony understood to have been given today before Assistant District Attorney Groehl, who conducted an inquiry into the death of "Big Tim." Reports that the Congressman's death was not accidental, and that he had met foul play at the hands of thugs, who placed his body on the rails to hide their crime, led to the investigation. A policeman in the morgue identified the body Sept. 13, after it had laid nearly two weeks unrecognized. The prosecutor said he would not decide until after the inquest next Monday whether to ask for a Supreme Court order to have the body exhumed to determine the cause of death.

## Revolver May be Eliminated from Moving Pictures

CHICAGO, Sept. 22.—Moving picture plays, in which there is a display of revolvers, are to be barred from exhibition in Chicago if a campaign begun by judicial and reform authorities is successful. The elimination of even the suggestion of firearms is sought. Major M. L. C. Funkhouser, second deputy superintendent of police, believes that what he terms "gun play" in motion pictures has a bad influence upon boys. His opinion is supported by Judge Merritt W. Pinckney of the Juvenile Court, who has questioned many youths brought before him, and asserts he has learned from them they secured the ideas for their crimes from motion pictures. "In the pictures a man draws a revolver because he is in a temper, and the thought of a pistol is bad for a boy," declared Judge Pinckney. It is planned to have an ordinance passed which will prohibit the use of the revolver in film dramas.

## Post to Get Busy Again

Jim Post will probably open at the Majestic Theatre, this city, in two weeks one in a series of his inimitable comedy creations. His supporting company will be first-class.

## No Interest in the Feet

Henry Miller, who is making a transcontinental tour this season in The Rainbow, relates that Boucicault once criticised him for crossing the stage during a long speech in one of the Irish dramatist's plays. "Why did you make that cross?" "To create a sense of action," replied Mr. Miller. "I want to tell you something," said Boucicault. "If I cannot interest the audience with my pen, you cannot interest them with your feet."

## Live News of Live Wires in Vaudeville

Robert W. Hildreth died in St. Louis, Mo., on the 23 of August, where he was playing dates. He was only sick one day with gastritis. His wife is to go on with the company.

Sam Loeb, the well-known Hebrew comedian, is playing a return engagement in Portland. He expects to be in San Francisco in a few weeks.

Frank Bonner is playing in vaudeville at Bentley's Grand, at Long Beach, for a couple of weeks.

Monte Carter was in sore straits on the morning of the 23rd, when he sailed for Honolulu. At the last moment one of the chorus girls backed out and Monte was wild. He phoned to Matt Burton to save him, and Matt phoned him the address of a black-eyed beauty that was rounded up just in time to allow the young actor-manager to sail away rejoicing with a complete chorus. Carter is paying his girls twenty-five dollars. They come high.

Harry Bernard has come into his own. He will have another musical comedy company in Santa Barbara, opening there on October 6. Charley Parrott and Jim Rowe join him.

Charley Parrott will quit Alf Gouldings company, now playing Pantages Theatre, Oakland, to join Harry Bernard. Charley sails for Australia on October 26th with a six months' contract in his inside pocket and a round-trip ticket, also.

Chorus girls are worth their weight in gold these days. All the good ones are working, and none to be had for the road or out-of-town dates.

Charley Byrne, the principal German comedian with Ed Armstrong's No. 1 company at Bakersfield, is afraid that the climate there will make him resemble Gus Leonard. He writes. "It ish too varm," but where are the Knowlsons by the ice-chest having? See Knowlson.

Gertrude Alvarado quit Ed Armstrong and sailed with Monte Carter for Honolulu as second soubrette. She will come back a first soubrette in ten weeks.

Ed Armstrong had hard work supplying both his companies with chorus girls, but Ed generally gets there whenever he starts. He has one company in Bakersfield and one in Stockton.

Frances White, the dainty soubrette, is at Parra's Theatre, Bakersfield. She is working with Ethel Davis, who, by the way, has recovered her health, and they are some team.

Ethel Kirk, now appearing on the Orpheum circuit, reported to the Oakland police last week that she had been robbed of \$2000 worth of jewelry by a man whose methods resemble those of a bunco operator for whom the Los Angeles police are now seeking. Miss Kirk is from Chicago, where she is acquainted with a jeweler named Rose. She stated that a man called upon her a few days ago at the Orpheum and represented himself as Elbert Rose, brother of the Chicago jeweler. She entrusted to him three diamond rings and a diamond-studded locket, the total value of which was \$2000. The man represented that he would have them reset and engraved at Shreve's store in San Francisco, at far below the regular

price for such work. He took the jewels and vanished. By a precisely similar bunco game on July 16 an actress on the Orpheum circuit was victimized in Los Angeles. The man in this case secured four diamonds. The Los Angeles police have a circular out with description and photograph of Rose or Elbert, and Miss Kirk claimed to recognize the photograph as that of the same man who mulcted her.

George Moore, alias "Snake" Poole, companion of Thomas Murphy, who is under arrest with Chunk Kow for smuggling opium, was arrested last week in El Paso, Texas, by special agents of the treasury department. He was released on \$5000 bonds and his preliminary hearing set for Oct. 2. That he was in Texas was learned from a letter written by him to Louise Loraine, cafe entertainer, and intercepted by detectives.

The records for time for a performer being held in one theatre is held by Jules Mendell of the Century Theatre, Los Angeles. Alphin and Fargo placed him there as principal comedian four years ago October 6th, coming. Walter Reed was returned for over two years at the Royal Theatre, Los Angeles.

Billie Stewart has arrived in San Francisco, where she will be seen in vaudeville shortly. She has been working in the Bristol Cafe, Los Angeles.

Lieutenant E. W. McIntyre, U. S. N., has written a strong playlet in The Double Cross, recently presented at the Wigwam by Jane O'Roark, Huron Blyden and C. Darrell. The sketch was staged and produced by Ralph Pincus.

Marie Lloyd, the English vaudeville actress and sister of Alice Lloyd, and Bernard Dillon, the former jockey, arrived on the Olympic in New York, and were immediately detained by the immigration inspectors. Miss Lloyd and Dillon, who were booked on the Olympic as Mr. and Mrs. Dillon, must show cause why they should not be deported as undesirable aliens.

## Correspondence

CARSON CITY, Sept. 29.—Grand Theatre (W. S. Ballard, mgr.): Harry Lawrence, the Spanish cowboy pianist, is furnishing the picture music as well as the vocal solos for a couple of weeks while Nell Dempsey, the regular pianist, is visiting in San Francisco. A. H. M.

SAN BERNARDINO, Sept. 30.—At the Opera House, 25, Bought and Paid For was presented to a fine house as the opening attraction of the season. Coming road attractions in October are Bird of Paradise, 10; Photodrama Quo Vadis, 16 to 19; Julian Eltinge in The Fascinating Widow, 21. Frank Cooley and Company in tabloid drama, with moving pictures, are showing to fair houses on dark nights. J. E. RICH.

ORRIN JOHNSON has been engaged by John Cort for the principal male part in his forthcoming production of Anne Crawford Flexner's new comedy, The Marriage Game.



## Vaudeville

### The Orpheum

Among the six new acts this week are William J. Dooley with his Lawn Party, in which his youngsters give us some very clever impersonations of such celebrities as David Warfield, Richard Mantell, Eva Tanguay, Bessie McCoy and others. But when it comes to furnishing real laughs, William J. Dooley made himself felt and kept the house amused every minute he was on the stage. He portrayed an awkward farmer in a way all his own. Jeanette Franzeska, assisted by John M. Schouten at the piano, rendered a number of ballads in a very pleasing manner. Frank Milton and the DeLong Sisters captured many a laugh in their amusing skit, Twenty Minutes Layover at Alfalfa Junction. Fresini, billed as the master accordionist, proved to the satisfaction of everyone concerned that he is worthy the title. He managed to extract a lot of real music from his accordion, but apparently it wasn't enough for the audience, as they kept calling for more. For some of the finest and most clever dancing that has been seen on the local stage in some time we have to thank Saharet, who danced a stately minuet and then gave us a view of how dances are done in Spain and none of the sprightliness and vivacity were lost in her portrayal. She was ably assisted by Senor J. Floride, who gave a splendid performance. Jack G. McLallen and May Carsen gave a fine exhibition of the art of roller skating and did a few athletic stunts on skates that were rather startling. William G. Burgess in The New Song Birds is duplicating his success of last week. Jack Mullen and Alan Coogan still continue to please in Odd Nonsense. Motion pictures complete a very interesting bill.

### The Empress

The Empress Orchestra starts things with a rush this week with a paraphrase on Cy Perkins popular houn' song, and the Essanceoscope followed with some very interesting and instructive pictures. La Franc Brothers are next with some very wonderful and difficult feats of head balancing. The feat of descending a flight of stairs with noting but the head as a means of support and locomotion was new and startling, and made a great hit. They were exceptionally good in their line. Lowe and Gerald got much sweet music out of their xylophone. The generous applause that greeted their efforts was well earned. The Four Society Girls, consisting of Melaine Miller, soprano; Bessie Franklin, alto; Eleanor Elliott, mezzo, and Gertrude Alter, contralto, sang all of the popular songs in a very pleasing way, which was duly attested by the generous applause. John P. Wade and Company present a delightful little playlet with a Southern atmosphere, that takes hold and keeps the interest of the audience to the end. Marse Shelby's Chicken Dinner is the name of the pleasing act, and John Wade, as the old nigger is an actor. Charles Gibbs tries more or less successfully to imitate various animals, but when it comes to a phonograph, he is one all by himself. Hurst, Watts and Hurst dance and

sing and deliver themselves of a lot of pleasing nonsense and are highly appreciated. The Seven Bracks do some marvelous acrobatic stunts, among them some new and startling acts that brings their act up to the standard set by the advance notices.

### The Pantages

Charles King, Virginia Thornton and Rupert Drum are seen in the playlet, The Counsellor. The play tells of an East Side girl's effort to induce a famous criminal lawyer to defend her sweetheart, who is in the shadow of the electric chair for a crime committed in self-defense. It is beautifully played by these clever actors and is the best of the bill. Menlo Moore's Summer Girls is one of the usual musical comedy tabloids seen on the Pantages circuit. The act has pretty girls, who sing and dance, and two principals, Ray Larfgay and Sue Snee, who render tuneful songs and smart dialogue. James Brockman, vocalist and character actor, gives a clever imitation of comic opera. Margaret and Hattie DeVon, a "sister team," Richardson's posing dogs, the Mus-Art three in songs and picture-making, and The Bartletts in a rapid-fire aerial sensation comprise the bill.

### The Portola

The usual good thing in pictures and acts prevail at this down-town house. The following acts comprise the week's entertainment: Merle Tyson, songologist; Carn and Canahan, singing, talking and dancing; Lieut. Griffen and Princess Neta, in a Western novelty act; Ed. Harrity, novelty dancer, and Punch, Jones & Co., darktown cabaret entertainers. Commencing Sunday a series of special attractions, the first of which will be Sapho in six parts, featuring Florence Roberts.

### The Majestic

Manager McArthur always puts on a good program. For the first half of the time he offers Jessie Miller, accordionist; Mrs. Doherty's trained poodles; White Eagle, in songs and dances; Du Par Bros., those dancing boys, and Billy Carr, monologist. The second half of the week Paul Brady, singing and acrobatic comedian, starts the ball rolling, followed by The Azumas, jugglers and equilibrists; Becker and Adams, comedy pair; Crimmins and Gore in What Are the Wild Waves Saying, and the Four Manning Girls, harmony singers.

### The Lincoln

Mr. Morris reports that business is good. Why shouldn't it be? He has a comfortable house and good attractions. The program all around this week is very interesting. It is as follows: For the first half—The Four Manning Sisters, harmony singers; O'Farrell Trio, in a musical act; Vera Burgess, comedienne; Dell and Bouncing in a sketch called The Picture, and Paul Brady, acrobatic dancer. Second half—De Monio Trio, with Fuzzy, acrobats; MacDonald and Generaux, Scotch act; Ed. Ellis, baritone; De Bois and Young, singing, dancing and talking, and Estelle Roderick, soprano, in operatic selections.

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### The Wigwam

Manager Bauer is keeping the good things going at his house, and this week for the first half of the time he presents Fred Ardath & Co. in Uncle Hiram; Earle Bros., in hand-to-hand balancing; Fitzgerald and Lorenze, in character singing; Juggling Jordan, novel juggling act, and the Montgomery Duo, singers and dancers de luxe. The second half: The Overtons, the American Indian and the Swede; Murdock and Von Betz, crazy talk; Frantz Caesar Co., illusionists; Lena Henderson, cello soloist, and Ardath and his dainty maids in Mlle. X.

### The Republic

This house, under the A. & H. management, is always a good place to spend the time enjoyably. The first half of the time the Two Bremens in their ladder act, The Imps at Play; Russell Breeding, cornetist; MacDonald and Generaux, Scotch act; Rubinoffs, operatic singers; sketch, The Soul Saver, and The Pharos, in a black-art act. The second half the Dancing Du Pars are well liked; Vera Burgess, comedienne; Frank and Mazie, a sensation in music; Lampton and Metcalfe, comedy sketch, Home, Sweet Home; The Howards, acrobats, and Grace Cameron presents Okada, assisted by Bob Easton, complete the performance.

### The Princess

This week's attractions are as follows: For the first half—John Welch sings and dances; Musical Hunestons, novel musical act; Walter Montague & Co. in His Master's Voice; Hazel Achmore, comedienne; Gustial Trio, harmony singers, and Herbert Medley, singer, in illustrated songs. The second half—Herbert Medley, singer; Bertha Rutherford, singer; King and Millard in The Yellow Fang; George Mann, and Mantell's Marionettes. The King-Millard Company have made a positive hit with their tabloid drama, so much so that several managers are offering them long time contracts to stay in the city.

### Bookings

At the Sullivan & Considine, San Francisco office, through Wm. P. Reese, their sole booking agent, for week of October 5, 1913.

EMPRESS, San Francisco—Lee Brothers; Pringle and Allen; When Women Rule; Bial and Early; Medlin, Feiber and Townes; Karno's London Club. EMPRESS, Los Angeles—Malvern Troupe; Melnotte Twins; Dorothy Rogers and Company; Five Merry Youngsters; Baron Lichter; Sammy Watson's Farmyard. EMPRESS, Salt Lake (Oct. 8)—The Lclauds; Mac Francis; Walker and Ill; Evans and Vidocq; Ryan and Lee; Girls and the Jockey. EMPRESS, Pueblo-Colorado Springs—

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Harry Leander and Asst.; Hal Merritt; Roberts, Hayes and Roberts; Grace Cameron; Ash and Shaw; Dorothy's Playmates. EMPRESS, Sacramento—La France Brothers; Hurst, Watts and Hurst; John P. Wade and Company; Four Society Girls; Chas. Gibbs; The Seven Bracks. EMPRESS, San Diego—Dancing Kennedys; Klein Brothers; His Nerve; Clark and McCullough; May Ward; Pattee's Mirthful Maids. EMPRESS, Denver—Four Readings; B. Kelly Forrest; Manning and Ford; Sager Midgley and Company; Mort Sharp; Max's Circus. EMPRESS, Kansas City—Beth Stone and Company; Harry Antrim; Mitchell and Lightner; Whipple-Houston Company; Matt Keefe; Lozano Troupe.

Contrary to a report extensively circulated, Bert Donnellan is still the S. & C. representative in Tacoma. Bert is well known here and his friends will be glad to know he has made good in the Northwest.

The National Theatre will reopen October 12th with a musical comedy company. Levi and Marston are the lessees and A. J. Haskins, the manager.



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**Correspondence**

SALT LAKE CITY, Sept. 30.—The regular season opened auspiciously at the Salt Lake Theatre last night, society turning out en masse to greet Eugene Walter's offering of Charlotte Walker in The Trail of the Lonesome Pine. This attraction will hold forth for the first half of the week with Stop Thief filling out the week. The Bird of Paradise and Mr. Anderson's famous show, that is touted to be a wonder, share next week. (The Utah Theatre is offering the second of Mr. Mack's own writings, under the caption of Scandal Alley. The play deals with high society, the scandal mongers among the idle rich furnishing an opportunity for a plot that works into very interesting presentation. Mr. Mack taking full advantage of conditions: The play is in four acts—the piazza of the Milldale Country Club near New York, lounging room of the country club, Bruce O'Donnell's apartments in New York and Mrs. Blair Truesdell's home drawing room. Fourteen people are required in the presenting cast and the various members selected by Mr. Mack are doing creditable work as originators under the able direction of Mr. Mack himself. Special mention should be made of the creditable way in which young Gavin Young, stage manager, speedily jumped into the part of Woodward Megley when Walter Gilbert was forced to withdraw on short notice when his wife took suddenly seriously ill which resulted in death later. Next

week another of Mr. Mack's own plays which he has named Men of steel. Manager L. D. Bruckert at the Orpheum reports business good, with the receipts considerably over those for the corresponding period of last year and still on the increase. Every act seems to take about alike at the Empress, and if it were not for the illuminated sign, the headliner, would be hard to pick. Mrs. Bob Fitzsimmons and Company, including Mr. Dana in The Bulgarian Romance, is the headliner at the Pantages. E. R. Josephs, well known on the Coast for previous Pantages connections, has become associated with the local Pantages Theatre as assistant to Manager Frank Newman. Harrison Hunter, a representative for Oliver Morosco, was a visitor in the city during the week and made it a point to take a glimpse of Mr. Mack's first production of Their Market Value, last week. Fred Midgley, for several seasons connected with the Salt Lake Theatre as orchestra director and more recently assistant to Prof. McClellan at the American Picture Palace, will leave for the East shortly to continue his musical studies. Ida Adair, who was born in Logan, Utah, and won a warm place in the hearts of local playgoers for her capable portrayal of leading parts with the Garrick Theatre Stock Company two years ago, died of tubercular troubles in her apartment at the Semloh Hotel, Monday morning at 4 A. G. Barnes, Wild Animal Circus is

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in town for the day, and with the State Fair and conference folks in town, a turn-away business had ought to be their lot. State Fair is on for the entire week. R. STELTER.

**GUS LEONARD**

Have deserted the farm for a while and am doing stunts in Portland, Ore.

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**Personal Mention**

BARNEY MEYERS will be in the box office at the Oriental Theatre. Bob White is counting up for Mrs. Scott on the road. Louis Lissner has just recovered from a severe attack of the grip.

CHARLES PRATT HUNTINGTON, nephew of the late Collis P. Huntington, was married to Eleanor Morretti, an actress, at New Brunswick, N. J., September 4th. Huntington is well known as an architect.

NAT HOLT, who has signed to act as business manager for Monte Car-

ter, is a young man at the game, but he showed in Stockton that he has loads of ability, especially in the way of landing press stuff.

HARRY BISHOP had the surprise of his life Monday night, September 22d. He presented a big production of Barbara Fritchie at his Oakland house, and the show was over—five acts and all—at 10:30. Another argument in favor of the revolving stage.

A. R. MOORE, who operates both of the theatres in Porterville, has been visiting San Francisco this week, with headquarters at the Continental Hotel. Mr. Moore, who is one of our most substantial managers is always a live wire and a credit to the game.

ALICE FLEMING, who has been in Portland stock for the last two years, and who has a couple of times played short engagements at the Alcazar, opened an extended engagement with Manager Bishop at Ye Liberty Playhouse in Oakland last Monday.

ARMINE LAMB, ZOE BATES and Lloyd Clark have joined the Fred A. Walters Tabloid Company which opened in Dallas, Oregon, September 22d. The company will play Salem and Eugene, Oregon for one week each. Fred Walters, E. Edwards and Miss Lukes constitute the other three people in the company.

KATHRYN LAWRENCE, who has been spending the summer in Chicago, returned to San Francisco last week. Miss Lawrence reports theatrical conditions very bad in the windy city.

COL. STONER, who is now connected with the Edison Talking Pictures, doing advance work, is meeting with very gratifying success.

ALEXANDRA CARLISLE, one of the most prominent of English actresses, arrived in this country last week to begin rehearsals immediately of the principal part in Anne Crawford Flexner's new comedy, The Marriage Game, which John Cort will produce in New York early in October. Miss Carlisle, besides being an actress of highly artistic accomplishments, is among the most beautiful women on the present day stage.

BERT LYTELL and EVELYN VAUGHAN will open a season at the Alcazar on October 27th. They have been living on their ranch at Napa the past month, having closed their Eastern season somewhat earlier than they had originally counted on. The Lytells have a valuable ranch in the Napa hills and the great forest fire which has been sweeping over the Napa Valley the past week caught them last Thursday, and reports have it they were burned out, the loss being considerable.

DAISY LOVERING, one time member of the Alcazar Stock Company, was married to Edwin A. Krauthoff, well-known attorney of this city. In applying for the license Attorney Krauthoff gave his address as 921 Walnut Street and Miss Lovering as 965 Geary Street. Then, as an afterthought, these addresses were crossed out and Kansas City substituted. While a member of the Alcazar Miss Lovering won a host of admirers by her clever histrionic ability. She appeared in many important roles during the season of 1908. She gave up the stage shortly afterward to accept an appointment as reader in the Christian Science church. The young couple will make their home in this city at the conclusion of a short honeymoon trip.



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**Marta Golden**

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Bailey and Mitchell Stock  
Seattle, Wash.

**Hugh Metcalfe**

Leading Man  
Ed Redmond Stock



## Correspondence

PORTLAND, Sept. 29.—Heilig Theatre (Calvin Heilig, mgr., W. T. Pangle, res. mgr.): Back on its second visit to Portland, Officer 656 is just as entertaining and laugh provoking as ever. The plot deals with an overzealous police officer who lends his uniform and the use of his beat to a young millionaire art connoisseur. There is plenty of mystery and charming love story running through the play. The company out this year is not the same one as last year but each has evidently been chosen as a type to fit the particular part portrayed and they all do justice to their parts. Andrew O'Neill is Officer 656 and gives a performance which keeps his audience convulsed. J. Francis Dillon is Travers Gladwin, the young millionaire collector, and the hero, and gives an admirable portrayal. Arthur Lacey is the English friend of Gladwin and gets a laugh on every entrance. Henry Pemberton is the picture thief and plays so well that everyone rejoices at his escaping arrest. Estelle Reilly is Helen Burton, the girl in the case, and plays with charm and sincerity. Officer 656 will be given again tonight and tomorrow with a bargain matinee tomorrow afternoon. Beginning Thursday night, Kitty Gordon will be seen in *The Enchantress* for three nights. She is accompanied with a company of exceptional merit and a specially selected orchestra. Baker Theatre (Geo. L. Baker, mgr., Milton Seaman, bus. mgr.): Hawthorne of the U. S. A. is again packing the house. Despite its somewhat military sounding title, it is a drama on the order of *Graustark*, with plenty of romance and lively comedy. It tells the story of a very much alive young American who, with a friend, is doing Europe, having won a very large sum at Monte Carlo, and then visits the Balkan country. Here he falls in love with a charming princess, not knowing her rank. He is about to leave in despair on learning of her station, but hears of a plot against the King's life and becomes mixed up in it. Complications follow thick and fast and he has a very lively time of it. Dorothy Shoemaker is a delightful and charming Princess Irma. Mary Edgett-Baker is an American girl visiting the Borovina mineral baths with her rheumatic father. Loretta Wells, as the governess of the princess, has a small part which she plays with distinction. Raymond Wells, as King Augustus has a big part which he handles well. Edward Woofruff is Hawthorne, and has his audience with him at all times. William Nolte is Hawthorne's pal; Louis Leon Hall is Vladimir James Hester is a rheumatic Senator, and James Bliss in the proprietor of the baths Thomas Walsh is an imposing minister of way. The play is well staged and will no doubt play to packed houses all week. Coming, *Nobody's Widow*. Lyric Theatre (Keating & Flood, mgrs.): The Hustling Mr. Hustle with lots of new and catchy songs is the current offering. The farce abounds in comical situations and Gus Leonard and Billy Onslow are screams. Pearl Langley will be the feature of the week and will answer any questions asked by the audience. Orpheum Theatre (Frank Coffinberry, mgr.): Lulu

Glaser with T. D. Richards, in *First Love*; Swor and Mack; Kluting's entertainers; the Langdons; Sutton, McIntyre and Sutton; Georgette, and Sidney and Townley. Pantages Theatre (John Johnson, mgr.): The Four Marx Brothers; George and Victor Harris; *Fun in Hi-Skool*; Greve and Gree, and Eddie Howard. Empress Theatre (H. W. Pierong, mgr.): Seven Happy Heran's Wheelmen; The Tamer; Brierre and King; Geo. F. Hall; Dingle and Corcoran, and The Nagvys. A. W. W.

TACOMA, Sept. 27.—The Edison Talking Pictures were the attraction of the week at the Tacoma Theatre. They were novel and interesting and well patronized. *Les Miserables* told in pictures will be next week's offering at the Tacoma. Josephine Dillon, the new leading woman at the Princess Theatre made her bow to Tacoma audiences this week and already bids fair to become an established favorite with our theatregoers. The play selected was *The Dawn of a Tomorrow*, and Glad, a role for which Miss Dillon seems especially adapted. The other members of the company were well cast, excellent work being done by George Zucco, Frederick Harrington and Ethel Tucker, in fact, all the cast did notably good work. Friday night was Stanford night at the Princess in honor of Miss Dillon, who is a graduate of that university. Classmates and other graduates occupied the boxes. Next week *The Prince Chap*. Comedy honors were carried off at the Empress by the Ahearn Troupe of Wheelmen, and Dingle and Corcoran, formerly with the Ziegfeld Follies; character comedy by George F. Hall, and musical comedy by Brierre and King helped the fun along. A well played sketch by Miss Florence and Mr. Lovett and the two Nagvys, billed as the Human Salamanders, completed the bill. At the Pantages the Four Marx Brothers presented two musical comedy tabloids filled in with excellent specialties: Greve and Green in a minstrel turn were a comedy hit, and the Harris Boys proved to be nimble dancers. Eddie Howard's comedy tumbling is always good. A. H.

OAKLAND, Oct. 1.—Moving pictures of Capt. Scott's thrilling adventures at the South Pole are drawing two packed houses daily at The Macdonough and are proving the most entertaining films ever seen here. From an educational standpoint alone they are well worth seeing. Chas. B. Hanford, the eminent tragedian, delivers a lecture that is a lecture. The Lure will follow. 9. For the opening week of the Alice Fleming engagement Manager Bishop elected to offer his patrons *The Spendthrift*, a play of modern American life from the pen of Porter Emerson Brown. Alice Fleming, Mr. Bishop's new leading woman, played the title role with remarkable force and won much applause. She is a pretty woman with a pleasing personality, and plays with great earnestness and impressive dignity. She received excellent support at the hands of Albert Morrison, who appeared as Richard Ward, and contributed a splendid portrayal. J. Anthony Smythe, as his brother Monty, also came in for much attention. Among the others in the cast who scored heavily was Broderick O'Farrell. As Suffern Thorne he did impressive work. Mina Gleason also

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in

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and HARRY B. SMITH

Five  
Months  
on  
Broad-  
way

67 People

Special  
Orchestra  
Selected  
By Victor  
Herbert

67 People

Miss Gordon selected her own principals of jewel merit, as follows: Arthur Forrest, for 12 years with Richard Mansfield; Gustave Werner, of the Royal Opera House, Vienna; Inez Bauer, Broadway's unequalled dancer; Ernest Torrence, Walter Catlett, Sydney Deane, Hattie Arnold, Helen Goff—AMERICA'S BEST TRAINED SINGING CHORUS.

SATURDAY, SEPT. 20, AT THE CORT THEATRE  
SAN FRANCISCO

THE MARVELOUS MOTION PICTURES OF

## Captain Scott's Expedition to the South Pole



WITH the story graphically told by CHAS. D. HANFORD. Did a gross business of \$1,030.00. Matinee, \$380.00; night, \$650.00; total on the day, \$1,030.00. Five hundred people turned away the closing night.

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(Oct. 6th to Oct. 11th.)

deserves praise for her conscientious work. The attendance throughout the week has been very gratifying and the enthusiasm at all times spontaneous and vociferous. The *Lady from Oklahoma* is in preparation. At the Orpheum, last week's big hit, Hoey and Lee, are holdovers and are dividing the honors of this week's bill with Jesse Lasky's clever tabloid, *The Little Parisienne*. The latter skit is bright and snappy and contains a lot of tuneful music. J. C. Nugent in a humorous sketch, *The Regular*, also has a winner. Others on the bill are Carl McCullough, Delmore and Lane, Darce and Conway, and Mlle. Martha and Sisters. This week's headliner at Pantages is Carter, The Great, who is mystifying his audiences with some new tricks and illusions that has them guessing on all sides. It is a good card and forms the nucleus of a strong bill which also contains Paul Pereira Sextette, Frank Mills and Company, John Lynch, Raymond and Hall, Carmen and Roberts, and The Four

Baldwins. Mr. Young of Utah, a new comedy opera in these parts, is pleasing the Idora patrons and affording good entertainment to the large gatherings that daily throng the park. The music is sprightly and melodious and some catchy songs are well rendered by George Ebner, Mindell Kingston, Jack Pollard, Guy Woodward and Alice McCourt. The ghost failed to walk at The Columbia Tuesday, in consequence of which the members of the company refused to perform. Manager Whippert was up before the Police Judge for failure to provide, and upon showing that he was absolutely penniless, the case was dismissed. His partner, Bray, has left for parts unknown. Jane Urban, the popular and talented member of Bishop's players, has announced her engagement to Phil Lindenbaum, a prominent young business man of this city. LOUIS SCHEELINE.

BABARA LEE will open with the *Oriental Stock* next week in *Over Night*.



ALL THE THEATRICAL NEWS

The San Francisco  
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Music and Drama

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No. 12—Vol. XXIX—New Series



VERA  
McCORD

DRAMATIC

VAUDEVILLE



## Plays of Moliere Being Presented in the Slums of Paris

PARIS, Oct. 4.—One of the theatrical sensations of Paris at the present time is the Theatre Robbins, where revivals of Moliere's plays are being given under peculiar circumstances. The theatre is situated in the Rue de la Gaite, in one of the poorest and roughest sections of the city, and is nothing more than a music hall of the lowest sort. With the company which formerly sang ribald songs from the little stage the manager is presenting the clever comedies of Moliere. Dramatic critics and others who have gone slumming into this theatre, declare that the acting of these people is so spontaneous that the comedies are more enjoyable than when presented by high-class companies in the best of theatres. The theatre has been attracting quite a large patronage and tourists in Paris are flocking to it in vast numbers.

## Maggie Moore Writes From Australia

"Melbourne, Australia, Aug. 23/13.  
"To Chas. H. Farrell, San Francisco: Dear Sir—From time to time I have received papers which have been much appreciated. I want to thank you for the article written some months ago about the days of the old California Theatre. You said nice things of me and it made me very happy to think I was still remembered. We have many American artists out here now. At the Theatre Royal Fred Niblo has scored a great success in *The Fortune Hunter*. Every one likes him. He is popular with all. I have never met him but during the run of the comedy in Sydney I saw him and his charming wife (Josephine Cohan), and was simply charmed with them. Mrs. Niblo has gone to the States to see and visit her parents. She has made many friends and there is a great big welcome for her when she returns after her vacation. Mr. Joyce, also an American, has made quite a hit as the old inventor. There was a great send-off at the Theatre Royal last week when the company playing *Within the Law* took their departure. This play had a great run. Muriel Starr was very successful and little Mary Worth as Aggie made a tremendous hit, as also did Lincoln Plumer and W. Morrison. There are many Americans over here at the different vaudeville theatres, all doing well. I am at present playing a season at the King's Theatre under the management of William Anderson. The enclosed clippings will show you what they think of me in Australia. I'd like to write you from time to time should you care for Australian news. Mr. Roberts has just returned from a very successful tour through New Zealand, and opens with John Stofel in *Struck Oil* this night week. I am still playing Lizzie Stofel and it is always a sure draw although it has been so many years before the public. I want to say how welcome the Review was. I have handed it to some of the folks from the other side and they too enjoyed its news,

because it was from home. Although the best part of my life has been spent in Australia, San Francisco is "home" always. With every kind wish, believe me, faithfully yours, Maggie Moore Roberts."

## Officer 666 Has Habit of Opening Theatres

Among the new theatres that Officer 666 will open is the Auditorium at Dunsmuir, Cal., on Oct. 7. The house will seat 1500. Frank Talmage will have charge of the house.

## Tivoli Company to Go On the Road

The Tivoli company is going to Los Angeles for a six-weeks' engagement at the Auditorium in that city. They are presenting *Girofle-Girofla*, Lecocq's charming comic opera, as their farewell offering at the Tivoli this week, after which the Western Metropolitan Grand Opera Co. will hold sway at the Eddy Street house for a six-weeks' season of the classics.

## New Theatre for Corvallis

A new theatre was opened at Corvallis, Ore., by Small & Whitehead with Officer 666, Oct. 2. It is named the Majestic and seats 1100 people.

## Roseburg Building a New Theatre

Roseburg, Ore., will have a new theatre, to be called *The Antlers*, built by the Elks. I. B. Bloom will be the manager, and he is something of a hustler. The house will seat 1200 and Officer 666 will dedicate it tonight.

## Jacobs Tells of Property

"Globe, Ariz., Sept. 26, 1913.  
"We closed Tucson last Sunday night, having made a most phenomenal run in that city. Our farewell night sent us off in a blaze of glory. A farewell banquet was given us by some of the most prominent men in the town and it was with many regrets on both sides that we said goodbye, but I have booked a return engagement for next February at the opera house. Arrived here an hour late Tuesday. An immense throng of the Globe natives awaited us at the station; one would have thought some notable was arriving. We gave two capacity shows, the second one being out long after midnight. We open in Phoenix Nov. 3, which is State Fair week, and will remain here until that time. Regarding the vaudeville situation here, I have just been informed that the managers through Arizona have received a letter from Frint George informing them that as the W. M. V. A. have withdrawn from him their support it will be impossible for him to give them service, and asks for a cancellation of all contracts. This leaves Bert Levy in complete control."

Bob Athon, well known in dramatic and vaudeville circles is to put in a stock at the Grand Theatre in Seattle, opening October 5th.

## Personal Mention

MARJORIE CORTLAND will retire from the Oriental Stock Company on October 13th.

GRAHAM EARLE has joined Thomas Dixon's *The Leopard Spots Company*, and is playing through the South.

THE MOTHER of Elmer Ballard died in Los Angeles on Sunday, September 28th. The funeral was held on the 30th.

JACK ABRAMS was in the city last week, fixing up for the appearance of Officer 666, which comes to the Coast in a few weeks.

AVIS MANOR, who is with the Foster-Elliott Company, is getting some especially good press notices for her work in ingenue roles.

ED CLISBEE is enjoying a season in moving pictures. He is located at Glendale, near Los Angeles, where he is housekeeping and happy.

ETHEL McFARLAND has joined the Pearl Allen Company in Canada, having been signed through THE DRAMATIC REVIEW free agency.

MARY FARIS joined the Claman players (No. 2) at Red Bluff, last week, being engaged through THE DRAMATIC REVIEW free agency.

JOE GALBRAITH, who has been mining in Alaska, passed through here last week on his way to Los Angeles. Since the days when he was a leading man, Joe has become a man of affairs and is now in the real estate business in Los Angeles.

MANY GOOD things come from Alameda: dancers, singers, actresses, painters and writers. The latest to be known is Miss Lisetta Megerle, who has been hiding her light under a bushel a long time. She is known for her delightfully dainty poems and clever short stories, and now she has succeeded as a writer of scenarios for moving pictures.

TOWNSEND WALSH, the well-known bon vivant, press agent, magazine writer and globe trotter, was recently in San Francisco on his way to New York, after four months in Honolulu and the Orient, including Manila. Mr. Walsh witnessed some of the bombardments of the Chinese ports and had altogether an unusually interesting time.

MRS. CHARLES NELSON BELL, whose stage name is Adele Ritchie, was severely shaken up September 29th in New York, when an auto in which she was riding was struck by a west-bound surface car at Seventh Avenue and One Hundred and Sixteenth Street. She was on her way from her summer home, Greenwich, Conn., to the Laurelton Hotel in that city, accompanied by her maid.

MANY THEATRE-GOING people remember Harry Roberts, who, when last seen here, appeared at the American Theatre as leading man to Isabel Irving in *The Girl Who Had Everything*. This was in 1908. He was attacked with rheumatism while here, and was forced to cancel his contract. He journeyed to Australia where he has been acting ever since. From press reports received per last steamer, all the Australian papers are in one accord praising him for his versatility; and in *A Woman of Impulse* at the Theatre Royal, Melbourne, where he assumed the character of Carl Navourac, he dominated the whole play.

HOWARD LINDSAY, a capable juvenile or character actor, who was with Polly of the Circus company, for three seasons, has been lecturing for the Kinemacolor pictures this season, and will close on October 11th. Mr. Lindsay is not only a good actor, but an intelligent one, and the Los Angeles Times, commenting upon this recently, said: Remarkable, too, is the fact that a lecturer accompanies the films, and really lectures intelligently—and intelligibly—about what one sees, adding much to one's enjoyment, which isn't always the case. Mr. Lindsay may be engaged through this office.

MRS. DOROTHY ANNA MANTER brought suit in Oakland last week for divorce from Lester W. Manter, former assistant manager of the Macdonough Theatre in that city, charging him with extreme cruelty, which took the form of drunkenness and threats to kill. According to the complaint, trouble began five months after the wedding and has been nearly continuous since that time. The wife says he choked her and otherwise abused her without provocation. The couple married July 22, 1911, in Oakland. The bride formerly was Dorothy Henry. Manter recently left the theatre and went to Sacramento, but returned and is living at the home of his mother in Berkeley. Mrs. Manter is living with her mother in Valdez Street in Oakland. She asks for the custody of the 10 months old baby and alimony.

GEORGIA WOODTHORPE, who plays the role of the ancient nurse, Narjis, in *Kismet*, in which Otis Skinner is appearing, may easily claim the distinction of being the youngest old-timer now appearing on the American stage. Though still on the sunny side of fifty, and in appearance and manner a woman of thirty, Miss Woodthorpe goes back, in her theatrical recollections, to a period that seems very remote indeed to the average playgoer. She has actually appeared on the stage with such old-time celebrities as J. B. McCullough, Madame Ristori, Charles Fechter, Harry Montague, Dion Boucicault, Edwin Booth, Adelaide Neilson, Mary Anderson and Barton Hill. Most of these appearances with noted players of a past generation were made when Miss Woodthorpe was a child actress in the stock company at the old California Theatre in San Francisco.

With Adele playing to the capacity of the Longacre Theatre, New York; and *The Double Cross* with a star cast, including Emmett Corrigan, Arnold Daly and Florence Rockwell, starting its run in the Cort Theatre, Chicago, H. H. Frazee has deferred the productions of several plays acquired recently until such time as one of his theatres will be in need of an attraction.

John Cori has placed in rehearsal, under the stage direction of Hugh Ford, Anne Crawford Flexner's comedy, *The Marriage Game*. In the cast are Alexandra Carlsile, Allison Skipworth, Josephine Lovett, Vivian Martin, Orrin Johnson, Wm. Sampson, George W. Howard and Charles Trobridge. The play will be given a New York presentation late this month.



## Dates Ahead

A ROMANCE OF THE UNDER-WORLD (Rowland & Clifford, mgrs.)—New York, N. Y., Oct. 6-11; Paterson, N. J., 13-18; Newark, 20-25; Philadelphia, Pa., 27-Nov. 1.

ARE YOU A CROOK? (H. H. Frazee, mgr.)—New York, April 28, indefinite.

BISHOP'S PLAYERS. — In stock, Ye Liberty Playhouse, Oakland.

ED. REDMOND STOCK.—Sacramento, indefinite.

FINE FEATHERS (Star Cast; H. H. Frazee, mgr.)—Cleveland, Oct. 13-18; Detroit, 20-25; Cincinnati, 27-Nov. 1.

FINE FEATHERS (Eastern: H. H. Frazee, mgr.)—Lockport, Oct., 4; Niagara, 6; Warsaw, 7; Hornell, 8; Fredonia, 9; Bradford, 10; Warren, 11; Erie, 13; Dunkirk, 14; Norwalk, 15; Wooster, 16; Mansfield, 17; Ashland, 18; Sandusky, 20; Fremont, 21; Tiffin, 22; Defiance, 23; Auburn, 24; Angola, 27; Goshen, 28; Elkhart, 29; South Bend, 30; Dowagiac, 31.

FINE FEATHERS Western: H. H. Frazee, mgr.)—Mankato, Oct. 11; Albert Lea, 12; Austin, 13; Mason City, 14; Charles City, 15; Decorah, 16; Elkader, 17.

FOSTER-ELLIOTT CO.—Bandon, Oct. 8-12; Coquille, 13-16; Myrtle Point, 17-18.

HENRY MILLER (Klaw & Erlanger)—Tacoma, Oct. 13; Everett, 14; Bellingham, 15; Victoria, 16; Vancouver, 17-18.

KINEMACOLOR CO.—Los Angeles, Sept. 13-18.

LAURETTE TAYLOR, in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

LITTLE WOMEN (William A. Brady)—Niagara Falls, Oct. 11; Adrian, 13; Pontiac, 14; Port Huron, 15; Owasso, 16; Battle Creek, 17; Kalamazoo, 18; Grand Rapids, 20-22; Indianapolis, 23-25; Columbus, 27-Nov. 1; St. Louis, 3-8; Lincoln, 10-12; Omaha, 13-15; Kansas City, 17-22; Denver, 24-29; Salt Lake City, Dec. 1-6; Odgen, 8-9; San Bernardino, 11; San Diego, 12-13; Los Angeles, 15-27; San Francisco, 29-Jan. 10; Stockton, 12-13; San Jose, 14-15; Sacramento, 16-17; Oakland, 19-21; Red Bluff, 22; Medford, 23; Eugene, 24; Portland, 26-31; Seattle, Feb. 2-7; Vancouver, 9-12; Victoria, 13-14; Nanaimo, 16; Westminster, 17; Tacoma, 18-19; Everett, 20; Bellingham, 21; Calgary, 23-25; Edmonton, 26-28; Saskatoon, Mar. 2-4; Regina, 5-7; Winnipeg, 9-14; Minneapolis, 23-28; St. Paul, 30-April 4; Milwaukee, 13-18.

MADAME SHERRY (Magner and Spaulding)—Vallejo, Oct. 12; Napa, 13; Petaluma, 14; Santa Rosa, 15; Auburn, 16; Grass Valley, 17; Nevada City, 18; Reno, 19; Virginia City, 20; Carson, 21; Chico, 22; Oroville, 23; Marysville, 24; Woodland, 25; Stockton, 26; Modesto, 27; Merced, 28; Madera, 29; Fresno, 30; Selma, 31; Leemore, Nov. 1; Coalinga, 2; Hanford, 3; Porterville, 4; Visalia, 5; Tulare, 6; Fellows, 7; Maricopa, 8; Taft, 9; Bakersfield 10.

MOROSCO STOCK CO.—Los Angeles.

SIS PERKINS (Western). Tom Rose, mgr.—Sandpoint, Idaho, Oct. 6; Tekoa, Wash., 7; Colfax, 8; Lewis-

town, Idaho, 9; Wardner, Wash., 10; Wallace, 11; Waitburg, 12; Roslyn, 13; Cle Elum, 14; Burlington, 16; Annacortez, 17; Elma, 18; Kelso, 19; Kelama, 20; Oregon City, Ore., 21; Salem, 22; Albany, 23; Eugene, 24; Grants Pass, 25; Medford, 26; Jacksonville, 27; Portland, 28, week.

PHILLIPS SHAW CO., ONE WOMAN'S LIFE (Rowland & Clifford, Inc.; Frank Hurst, mgr.)—Chicago, Oct. 12-25.

STOP THIEF (Cohan & Harris)—Baker City, Oct. 11; Pendleton, 12; Dayton, 13; Walla Walla, 14; Lewiston, 15; Spokane, 16-19; N. Yakima, 20; Ellensburg, 21; Olympia, 22; Aberdeen, 23; Tacoma, 24-25; Seattle, 26-Nov. 1; Everett, 2; Victoria, 3-4; Vancouver, 5-6; Westminster, 7; Bellingham, 8; Portland, 9-15; Astoria, 16; Salem, 17; Eugene, 18; Medford, 19; travel, 20; Marysville, 21; Chico, 22; San Francisco, 23-Dec. 6; Oakland, 7-10; Sacramento, 11; San Jose, 12; Fresno, 13; Coalinga, 14; Bakersfield, 15; Pasadena, 16; San Bernardino, 17; Redlands, 18; Riverside, 19; San Diego, 20-21; Los Angeles, 22-27.

THE COST OF LIVING (Rowland & Clifford, mgrs.)—Dayton, Oct. 12-18; Toledo, 19-22; Grand Rapids, Mich., 23-25; Fort Wayne, Ind., 26; Youngstown, O., 27-29; Akron, 30-Nov. 1.

THE DIVORCE QUESTION (Rowland & Clifford, mgrs.)—Washington, D. C., Oct. 13-18; Norfolk, Va., 20-25; Richmond, 29-Nov. 1.

THE PHILLIPS-SHAW in ONE WOMAN'S LIFE (Rowland & Clifford, mgrs.)—Battle Creek, Oct. 11; Chicago, Ill., 12-25; Kankakee, 26; Gary, Ind., 27-29; Fort Wayne, 30-Nov. 1.

THE SHEPHERD OF THE HILLS (Gaskill and MacVitty, owners)—Chico, 11; Oroville, Oct. 12; Marysville, 13-14; Stockton, 15; San Rafael, 16; Vallejo, 17; Oakland, 18-19; Napa, 20; Santa Rosa, 21; Petaluma, 22; Santa Cruz, 23; Monterey, 24—San Luis Obispo, 25-26; Santa Barbara, 27; Ventura, 28; Oxnard, 29; Pasadena, 30; Pomona, 31.

WILLIAM FAVERSHAM in JULIUS CÆSAR (Leonard Gallagher, mgr.)—Victoria, Oct. 13; Tacoma, 14; Aberdeen, 15; Portland, 16-18; San Francisco, 20, week; Oakland, 27-29; San Jose, 30; Sacramento, 31; Fresno, Nov. 1; Los Angeles, 3, week; San Diego, 10-11; Santa Barbara, 12; San Bernardino, 13.

## Spotlights

The Count of Luxembourg, the most brilliant musical attraction offered in this country for many years, will be seen at the Columbia Theatre following The Trail of the Lonesome Pine. This is the Franz Lehar music work which is said to be the finest effort of the Viennese composer.

Laurette Taylor began the forty-second consecutive week of her wonderfully successful engagement in Oliver Morosco's production of J. Hartley Manners' comedy of youth, Peg O' My Heart, at the Cort Theatre, New York, on October 6. But two changes have been made in the cast. Christine Norman, the first to play the part of Ethel, was forced to take a sea voyage to recover her health, but will return to the cast soon. Ruth Gartland, who created the part



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By Richard Walton Tully

### THE MONEY MOON

By Hartley Manners

### THE FOX

By Lee Arthur

In Preparation

Nat C. Goodwin in

### GAUNTLET'S PRIDE

Laurette Taylor in

### PEG O' MY HEART

By Hartley Manners

### THE TRUTH WAGON

By Hayden Talbot

### THE ESCAPE

By Paul Armstrong

and others

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### STAR THEATRE Oakdale Cal.

E. C. SHEARER, manager. A live one for real shows. Seating capacity, 375. Road shows write for open time.

of the maid, is now playing Ethel with one of the road companies. Miss Taylor's company includes H. Reeves-Smith, Hassard Short, Clarence Handyside, Reginald Mason, Peter Bassett, Emilie Melville, Violet Kemble Cooper and Yvonne Jarrette.

"The best work of his career," is the unanimous verdict of Geo. M. Cohan's critics anent the hit that has been scored at the Astor Theatre in New York, where Cohan's mystery farce, Seven Keys to Baldpate, has registered a success of such huge proportions as to make the prediction of a long run for the farce at that playhouse a certainty. The classic Astor has harbored many good plays but never in its history one that has triumphed so convincingly and completely as Seven Keys to Baldpate.

Two or three theatrical seasons ago Henry W. Savage produced a play in New York which he called The Million. As plays go this was a more or less interesting one, and he endeavored to insure success by placing in the principal role a light comedian of unquestionable talent, Taylor Holmes. The hit of The Million was made by an actor who, up to that time was an unknown quantity to the American playgoers. Paul Ker was his name. Mr. Ker was a German opera singer, who had been inveigled into musical comedy, and in this play he assumed the role of an Italian tenor, Donatelli by name, whose artistic temperament

was manifested by bursting into operatic selections on the slightest provocation. So long as Mr. Ker remained with this company his was the part that interested the public. He was advertised far and wide as "The Bowery Caruso," and the great tenor by that name, becoming interested, visited the playhouse and vigorously applauded the prospective rival, and his engagement was one long and brilliant success. It is interesting to note at this time that Mr. Ker is to return to the stage again within a few weeks in a new musical play, The Love Leash, which was tried out early last spring and made good. In this play he is to have a role somewhat similar to the eccentric character in which he created his first great distinction in light work, and added interest is found in the announcement that he is to sing some of his own compositions—he is a composer of note.

Everywoman played to 2838 in one night in Bellingham recently, and Officer 666, according to unquestioned authority, got over \$1000. Bellingham is getting to be some show town.

Sam Griffith's new season started at Port Townsend two weeks ago for an indefinite engagement.





### "Dick" Mitchell

Mr. Mitchell has become of late years one of our regular visitors, always ahead of one of the big ones. This season, for a little relaxation, Dick is ahead of the Capt. Scott Polar Pictures, and his work is of the most brilliant kind.

### Correspondence

OAKLAND, Oct. 7.—Geraldine Farrar, singer, appeared in concert work at the Macdonough, 14, and was greeted by a house filled to overflowing. The enthusiasm displayed by the audience was remarkable and the honors were equally shared by Miss Farrar's assistants—Alwin Schroeder, violin cellist, and Arthur Rosenstein, an exceptionally clever pianist. The Lure is booked for a week, 9-16, and in the meantime the Macdonough is drawing big crowds daily with a detailed description of the championship games between the New York and Philadelphia baseball clubs. For the second week of the Alice Fleming season, Bishop's players are presenting a side-splitting American comedy, The Lady From Oklahoma. It is replete with humorous situations and contains a surfeit of bright lines, and the audience is kept in a continuous state of laughter throughout the entire performance. The company is exceptionally well cast and the entire aggregation of players must be given credit for the creditable manner in which the play is brought to a successful termination. As Mrs. Joel Dixon, Miss Fleming proved her versatility and used her talents with telling effect, and Mina Gleason played her part of the Editor in her usual finished manner. Albert Morrison showed careful study of his portrayal of Senator Dixon and also scored heavily. Others who gave splendid characterizations are George Webster, Walter Whipple, Frank Darien and J. Anthony Smythe. The attendance is satisfactory. Elevating a Husband will follow. The Orpheum for this week is notable for the good, all-round character of its bill, which runs from grand opera to ragtime, and from plastique poses to ledgerdmain. Every number is of the Orpheum quality and the bill comprises William Burgess & Co., Mullen and Coogan, McLallen and Carson, Jeanette Franzeska, Carl Rosini, Bobbie Gordon and Darrell and Conway. The Summer Girl, a musical melange, con-

taining an abundance of laughs, songs and music, and with Sue Snee as the chief merrymaker, is at the head of a good, all-round bill at Pantages, and is drawing good houses. Others on the program are Charles King, Virginia Thornton and Rupert Drum, who capture the acting honors with The Counsellor; The Kings, The Aerial Bartletts, Devon Sisters, James Brockman, The Capells and The Mus Art Trio. This is the last week of musical comedy at Idora Park, and for the final attraction Manager York is offering his patrons The Bell of New York, with Mindell Kingston in the role of Violet Gray, the Salvation Army lassie. This is her best opportunity and she certainly makes the most of it. The scenic effects and costumes have been renovated and present a bright appearance. The songs are well rendered and frequently encored. Pat Conway and his famous band will be the next attraction, opening at the park on the 13th. Alice Lovell Taylor, the well known actress, who recently closed a starring engagement at Ye Liberty, was stricken with a severe attack of pneumonia, 6, and is lying seriously ill at the home of her mother, Mrs. C. C. Craib. James Gleason has closed with the Isabelle Fletcher players at Vancouver and will open, 19, at the Burbank, Los Angeles. Henry Shuner will leave in a couple of weeks for an extended visit to his relatives in the East and Canada. Broderick O'Farrell, one of the most valuable members of Ye Liberty Stock, will close next week.

### Stock in Stockton

Stockton is greatly interested in a new stock company which will open in that city on October 27. The company will be under the direction of Martha L. Kirby, one of the few women managers in the United States. Miss Kirby has large theatrical and real estate interests in Pennsylvania and is a shrewd and experienced business woman. She has leased the old Bell Theatre, a good house, and has spent several thousand dollars in making almost another theatre out of it. She has renamed it The Kirby Theatre and will present only the best royalty bills.

### And Women Will Not Let Frank Underwood Alone

LOS ANGELES, Oct. 4.—Upsetting all precedent, Franklyn Underwood, stage director of the Morosco Theatre, today appealed to the Prosecuting Attorney for protection from a woman admirer who he says nightly sits in the audience. The young woman occupies the same seat in the first row of the Morosco each night, according to Underwood; trains a pair of opera glasses on him, and at the end of the second act sends him a big bouquet. This has got on Underwood's nerves, he says. Underwood, through his attorney, complained to City Prosecutor Ray E. Nimmo, asking relief. The attorney stated that the woman, Mrs. Alice Lee Logan

of San Francisco, was the cause of Underwood's perturbation. Mrs. Logan today asserted that while she knows Underwood, she has not attended the Morosco Theatre and did not know that Underwood was appearing there. "This is all news to me," she said. "I can't understand what it means."

LOS ANGELES, Oct. 7.—Mrs. Alice Lee Logan, whose attentions to Franklyn Underwood, stage director of the Morosco Theatre, led the actor to appeal to the police several days ago, attempted to commit suicide this afternoon. Retiring to her rooms at a local hotel, Mrs. Logan saturated her clothing with chloroform, turned on every burner of the gas range, and lay down on her bed, the linen of which she had also saturated with the anesthetic. Manager Jones of the hotel detected the escaping gas and summoned the police, who later announced the woman would recover. Mrs. Logan pursued Underwood when he played at Ye Liberty Playhouse in Oakland last season. She even took an apartment at The Bauer, right across the hall from that occupied by Underwood and his wife and later was made to leave by the proprietor.

### The Republic

Crowded houses this week are presented with one good entertainment, not the least of which is a five-reel film called Victory. This is some film and takes one from the palaces of the Presidente of the Republic—unmentioned—to the American Navy, shows a naval battle in full sway, sees a foreign fort demolished, sees the hydroplane brought into practical use both for messenger work and bomb dropping. The co-operation of the U. S. battle-ships was needed and obtained. The pretty story that runs through the film adds to the interest, but the battle is a real story in itself. The film gets more applause than almost any act. Crimmins and Gore in What Are the Wild Waves Saying, present their old comedy stunt. Earle Brothers are boys that have a very neat acrobatic act. They work hard and show great endurance. HESSIE, the novelty juggler, is here. HESSIE has made a long trip with his act. There is something about the act that takes everywhere, aside from the comedy, aside from juggling, it is finish. He is artistic in every particular. The Howard Sisters, singers and dancers, and clever girls, the set in which they work deserving especial mention. The color combination is beautiful. The playlet, Kiss, is announced for the next bill. Kiss has been heard of for a long time. Now is the time to analyze just what that is. There are two other reels of motion pictures. It is a good melee.



### Eugene Roth

Mr. Roth, who has been the house manager of the Portola the past year, has proven himself a keen and popular man in a most important position. He is a born showman.

### Bookings

At the Sullivan & Considine, San Francisco office, through Wm. P. Reese, their sole booking agent, for week of October 12, 1913.

EMPRESS, San Francisco—The Bagfys, Geo. F. Hall, The Tamer, Brierre and King, Dingle and Corcoran, Happy Hearn's Wheelmen. EMPRESS, Los Angeles—La France Bros., Hurst, Watss and Hurst, John P. Wade & Co., Four Society Girls, Chas. Gibbs, The Seven Bracks. EMPRESS, Salt Lake (Oct. 15)—Dancing Kennedys, Kleia Bros., His Nerve, Clark and McCullough, May Ward, Pattee's Mirthful Maids. EMPRESS, Pueblo-Colorado Springs—Four Readings, Manning and Ford, Sager Midgley & Co., Mort Sharp, B. Kelly Forrest, Max's Circus. EMPRESS, Sacramento—Lee Bros., Pringle and Allen, When Women Rule, Early and Bial, Medlin, Feiber and Towne, Karno's London Club. EMPRESS, San Diego—Malvern Troupe, Melnotte Twins, Dorothy Rogers & Co., Five Merry Youngsters, Baron Lichter, Sammy Watson's Farmyard. EMPRESS, Denver—Lew Palmore, Bernard and Scarth, Chas. Bowser & Co., Luciano Luca, Henry Frey, La Sommanibule. EMPRESS, Kansas City—Harry Leander and Assistant, Hal Merritt, Roberts, Hayes and Roberts, Grace Cameron, Ash and Shaw, Dorothy's Playmates.

Among the pleasant items of the week's news is the success achieved by Margaret Hies, Joe Thompson and Leota Howard with their sketch at an Orpheum tryout the other day. As a result they will open at the Oakland Orpheum a week from tomorrow.

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# Forrest Stanley, Buffeted by Fate, is Back in Los Angeles from the East

LOS ANGELES, Oct. 8.—Peggy O'Niel, whom we have repeatedly informed is possessed of youth and beauty and an artistic soul, has created a great impression in Peg O' My Heart when she opened the season in Springfield, Mass. It is said Miss O'Niel will appear in Los Angeles later at the Morosco, for a period of several weeks. \* \* \* Forrest Stanley has returned to Los Angeles from the East, but knows of no positive future date when he will make his reappearance with the Burbank Company. \* \* \* Fay Posten, a one time chorus girl with Ferris Hartman Company, is now bearing the glare of the limelight with fortitude as wife of Ralph Ferris, and appearing in court by his side, as he faces the charge of manslaughter. \* \* \* Hereafter vaudeville singers from all the theatres may visit the new Remick Song Shop, where a room has been fitted up for their convenience and new songs may be tried out. They will endeavor to purchase songs from writers all over the world and singers may pick and choose. \* \* \* The smallest, but not least important member of the Franklyn Underwood family is attracting considerable attention this week, when she appears in the Kolker play, The Survivors, and fills the small role most capably. \* \* \* Mr. Underwood was forced to make a complaint against Mrs. Alice Price Logan, whom he claims has been annoying him for sometime. She became despondent when she learned of what had been done and tried to take her life, but her plans were frustrated by the proprietor of the Knickerbocker Apartments, where she lived. \* \* \* Manager Blackwood has made an arrangement with Winthrop Ames of the Little Theatre in New York, where the Los Angeles Little Theatre will be able to open with The Loves of Anatole. Lowell Sherman has been signed for leading man and the balance of the company will be as good choice. \* \* \* William Desmond returns next week with The Bird of Paradise, and next week will also bring Cecil Kern, the new leading woman at the Morosco. \* \* \* Selma Paley will return to the Burbank after a rest and will assume the leading feminine role in The Third Degree.

BURBANK—Broadway Jones is in its second week with Percy Bronson, Beatrice Nichols, Morgan Wallace and all the rest of the Burbank cast to make it a jolly, dashing and entertaining piece of comedy.

EMPRESS—Dorothy Rogers heads the bill at this house in Babies a la carte, a farce old in theme, but new in comedy, and Miss Rogers is good to look upon, and her support is capable, and with this combination all defects are overlooked. Baron Lichter has no trouble in making a prompt acquaintance with his audiences—they like him when he plays and sings to them and they are not loth to show their appreciation. The Malverne Troupe of Acrobats are big and strong and clever, and their balancing and tumbling turns are above

the average. Merry Youngsters—five in number—with their various attainments in the song and dance line, add a jolt of interest to the bill. Sam Watson and dogs, roosters, crows—to say nothing of the pig are always welcome. The Melnotte Twins, Coral and Pearl, vivacious and pleasing, sing a little, but dance a little more and their efforts please. Moving pictures with Ford Sterling as the hero have a large place on the bill.

HIPPODROME—The Four Manning Sisters are a happy, talented quartette, realizing just what their audiences want and supplying that want with a dash and a vim that is refreshing. Rogers and St. Clair in The Lady and the Tramp are a funny pair, if judged by the applause they receive. Fanny Rice with her miniature stage is always a delight because it is not only novel, but cleverly handled. Harold Brown and Company offer a capital, peppery, Mexican romance, entitled The Cross and the Dagger, which they enact admirably. Abram and Johns still remain as the weeks go on and are as popular as ever in The Substitute. Bowen and Bowen are cleverly entertaining in song and dance. Sid Stewart contributes his share of the fun with a liberal hand and the moving pictures are most interesting and entertaining.

LYCEUM—The Ginger Girls are an agile and comely background for all the wit and comedy of Bert Dillon and Will King, an Irishman and a Jew, who are both clever enough to merit more pretentious materials. Ernest Van Pelt is a topping Englishman. Bob Ryles and Jack West embrace opportunities to firmly fix themselves as matinee idols. Maud Amber returns to a legion of admirers. Mercedes Temple will also be remembered. A male quartette sings the Chicken Rag in a manner warranted to bring an encore for even a tired cheatregoeer. The chorus is very much in evidence for there are captivating songs galore, and their many steps and good looks must needs be a necessary part of the whole. With clever principals, clean shows, pretty girls and taking songs, Dillon and King seem to be firmly established.

MAJESTIC—Pictures of the Scott Expedition to the South Pole are deeply interesting as well as deeply impressive—in fact they seem almost a memorial to the man who hoped at one time to reap the reward of this most interesting journey. These pictures are wonderful because of their strangeness and the educational value is marked. Charles B. Hanford, who tells of the mysteries as unfolded by the pictures, makes them all the more impressive.

MASON—Margaret Anglin in Shakespearean plays is truly a rare treat. Opening with The Taming of the Shrew, Miss Anglin laid forth one row of endless fascinations, following this with The Twelfth Night, in which her Viola is the most art-

ful, fascinating and bewildering artistic performance imaginable. As You Like It means a Rosiland at the hands of Miss Anglin that brings delight to the soul of a lover of Shakespeare, for it can be but inspiration that evolves such a beautiful fancy as Miss Anglin's Rosiland. Miss Anglin's support is of such that each performance spells perfection. Such players as Eric Blind, Ian MacLaren, Max Fischer, Sidney Greenstreet, Wallace Widdecombe and Ruth Holt-Boucicault can only add to the enjoyment and make each performance something to cherish as a delightful memory. The stage settings are lavishly beautiful as well as simple and this week's bill will no doubt be one long remembered.

MOROSCO—Henry Kolker and Vaughn Pettit, in The Survivors, have builded carefully and well and it needs but a few deft touches to make this a play of tense and unusual situations, brilliant lines, plenty of action and a certain something that makes it of vast interest, and that will surely bring success. There is a strong flavor of melodrama, but a dash of sweetness throughout keeps it toned down to the level of very good drama. Mr. Kolker assumes the leading role, that of young Cruger, who is willing to sacrifice himself upon the altar of duty towards a loved wife and the honored name of a father whose business he has inherited. But for an instant the yellow streak is there and he balks at the deed, only walks into the land of oblivion, from which he emerges to find that he has been duped by his partners, his wife married again and then the fighting spirit arises, and the real man comes forth and asserts himself. The great big love shows itself and brings the play to a beautiful close. Mr. Kolker has given us nothing better than his enactment of his own creation. Franklyn Underwood is a thoroughly convincing villain. Harrison Hunter has fitted and rounded all angles of a disagreeable character and made it all in all consummate art. James Appleby plays the old Colonel with satisfying understanding. Frances Slossen is a pleasure from all points of view—wholesome to behold, intelligent in the reading of her lines and possessed of a sympathetic and appealing voice. Florence Oberle adds to each picture and does excellent work. Little Phylliss Mack creeps into the heart with the simplicity of a very clever child-actress, while tiny baby Rand is a haughty rival for the attention of all, both on and off.

ORPHEUM—One of the best sketches seen at the Orpheum for some time is A Business Proposal, in which Jack Kennedy, Ralph Ramsey and Helen Warde, all clever comedians who tell a very funny story in a very few minutes. They are each and every one artists. The Olympia Girls trip the light fantastic, giving the Mirror Dance and The Inquisitive Moon—one as pretty as the other is novel. Ethel McDonough sings in good tone and dresses in good style. Her gowns and her songs are equally enjoyable. The Three Juggling Millers dexterously handle the clubs in bewildering fashion. Buckley's Ani-

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mal Circus demonstrates the fact that an added interest can be given to even an animal show by clever application. The Parisian Street Singers consist of a trio of splendid voices, and are really quite worth while. Elsa Ruegger remains from last week and brings an added delight to the bill with her exquisite cello playing. Blanche Walsh and Company also remain in Countess Nadine.

PANTAGES—Divine Dodson poses in feminine fal-fals, recalling Eltinge, but reflecting no discredit upon Dodson. Charles J. Carter returns with his list of mysteries and illusions. A tense and well acted sketch is that called Live Wires, and Evelleen May is a clever little lady, in spite of the way she chooses to spell her name. James Lynch sings an Irish song with an Irish spirit and creates pleasure thereby. The Four Baldwins are young men who proffer splendid entertainment in the musical line. Carmen and Roberts are contortionists and equilibrists of merit, and Miss Roberts is some beauty. Raymond and Hall sing and dance in happy fashion with happy results.

HARRY MARTINEAU, one of the big chiefs of the K. & E. offices, is in town ahead of The Count of Luxembourg.



## Correspondence

NEW YORK, Oct. 5.—Nine days' wonder at the growing audiences attending the new Century opera performances reached a climax when Gioconda's bargain matinee at half prices sold out the house. It was "dollar opera" at last, with a difference. For the five big scenes on the stage would have made the oldest Metropolitan subscriber feel perfectly at home, since the settings were those of the parent house, duplicated on a smaller scale for ordinary theatres on the Metropolitan tours. The Aborn audience didn't go away when the matinee was over. It lined up in the lobby that covers a whole block on Central Park West and waited to buy its seats right over again for Tales of Hoffmann. At this rate, it was said, there will be a season's sell-out by the time Lohengrin is sung a fortnight from now. Later bargain hunters will have to wait till Oscar Hammerstein opens a third house in November. The matinee crowd had its reward when Walter Wheatley, new in the tenor role, took a high B-flat, just as Caruso does in the Cielo e Mar. It had been sung three notes lower, as Ponchielli wrote it, on the opening night. Elizabeth Amsden's incisive style fitted the heroine's more dramatic moments. Thomas Chalmers sang well as the villain. A new tenor's debut interested also. John Bardsley of Beecham's London company is a big man, and he managed his voice well. He also got the important top note over. Lois Ewell reappeared after what might have been a serious accident. She drew first blood with a real dagger when she stabbed herself at the Gioconda premiere. \* \* \* E. H. Sothorn and Julia Marlowe began the second week of their prosperous engagement at the Manhattan Opera House last Monday in The Taming of the Shrew, in which both these artists appear. The theatre was crowded with the intelligent and appreciative public, which supports these distinguished actors in the New York engagements. The performance on Wednesday afternoon was If I Were King, and Romeo and Juliet was played on Thursday and Friday evening and at the Saturday matinee. Hamlet was the bill on Saturday night. \* \* \* The new bill at the Empire last Monday, The Tyranny of Tears, and J. M. Barrie's new playlet in three scenes, The Will, gave John Drew as fine a chance to demonstrate his versatility as any bill in which he has appeared since those old, happy, halcyon days of Rosemary. The Will, which was played after The Tyranny of Tears, in which, besides Mr. Drew, Miss Crews, Miss Boland, Julian L'Estrange and Herbert Bruce had all appeared to excellent advantage, has none of the theatrical and obvious features of Half an Hour. In fact it shows Barrie in one of his most effective moods, except that it shows a degree of bitterness and cynicism which has not appeared in any other of his works. However, that has nothing to do with the play, regarded purely as a play, except that it leaves you at the end with a sense of depression which comes from the fact that the play is brutally true. A young couple, only married four months, come to a lawyer's office to make the husband's will. He's a clerk earning £170 a year—and immensely proud of it. As for the young wife, she weeps profusely every

time she hears the word "will." It brings her beloved's death so much nearer to her, she explains, of course. Outside of two small legacies to maiden aunts he leaves everything to her, of course. This all takes place in early Victorian days. You know that by the picture of the Widow o' Windsor which decorates the wall. The next scene is many years later. King Edward is on the throne, and where his mother's picture once hung on the office wall there is now a lithograph of Edward. The wife comes in alone this time. She is now rich, prosperous, an unjoyful mother of grown-up children, both of whom she is planning to make marry well. In place of her gingham gown she is enveloped in flaming yellow satin and a huge picture hat some twenty years too young for her. Her furbelows seem to have aged her far more than the years. She won't grow old. Her voice has taken on a bitter, strident tone, and in her bearing there is that aggravating blending of arrogance and ignorance which can only be found in those women who have been enriched by their husbands or somebody else. She has come to the lawyer's office because she has heard that her husband is coming there to make a new will. She has a presentiment that he means to cut her off with a life interest. This proves to be the case. The husband enters, and at the first glance he throws in her direction the whole story of what the years have brought to them is laid pitifully bare. Of the old time love and trust and comradeship there is no trace left. They seem to live only to haggle with each other. And she, being the better haggler and a consummate nagger as well, wins her point. Outside of the two small legacies of fifty pounds apiece to the old aunts, a legacy which, now that they are fabulously wealthy, she considers entirely too large, everything is willed to her. And after the discussion and the bickerings husband and wife leave the office one by one. The third scene is today. We are now in that era which some witty English woman who had been snubbed at court for wearing a too tight skirt has immortalized as the reign of King George and the Dragon. The husband comes to the lawyer's office alone this time. He's a baronet now and in deep mourning. His wife is dead; his son, to use his own term, is a "rotter," his only daughter has run away with the chauffeur. He is richer than ever now. In fact, financially he has only one care in the world—to whom shall he leave his money. There is a speech just here in which the baronet curses his riches and all that they have brought with them. This is the strongest moment of the play and Mr. Drew rose splendidly to it. Later there comes a scene of pathos which is as fine as anything that Barrie has written. The head of the firm of solicitors, quite a doddering octogenarian now, is dozing in a chair before the fire. He hears his son speak the name of his old client, Philip Ross. But he fails entirely to recognize the pompous, fluttering old baronet who now bears that name. Instead his

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memory carries him back fifty years to the time when young Ross first came to the office with his bride. This role of the old lawyer was delightfully acted by Frank Kemble Cooper. Mary Boland's characterization of the first doting and then querulous wife was the most artistic piece of work she has ever done. As for Mr. Drew, his Philip Ross will rank in his repertoire with the hero of Rosemary, although it is not nearly so lovable a role. The Will reveals a new Barrie, to be sure, cynical and harsh as he has never been before, but it enables him to hold up his standard as a dramatist. The Will is no potboiler. And in company with The Tyranny of Tears it provides Mr. Drew with a charming, versatile and delightful bill. \* \* \* Evelyn Nesbit Thaw, supported by a company of 75, began a week's engagement at the West End Theatre, in West 125th Street, in a musical divertissement called Mariette, by Maurice Volny. Mrs. Thaw appeared in the principal feminine role. The piece in pantomime form was seen here at the Winter Garden last season under the title of The Ballet of 1830. This engagement is to be followed by a week at the Majestic Theatre, Brooklyn, after which Mrs. Thaw will go on a tour of the principal cities of this country. \* \* \* The new Sam S. Shubert Theatre in West Forty-fourth Street, built by Lee and J. J. Shubert, and named in memory of their brother, the founder of the theatrical firm, who lost his life in a railroad accident several years ago, was formally dedicated last week at a reception tendered to Sir Johnston Forbes-Robertson and Lady Robertson (Gertrude Elliott), who are to open the theatre with a performance of Hamlet. The theatre was filled with men and women well known in literary, theatrical and musical life. De Wolf Hopper, who presided, explained that E. H. Sothorn, who is to play Hamlet at the Manhattan Opera House with his wife, Julia Marlowe, in a Shakespearian repertoire, had decided not to tempt the strength of his voice, as he was suffering from a slight cold, and that he had asked Miss Marlowe to read what he had to say. For her husband Miss Marlowe read: "It would seem superfluous to introduce Sir Johnston Forbes-Robertson to this assembly, but since that is my happy privilege it is pleasant indeed to welcome him back to America on behalf of his fellow actors in this country, and indeed in the name of all persons who care for what is best and noblest in the theatre—to wish him great success in this

his farewell tour and to congratulate him heartily on the new distinction which has been conferred upon him; of all the great English actors who have been so honored none has more rightly deserved it, and surely none will wear it more worthily. Sir Johnston and Lady Forbes-Robertson, permit me to wish you a triumphant progress and in your well-earned retirement, in the height of your power, all possible happiness." In replying to Miss Marlowe's speech Sir Johnston said: "I am proud and flattered at the kind welcome from Mr. Sothorn, so graciously delivered by his charming wife. Mr. Sothorn and Miss Marlowe have held up the highest traditions of the drama. They have won a unique position in the United States and Canada, and it is indeed a very great honor that I should receive such words of praise from them. Ladies and gentlemen, these expressions are doubly gratifying to me and I am deeply moved by them. At the beginning of my career forty years ago I said to myself, 'Let me please my brother actors and I do not care what comes after.' The painter wishes to satisfy his brother artists; the singer looks forward to the approbation of his fellow singers, and so it is that the actor is deeply gratified when his comrades speak such a splendid tribute as Mr. and Mrs. Sothorn have just paid me. This theatre, as you know, has been dedicated to Mr. Sam Shubert. I think that it is a very beautiful thing to dedicate such a handsome building to one who has passed away. It is well enough to name a theatre after your own name while living, but it is a fine idea for one brother to show to the world his love and respect for his deceased brother by erecting such a noble temple as this to his memory. I am no stranger to your wonderful country. I do not feel that I am a foreigner. I have watched your progress for six and twenty years. Such vast improvements you have made in every direction! Such remarkable cities you have built and such fine encouragement you are always holding out to all the fine arts. It is very near to my heart that Americans and Englishmen are becoming more and more closely united. Permit me to say that my farewell does not include my wife! She, I trust, will go through the ordeal of many first nights in your city, which has treated us both so kindly in the past." Lady Forbes-Robertson then said: "Thank you so much. Thank you. It is perfectly lovely to be back again." After the scenery



## Correspondence

had been removed from the stage a reception was held and a collation served. Charles Frohman devoted the first evening of the Lyceum Theatre's regular season to two new dramas by English playwrights. One of these was no less famous than Sir James Matthews Barrie and the other was Stanley Houghton, known to this city as the author of two such diverse productions as *Hindle Wakes* and the brutally cynical *Fancy Free*. The intimation that Sir James regards the dramatic works of the younger writer with favor may explain the conjunction of the two works on the same program. Mr. Houghton's play is called *The Younger Generation*, while the new Barrie work is called *Half an Hour*; although it takes nearly twice that time to act it. Grace George entered the service of Mr. Frohman to assume the leading role in *Half an Hour*. Originally it had been announced that Blanche Bates would appear in the play, but Miss George was selected after a change was found necessary. Associated with her were H. E. Herbert, Nigel Barry and Stanley Drewitt. The actors who appeared in Mr. Houghton's play were Stanley Drewitt, who appeared in London in the same role he acted last Monday; Ernest Lawford, Rose Beaudet, who has acquired a dignity which enables her to play the old ladies with the same ease she once displayed as a shapely figure in comic operas of bygone days; Clinton Preston, Katherine MacPherson, Rex McDougall, Ida Waterman and Nigel Barry. Mr. Houghton's play dealt amusingly with the conflict between the ideas and customs of one generation as contrasted with another. It was in the *Kenyon* family, living in more or less Victorian comfort on the outskirts of Manchester, that these differences were developed. Opposed to the conservatism of the father and mother is the desire for independence on the part of the children. There is *Arthur*, for instance, longing for the emancipation that comes with a night key. He is only 21, while *Reggie*, still two years younger, is planning a life in the freedom of the colonies. Independence shows itself also in the determination of the daughter to engage herself to marry a young man of her choice. An ally to these domestic rebels is an uncle who arrives from Hamburg and enlists on the side of the youthful members of the family, who face an uncompromising trio composed of their parents and a maiden aunt. Representing the still greater austerity of an earlier generation is the austere grandmother, who regards with tragic horror the backslidings of her descendants. Youth of course triumphs. The characters in Mr. Houghton's play are well drawn and the more or less hypercritical austerity of a nonconformist family amusingly satirized. It must all have been much more entertaining in a country to which such types are germane. But the audience found ample pleasure in the view of the three generations walking off, unwillingly in part, to chapel. The two sons and the youthful suitor are natural characters, while the troubled father was equally lifelike. Ida Waterman as the scandalized grandmother was good, but it may be that the author contrives to establish an atmosphere of agreeable satire and humor. J. M. Barrie's one-act play,

*Half an Hour*, was in three scenes. The first showed a rich bonnier, realistically played by H. E. Herbert, mauling his aristocratic wife, who had displeased him and was receiving her customary discipline. He taunted her with remaining faithful to him because she always stopped "where her bread was best buttered." At last, however, she rebelled, and leaving a note along with her jewels in his desk drawer, ran away to join a young engineer, who was to carry her off to Egypt. The second scene was in his rooms. Searching for a cab to carry him and her to the railroad station this young lover "with the ball at his feet" has been killed by a motor bus. A physician enters the house with the body and meets the woman he at first takes to be the wife of the dead man lying in another room. He thereupon proceeds to bullyrag her as if she were a murderess. The third scene returns to the drawing room of the unhappy married couple. Guests are expected for dinner. One of them is the doctor. Previously the husband has found the jewelry, but not the letters in his desk. The wife is late. The physician, who had never seen her before, recognizes the woman in the dead man's chambers. He does not betray her. The suspicion of the husband and the guests is aroused by the suggestion that bolting wives leave their jewels behind and the doctor's story of a woman he met in the dead man's rooms. But the wife is not discovered. She even has the opportunity to destroy the letter she left behind. The little play is interesting. Grace George played the lighter scenes of the tragedy brilliantly, and was appealingly human and pathetic in what followed. Ruth Boyce played an admiring maid with irresistible naturalness. The two plays make an uncommonly delightful entertainment.

GAVIN D. HIGH.

PORTLAND, Oct. 6.—Heilig Theatre (Calvin Heilig, mgr.; W. T. Pangle, res. mgr.)—Kitty Gordon, in *The Enchantress*, was heartily welcomed Thursday evening on her initial appearance in Portland. The operetta abounds with charming melodies, and Miss Gordon has a pleasing soprano voice. She is supported with a cast headed by Arthur Forrest, who ably assists the star. Kitty Gordon is a most beautiful and satisfying actress, and Arthur Forrest, as the prince, displays a charming tenor voice. Miss Gordon also displays some gorgeous gowns. *Quo Vadis*, the masterpiece of Biblical and historical romance, literally packed this theatre last evening, and vociferous applause welcomed the films. Nero, the vain, haughty and cruel emperor of the Romans, Tigellinus, Petronius, Binitius, Ursus, Peter, the Apostle and others, are unfolded by a group of talented Italian players that in film form bring as living pictures the history of dead ages. The pictures were made in Rome. The barbaric civilization and culture of Rome, the customs and conventions which make modern modes of life pale into insignificance, the burning of Rome, the vivid gladiatorial combats and the decay of pagan Rome, and the rise of Christianity, are told in unrelenting detail by the Kleine films. *Quo Vadis* will be the attraction all this week and will be followed by pictures of the *Pendleton Round-up* for four nights and afternoons. Baker Theatre (Geo. L. Baker, mgr.; Milton Seaman, bus.

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mgr.)—Blanche Bates' highly successful comedy, *Nobody's Widow*, one of the cleverest farces of modern times, is the current offering. Dorothy Shoemaker is an adorable widow and is thoroughly at home in the part as she was Miss Bates' understudy at the time she was making such a success in this part. Miss Shoemaker is bewitching in the role, is gorgeously dressed, and displays a skill and grace that fairly carries the audience away. The play tells the story of a girl who, traveling abroad, marries an English lord on a sudden impulse, and then discovers him kissing another girl on the very day of their wedding. She leaves him and writes her friends that he died rather than let them know the truth. Later she returns to America and goes to the home of her friend, Betty Jackson to spend a week. Here she meets her husband, who starts to win her back. The situations are extremely amusing and laughs follow each other in rapid succession. Mary Edgett Baker has a great opportunity to display her talents as a comedienne, which she does and scores a positive triumph. Louis Leon Hall, as the husband who woe and wins his wife all over again, is handsome and charming. Edward H. Woodruff is so much like certain people one meets at house parties that one likes him immediately. Lorette Wells, Belva Morrell, Raymond Wells, James Hester and Nancy Duncan all contribute to a most pleasing offering. Coming, *The Deep Purple*. Lyric Theatre (Keating & Flood, mgrs.)—The *Rajah*, with an excellent cast and a large chorus of pretty girls and graceful dancers, is the current offering. It is brimful of music and mirth and will doubtless amuse large audiences. Orpheum Theatre (John Coffinberry, mgr.)—Hassard Short's *Dance Reveries*. Nellie V. Nichols, Rosaling Cogilan, Brown and Newman, Mack and Orth, Four Athletes and Heuman Trio. Empress Theatre (H. W. Pierong, mgr.)—Who Was He? Nina Payne, The Village Choir, Kelly and Galvin, Schreck and Percival, and Gerard. Pantages Theatre (John Johnson, mgr.)—Twelve *Amen*. Abou Hamid Cyclonic Arabs, Anderson and Goines, Jose Meleno & Co., Moore, Davey and Fifi, De Voie Trio, Alliston and Trucco. A. W. W.

WILLOWS, Sept. 29.—Willows Opera House opened for the season September 22d with the Claman Amusement Company. The company played a week's engagement to good business. The Gladstone Company

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opened the 26th for the week and are pleasing our theatregoers. They are an excellent little company of six people. Manager Harbour would be pleased to hear from similar attractions. The Opera House will run pictures Friday, Saturday and Sunday and will book independent acts in conjunction, providing they can give good reference. All letters addressed, Manager J. F. Harbour, Willows Opera House.

The Milburn Kenworthy Players are playing in Canon City, Colorado. The company will soon head coastward.



# THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Editor

Issued Every Saturday

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## Vera McCord

Vera McCord, who has been engaged for a special season to head the stock company at the Oriental Theatre, is one of our most distinguished young leading women, an actress of most unusual intellectual attainments. Miss McCord is one of the very few Americans who has a secure and acknowledged position in England as well as at home. She has had a very interesting experience in England, having appeared under the management of Charles Hawtrey, playing Manuela, the lead in *The President*. She also appeared in stock under Mr. Hawtrey's management in London, and so successful was her engagement under this leading manager that she was afterwards starred for nine months throughout England. Returning to her native land Miss McCord appeared under the management of Klaw and Erlanger in *Via Wireless*, afterwards going on the road and being featured in this play. Following this came an engagement under Chas. Frohman's direction, playing the lead with Bruce McRae in *The Flag Lieutenant* at the Criterion Theatre. Her next engagement was with James K. Hackett in *Sampson*, and after that Miss McCord was seen at the Garrick Theatre in New York City, being featured in *The Zebra*, a delightful farce which, although it did not get over, she considers afforded her one of the very best parts she ever appeared in. Following this came four months in *The Nihilist*, and last season saw her appearing with Henry Miller for nine months in *The Rain-bow*. Illness in her family called her home and cut short some work she had planned along very ambitious lines. A. E. Thomas, one of our greatest young playwrights, has just written a new comedy called *The Divorce Fund*, and it is planned that Miss McCord shall create the leading part. Thomas is now negotiating with Oliver Morosco in behalf of Miss McCord. She also has another new play in which she will be seen shortly. At all times a serious and intelligent student of the drama, Vera McCord may always be counted upon to bring out the best points of any character, whether it be an ordinary one or one of commanding importance. It is her delight to grapple with parts that do not appeal to the ordinary actor, and in the pursuit of this inclination she has made some of her biggest hits.

WILLIAM BERNARD, who has just gone to New York to do directing for the Shuberts, has just suffered a stroke of paralysis that has completely disabled him. Mr. Bernard's many friends here will be sorry to hear of his misfortune.

## Correspondence

SACRAMENTO, October 6.—Grand: After many long and weary preparations, Ed Redmond appears before us as a star in *David Harum*. Mr. Redmond is not very well, has a wretched cold and the aches that accompany it, but in spite of that fact, he gives *David Harum* the artistic touches that make his a most lovable fellow. He attains the mark set for him and more. Merle Stanton comes next, in her clever characterization of Aunt Polly Bixbee. Bert Chapman is a big hit in the bill, playing Zeke Swinney. He absolutely could not be beat. Miss Taylor has not much to do but does that little nicely, the same being the case with Paul Harvey in *John Lennox*. There were no other startling evidences of cleverness unless mention might be made of the *Widow Cullom*, played by Leslie Virden, but there is no criticism to offer on any of the parts, all being fairly good. The play itself is some play, and the crowd likes it. The general build of the piece is even with the usual make of the thoroughly excellent company. *Orpheum*: Highest honors are carried away by the miniature musical comedy, *The Little Parisienne*, with Mlle. Valerie Serice in the title role. There is a cast of twenty and the offering has the most elaborate and expensive setting on the circuit. It is tuneful, catchy and clever from start to finish. It is a whole bill in itself. The gowning of the act is especially wonderful. The Regular is a comedy act of two girls who don man's garb and start slumming with a man who thinks they are men. Natural complications set in, and there is much material for trouble and fun. J. C. Nugent heads the act, which is a good one. Carl McCullough does a turn that is neat in the extreme. Carl is a clever boy, formerly with McIntyre and Heath, and he brings some stuff along with him. He is a good singer besides. Ben Light, the champion ragtime piano player, is here with Charles Delmore, who sings. Both sing. Both play. Light is the goods all right, and you'd have to go a long way to find his equal. Their offering is appreciated enough to stop the show for more. Hoey and Lee do another double, parodies and topical talks making the gist of the act. The Lunatic Tumblers, justifying their caption, finish the bill. *Empress*: Straight from six months at the New York Hippodrome with one of the most expensive wardrobes in the business, the *Seven Bricks* come to the city in a daring exhibition of acrobatics. They are wonders, as their reputation would go to show. Six months in one place is a long time. Marse Selby's *Chicken Dinner*, a quaint, pathetic, heart story, is the vehicle of John P. Wade. It has been here before, and we always like it. It is a pretty little act, prettily acted. The *Human Phonograph* is a scream. Wonder if he does it all the time, or does he lay up after show hours? He surely is good, and gets the house all the way. The *Society Four* are some dainty girls. This is a good musical act and well taken at every show. Hurst, Watts and Hurst are fresh from study abroad,

and find new fields to conquer, conquering said fields easily. They are real singers. La Franc Brothers do balancing work interspersing it with musical stuff, such as playing while they stand on one ear and other easy little things like that. They get by easily. It is a fairly good bill. Clunie: Officer 666 for one night, Thursday. Seat sale great. Saturday, Mrs. A. W. Scott and company in *Mary Magdalene*. Advance going big.

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F. H. DOWELL, who has become the sole lessee of the Lyceum in San Diego, writes that there is no truth in the rumor that is going around to the effect that the Lyceum Theatre will close.

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TAYLOR*, comedienne; other features. *The  
Empress Perfection Pictures*, showing latest  
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## Columbia Theatre

Dramatic interest this week centers in the Columbia Theatre, where San Francisco is being presented to Charlotte Walker (in private life Mrs. Eugene Walter, wife of the playwright). That San Francisco is responding with pleasure and appreciation is a matter of course, for San Francisco prides herself on her discrimination, and Miss Walker, aside from her social popularity in New York and Washington, has made for herself an enviable professional reputation throughout the East. Her equipment for her work is unique, birth, breeding and undoubted personal attraction making more effectual the intelligence and training that have developed her acting ability. Miss Walker is an unusual woman and an unusual actress. It cannot be said that her vehicle is a particularly happy one. Even *The Little Shepherd of Kingdom Come*, which is John Fox, Jr., at his best, is not notable for its sincerity, and in *The Trail of the Lonesome Pine* mechanical sentiment and a lamentable lack of originality take the place of the atmosphere found, for instance, in Craddock's great story of *The Prophet of the Great Smokers*. With such indifferent material it is scarcely to be expected that Eugene Walter, a playwright of great technical ability, but one whose bent is social rather than romantic, should catch the elusive poetry of the mountains. *The Trail of the Lonesome Pine* is exterior drama, melodrama if you will, with little of directness or grip, and dependent wholly for charm on the eyrie sweetness with which Miss Walker portrays Jane. Its greatest value lies in its reaction against the vogue of social problems, whose remedial powers of cold scientific analysis are being impaired by emotional hysteria; we must be grateful to whatever tends to restore perspective and balance. For the production itself, the trail with its lone pine has both beauty and atmosphere, and the company is capable. George Bancroft is a manly young John Hale, who would probably have acted very differently could he have written his own lines. Frederick Forrester is simple and direct as his friend, the other man from the outside world. Loretty and Cal. Heaton are more truthful in conception and well handled by Alice Martin and Cyrus Wood; the latter being especially successful in both manner and make-up. George Woodward's Uncle Billy is a genial philosopher, almost too sane to have lived his life in that rugged country of feuds, but he takes the place of comic relief and relieves the strain, and Lillian Dix is wonderfully picturesque as Ole Hun, his wife. Willard Robertson makes a great deal of a poorly conceived part, his Dave Tolliver being intense, undisciplined. Perhaps the most effective character is the gaunt and gigantic Tudd Tolliver of W. S. Hart, whose first entrance is particularly artistic. He carries with him all the imagination of the story, the rugged strength, the stoical acceptance of want and limitation, the primitive passion of the mountain king. *The Trail of the Lonesome Pine* is a play worth seeing, in spite of its lost opportunities, and Miss Walker is its greatest asset.

## Cort Theatre

At last we have been permitted to get a glimpse of *The Enchant-*

ress, the perfectly good descriptive title of Kitty Gordon. Muchly endowed with an unusual beauty of face and figure and great feminine charms, skillfully exploited by master press agents, this stage beauty has long been a prominent stage celebrity, and just when we were despairing of ever getting our view of her, we have been rewarded, and the result is eminently satisfying, for Kitty Gordon alone is well worth seeing. Under the management of Joe Gaites, she has been fitted with a musical setting by Victor Herbert, and has been given a good supporting company who work hard and put forth their very best efforts. In the company are Hattie Arnold, who plays Miss Gordon's aunt; Inez Bauer, who plays the part of an American heiress; Gustav Werner, who portrays Prince Ivan; Walter Catlett, of the blood of the Coast Defenders, who is a positive hit in about seventeen different characterizations; Sidney Deane, who impersonates the Regent, and Arthur Forrest, who is better known in dramatic work than in musical comedy; however, he is always a commanding figure in either. *The Enchantress* is played in two scenes, both elaborate and attractive. Monday night there was a three hours' delay on the part of the railroad, and the curtain did not go up until 9:15, and it was twelve o'clock before the last phrase was sung, but the audience was good-natured and everybody was happy.

## Alcazar Theatre

The Alcazar Stock Company never had a better farce comedy on their stage than they have this week. *The Elixir of Youth* is one of the best vehicles that can be presented anywhere, and they get away with it in a masterful manner. Ralph Herz, portraying the physician who discovers the Elixir and attempts to benefit mankind by demonstrating it, is a scream. A big one. Jerome Storm is two screams, a big one and a little one for good measure. Between the two, the very rafters ached from laughing. Jerome is Phil, the youth who is in love with Sylvia, the doctor's pretty daughter, played by Lois Meredith. Miss Meredith is certainly pretty, young enough to be almost anybody's daughter, and she displays enough feminine charm to make anybody fall in love with her, so how could anyone blame Jerome—oh no, Phil. Then she has another suitor. General Burbeck, in private life Kernan Cripps, and the antagonism between the two suitors was wonderfully simulated. One almost wonders if—well anyway Mr. Cripps did very good work. The poor old general is refused on account of his age, and merely for \$10,000 takes the Elixir, or starts to. In the mix-up it is spilled and the Professor mistakes the baby that is later brought in for the General rejuvenated. Then starts the fun. The Judge Sanderson of Burt Wesner is good, and Burt does a lot in the little time he has to do. There are a lot of small parts done very acceptably, Edmond Lowe as the Chief of Police; Charles Fredericks, as the policeman; Adele Belgarde, as Mrs. Weissmiller; Jane O'Rourke, as Marcella. The Mrs. Viv-

ert of Alice Patek is not up to this lady's usual standard of excellence. The comedy itself is a long howl of delight, and the people all seem to fill their parts. It is brought home more and more every week that Jerome Storm is a most unusual young man. He is so effervescent—so fresh. That is just what this play is. Fresh. It is easy to take for tonic.

## The Tivoli

Girofle-Girofla is one of the old comic operas that make you feel like reminiscing. In fact you have to hang onto your admiration for some of the more modern creations, like the Gilbert and Sullivan masterpieces, *The Chocolate Soldier*, or *The Merry Widow*, in order to keep from paraphrasing Holmes and saying: "There are no comic operas like the old ones, when you and I were young."

Like these operas, it is a happy combination of a witty libretto and gay, sparkling, well-written music that exactly interprets the spirit of the book, and like them, too, has an entertaining plot full of mistaken identities and pirates and all their accompanying thrills. But in spite of its seeming frothiness it is something more than merely amusing, there being an underlying stratum of witty satire on mercenary marriages and the uncertainty of knowing whether they will result in a desirable-like Marasquin, or a boomerang-like Mourzouk. Though continental in its viewpoint, it is still easily American in its application, and is altogether a thoroughly interesting offering for the Tivoli's farewell week of comic opera, as there are good parts for all the principal members of the company, and some exceptionally fine ensemble numbers. But as a matter of information, is it a new adaptation of the old opera? The last act seems to end so abruptly as to be almost unfinished, the audience sitting uncertainly in their seats until the asbestos curtain solves the question for them. My recollection—which may easily be at fault—in the old version restores Girofla bodily to the waiting arms of Mourzouk. Henry Santrey is a very artistic Mourzouk, playing the ferocious Moor with a nice appreciation of its possibilities that is as fiery as it is controlled, getting his points over with ease, winning spontaneous laughs and singing with all his accustomed charm. As Marasquin, John R. Phillips has a fine solo and several beautiful duets with Rene Vivienne—the Girofle-Girofla, whose two final songs, one with Marasquin and the other with Mourzouk, are among the most delightful numbers in the production. Myrtle Dingwall is an attractive Paquita and sings her story of the pirates with spirit. Don Bolero and his wife, Aureole, are well played by Robert G. Pitkin and Sarah Edwards, and Alma Norton as Paola, Jeanne Mai as the page, Pedro, and Charles E. Gallagher as the delightful pirate chief, complete the cast. As a final tribute, attention should be called to the clear enunciation that prevails throughout the company, and which add to the enjoyment of the music the privilege of understanding the words of the songs.

## Oriental Theatre

Overnight is the howling comedy farce vehicle for the players at the



## The Artcraft

CHINESE AND JAPANESE RARE OLD EMBROIDERIES, MANDARIN COATS, KIMONOS AND ANTIQUE JEWELRY

347 Geary Street  
Half a block below the Columbia Theatre.

new theatre this week. This play had a run of 325 nights in New York and 150 in Chicago, and no wonder. The wonder is that they ever dared to stop playing it. For comedy situations, the kind that tickle the audience because they can see what is going to happen before the bewildered characters get clear of the fog, it is, literally speaking—a howl. One long, happy howl. Everybody does it. The lines don't make any difference, though they themselves would be a thing of joy to any well-regulated house, but the things that happen to the poor unhappy honeymooners—the looks on their faces (their very clever faces), and the way they all get into such terrible messes, well no words can express the satisfaction one can get out of a sideache, so no one can say just how clever this play is. Frank J. Gillen is the hit of the bill. It does not seem possible for any young man as good looking and as clever as Mr. Gillen to be so supremely unconscious of things as this young gentleman is, and get away with it. He does it. He is a hit. Mr. Shakespeare as Richard Kettle does some very good work indeed. So much so there were I to meet him on the street and he did not lisp, I wouldn't believe it were the gentleman at all. Vivian Blackburn is good, very good. And Miss Carson as Elsie Darling does some clever acting. Miss Carson does not fill the bill as a weeper. Whether her natural cry looks like a smile, or she is a little wary of her make-up I do not know. It sounds convincing, but looks far from that. She has altogether too pretty a cry. Mr. Graves was perturbed to just the right degree; once I saw a man in about the same fix as Mr. Graves was in and he acted very much like him. He does his work conscientiously. Barbara Lee makes her first bow with the company and is a typical climber in the part of Mrs. S. Rutherford Cleveland. She is beautifully dressed and has a well modulated voice combined with a pleasing personality. Miss Lee ought to be a valuable addition to the company. Dan Jarrett, playing Al. Rivers, is a young man who is in just the right part. He is a well-seasoned actor, and one remembers him and his good work when he was here before with James K. Hackett. Mr. Jarrett will no doubt have better parts soon. He is destined for the best there is. The other members of the company filled the parts assigned to them very well. The colored man is good, the purser, porter, hypnotist and the—oh, yes, I almost forgot the pretty little blonde, Miss Cortland. Miss Cortland played what is really a minor part, the lead really being played by Miss Carson, although it may not be called the lead. Miss Cortland is dressed very nicely and does all that is required of her. Her aunt, played by Miss Neville, also is most satisfactory. Hope I haven't forgotten anybody. It is surely a jolly show.

NENA BLAKE, leading woman in *Ready Money*, is ill at the Clara Barton Hospital, Los Angeles.



## Columbia Theatre

To the star, author and producer of *The Trail of the Lonesome Pine*, which has been presented throughout the current week, are theatregoers of San Francisco certain to feel a debt of gratitude. The *Trail of the Lonesome Pine*, with Charlotte Walker as June, the little mountain heroine is sure to have a successful engagement, for no greater pleasure has ever been had at a local theatre than that afforded the patron of the Columbia this week. A company of splendid and convincing players has been brought together for the important characters in the story, and among whom, beside Miss Walker as June, are W. S. Hart, Lillian Dix, George Bancroft, Willard Robertson, George Woodward, all having created the roles in which they are now portraying in the production. A second and final week will begin Sunday night. Matinees are given at the Columbia on Wednesday and Saturday. The mid-week matinee is given at special prices, ranging from \$1 to 25c., the evening and Saturday matinee prices range from \$1.50 to 25c.

## Cort Theatre

Kitty Gordon, the much-heralded—she of the gorgeous gowns and dazzling beauty—has captured San Francisco. There is no one on the stage quite like Kitty Gordon. Hers is a somewhat different personality. She radiates charm. She corrals all eyes the moment she appears upon the stage, and seemingly without effort. In this instance, at least, the press agents have not used their superlatives without cause. The second and final week of the engagement begins with Sunday's performance. On Monday, Oct. 20, comes Wm. Faversham's elaborate presentation of Shakespeare's *Julius Caesar*, with R. D. MacLean and Constance Collier, in addition to Faversham himself.

## Alcazar Theatre

Your Neighbor's Wife, a comedy by Elmer Harris, is announced for next Monday evening and throughout the week, with Chas. Ruggles, well and favorably known to Alcazar patrons, specially engaged for the role filled by him in the original production, and the best talent of the regular company rounding out the cast. Your Neighbor's Wife treats of suburban life, its scenes being laid at Fruitvale, Alameda County, California. Mr. Ruggles will be seen as Harry Miller, a young bookkeeper, married and addicted to staying out late o' nights. He and his wife, Alice, who possesses all the traits of a good housewife, live next door to Mr. and Mrs. Edward Robbins, the former being thoroughly domesticated and his helpmate the contrary. The two husbands decide to try the experiment of exchanging wives in order to establish harmony in each of the households, but one week of the arrangement satisfies them that they blundered and that real happiness could only be attained by clinging to the women who had accompanied them to the altar. Fun is fast and furious throughout the three acts, the complications developed by each of the men trying to get rid of his legitimate partner and each of the women endeavoring to retain her lawful spouse keeping the audience in a steady gale of laughter. Elaborate

staging is promised, the places shown being the exterior of the two homes, the living room at the Millers' abode, and the interior of the Robbins' domicile.

## The Tivoli

The very successful season of light opera will be concluded this afternoon and evening, when *Girofle-Girofla*, Lecoq's charming comic opera, which has made such a great hit, will be presented for the last times. On Sunday the Tivoli will be dark and devoted to rehearsal, and on Monday night the Western Metropolitan Opera Co. will inaugurate a season of grand opera. This organization is made up of artists of world-wide fame, and their advent has created a tremendous stir throughout the entire musical community. The chorus includes sixty young and well-schooled voices, the orchestra numbers fifty master musicians, and there will be, in addition, an excellent ballet. Verdi's masterpiece, *Aida* has been chosen for the opening and will be repeated at the Wednesday matinee and on Saturday night, with Lucia Crestani in the titular role, Fanny Anitua as Amneris, Umberto Chiodo as Radames, Luigi Montesanto as Amonasro and Emilio Sesona as the high priest. *La Tosca*, Puccini's wonderful work, will be given Tuesday and Thursday nights, and at the Saturday matinee, and will serve to introduce to San Francisco the celebrated soprano, Carmen Melis, and Luca Botta, the young Italian lyric tenor who has achieved tremendous fame during the last two years. For Wednesday, Friday and Sunday nights, that most seductive of operas, *Carmen*, will be given, with Mme. Tarney, the prima donna who created such a sensation here during the season of the French Opera Co., as the cigarette girl. Pietro Schiavazzi, the magnetic tenor who achieved such a success at Covent Garden, London, last year, will sing Don Jose, and Giorgio Mascari, the French tenor so well known here, will be the Toreador. The prices for this season of grand opera are most reasonable, and the advance sale of seats promises a very prosperous engagement.

## Oriental Theatre

The Oriental Theatre players will produce *The Confession* next week, commencing Tuesday evening, and it is sure to arouse great interest, as few plays of recent years have occasioned so much discussion. *The Confession*, which is by James Halleck Reid, has received the endorsement of the leading dignitaries of the Catholic Church as well as prominent city officials and church organizations. The play abounds with strong situations, and in the hands of the capable stock company should draw large audiences to the McAllister Street playhouse, formerly known as the Savoy. Thomas Bartlett, a ne'er-do-well of the Bartlett family, and his brother, the Rev. Father J. J. Bartlett, a parish priest, are the principal characters. The scene of the first act is laid in the rectory of Our Lady of Mercy Church, at Gloucester, Mass., to which Father Bartlett has just been assigned as pastor. One of his first duties is to receive the confession of Joseph Dumont, a French Canadian, guilty of a murder, and for which crime Thomas Bartlett stands accused. Father Bart-

lett is called as a witness at the trial, but as he cannot divulge the secrets of the confessional, is obliged to see his brother condemned to death for a crime of which he is innocent. The scenes that follow in the prison and at the office of the Governor of the State are of absorbing interest. The role of Father Bartlett will be in the hands of Walker C. Graves, Jr., while E. Fleet Bostwick will be Thomas Bartlett. Frances Carson will play Patsey Moran, a 14-year-old boy picked up in the slums of New York by Father Bartlett. Ada C. Nevil, Vivian Blackburn, Andrew Robson, John Stepping, Frank J. Gillen and Dan Jarrett, Jr., are others in the cast. *Overnight*, the farce comedy by Philip Bartholomae, is the attraction this week, and is scoring a success. It will continue until Monday evening. There are matinees Wednesday, Saturday and Sunday at the Oriental, with bargain matinees Wednesday.

## The Orpheum

Lulu Glaser, the comic opera star, will head the bill next week. Her offering will consist of a play with music entitled *First Love*. Miss Glaser has never had a superior in her particular type of sparkling comedy. She first came into prominence as leading woman for Francis Wilson in *The Little Corporal*, and later starred in *Dolly Varden*, *Miss Dolly Dollars*, *The Girl and the Kaiser*, *Mlle. Mischief* and *Miss Dufflesack*. With Miss Glaser is Tom Richards, the handsome young American baritone. Swor and Mack will present their realistic impressions of Southern negroes. They sing a number of good coon songs and the eccentric dancing of Mr. Mack is highly diverting. Mr. Swor does a burlesque impersonation of a negress. A silent game of poker by Mr. Mack in pantomime is one of the best things in the act. The Langdons—Rose, Harry and Tully—will submit their original spectacular travesty, *A Night on the Boulevard*. The scene represents a boulevard. The Langdons dash on the stage in an automobile and the fun immediately begins. Kluting's Entertainers, consisting of trained pigeons, rabbits, cats and dogs, will perform novel and remarkable feats. Emily Darrell and Charley Conway will appear in the little comedy, *Behind the Scenes*. Next week will be the last of Maude Lambert and Ernest Ball, E. L. Wynn & Co., and Charlotte Parry in her protean act, *Into the Light*.

## The Empress

The craziest conglomeration of bicycles and near-bicycles ever assembled on the vaudeville stage will be seen during the coming week, when Happy Hearn's Seven Comedy Bike Riders make their appearance as the headline attraction. *The Tamer*, written by the well-known playwright, Ernest W. Cortis, will be the big special comedy feature of the bill. The scene of this comedy is laid in a Harlem flat during the early evening, and chronicles the attempt of a husband to prove that he is the "real boss of the ranch." Tom Dingle and Jack Corcoran, two mirthsmiths, will beat a giggle into a laugh. Maurice Brierre and Grace King will bring with them all of the cleverness and originality that made them prominent

ON SALE OCTOBER FIRST  
Bohemian Grove Play.

## The Fall of Ug

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members of the companies of Trixie Friganza, Elsie Janis and Bessie McCoy during the past three seasons. You are cordially invited to bring your hottest and best flatiron or stove poker during the week and give it to Dan Bagfy for lunch. He is the most peculiar chap in the world and nothing delights him more than to run his tongue around the tip of a white hot iron bar and watch the audience squirm in sympathy with his imaginary sufferings. George F. Hall, who has just returned from a tour of the British Isles, where he made a tremendous success as an eccentric Yankee type, will be one of the comedy features of the bill.

## Brady Strong on Impulse

Wm. A. Brady is a man of impulse. With him it is to think and do. He loses no time in trivialities. If he reads a play that appeals to him contracts are entered into for its immediate production, and no one knows what he is engaged in until the actual announcement has been made that the production is ready. A few days ago his office was filled with applicants for one of his many companies. They were a weary lot, many ill tempered and peevish at the long delay. Mr. Brady passed through this army several times and he noticed one of the young women whose good nature never deserted her. She was, in fact, keeping up the spirits of the entire assemblage by her own inimitable actions. Mr. Brady noticed this, and finally sent out a messenger.

"Tell that cut-up out there to come in here," he demanded.

The message was delivered and a rather attractive young woman, Mary Rehan, responded.

"What are you doing?" Brady demanded.

"Nothing, but I am willing," was her quick response.

"Actress?"

"Some say so."

"Ever seen Little Women?"

"Many times."

"Know the character of Jo?"

"R-a-t-h-e-r!"

"Well, you play it."

Miss Rehan looked her astonishment, but before she could utter a word Mr. Brady added:

"If you play it as well on the stage as you have been playing it off all morning, you'll make a hit. That's all. Rehearsals at three o'clock this afternoon. See Cromwell."



## A Big Cort Show

Lillian Russell's Big Feature Festival began its tour under John Cort's management at the Harmanus Bleecker Hall, Albany, New York, on Monday, September 29. Mr. Cort has selected a highly expensive company of feature acts for this organization, of which Lillian Russell is the central figure. William Farnum will present, with the aid of his associate players, the last two scenes from *Virginus*; Ching Ling Foo, the Chinese magician, and his fourteen Orientals, will be seen in sensational juggling and other acts; Marguerite Farrell in songs and dances, Fields and Lewis, Ward and Curran, and Rose and Arthur Boylan will make up the principal and varied attractions of the festival. Mr. Cort will send the company, which will number more than fifty people, by special train to the Pacific Coast and back, playing the important cities of the United States and Canada en route.

## Wilbur Still Going Strong

Dick Wilbur is rapidly nearing his 100th week in California. Last week was his last on his southern circuit. After a week's rest the company will open on the northern circuit on October 12th.

## London's Music Halls in Bad Way

Not long ago all the world was shocked and disgusted by a murder of a peculiarly squalid and loathsome kind. No sooner was the trial over than a wretched woman who was closely involved in it was offered a large weekly salary to show herself to music-hall audiences. Released or escaped criminals, heroines of sordid society scandals, men and women who could not be admitted into decent company, are paid to appear before (presumably) appreciative crowds. The line has not been drawn at Mrs. Evelyn Thaw; perhaps it will not be drawn at Thaw himself, if he is able to keep clear of the New York police. There are music-hall proprietors who will not be satisfied till they have billed a genuine and undoubted homicide, sane or otherwise; just as there are others who gratify their patrons with fragments of a murdered girl's clothing, or scraps of the wrecked aeroplane in which a brave man's life has been lost. It would all be painfully symptomatic of a grave degeneration in the popular taste if we could really believe that this is "what the public wants." No doubt there are plenty of frivolous and uncultivated persons who do really enjoy this kind of thing. But we are sure that the purveyors of amusement over-estimate the number, and we are convinced that the great majority of their patrons would prefer the more legitimate and the more reputable entertainments which used to be given before the present debauch of competition and fierce sensation-mongering had worked havoc with the music-hall stage.—*London Standard*.

## T. M. Annual Benefit

The nineteenth annual benefit in aid of the sick and charity fund of San Francisco Lodge, No. 21, Theatrical

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GLOVES - - - - HOSIERY

UMBRELLAS

Mechanical Association, will take place at the Tivoli Opera House, Tuesday afternoon, Oct. 21. The "T. M. A." benefit is always an event of unusual importance, as the members of this organization, composed of actors, musicians, men behind the scenes and those who make the theatrical business their livelihood, always see to it that their entertainments are of a high order of merit. The program, which will be continuous, will include acts from all of the first-class theatres in San Francisco, and the stage will be under the direction of John Morrissy and Fred Butler.

## Story of an Actress

Ann, Actress, is the title of a new novel of theatrical life by Juliet G. Sager which is bound to become popular. The story is interesting. Ann Houghton, having attained her ambition of becoming a Broadway star, after many years of hard work in stock, is suddenly confronted with a situation which imperils her career. The struggle between a woman's heart and her ambition is keenly depicted and sustains the interest throughout. A denouement, while highly dramatic, never approaches the sensational, nor passes the boundary of the probable. Ann, Actress, is a book well worth reading. Published by Stokes & Co., New York. Price, \$1.25.

## Frederick Warde Writes a Book

The Fools of Shakespeare is the title of a new work by Frederick Warde, the tragedian. It is now in the press and will be published in a few days. Mr. Warde has dedicated the book to the memory of his old associate and friend, the late Louis James.

## A New Barrymore Story

John Barrymore, who is now appearing in *Believe Me, Xantippe*, at the 39th Street Theatre, New York City, is telling a brand new story about his little nephew, Sammy Colt, the son of his famous sister, Ethel. This story illustrates how the desire of the theatrical artist for "exclusive business" is probably transmitted from one generation to another. "I was present one night last week when my sister was putting her youngsters to bed," said Uncle John. "She has reared them like old fashioned children and taught them to say their prayers at night. This night Sammy hesitated and there was a worried look on his face. He had got no further than 'Now I lay me' when he stopped. 'Say, muvver,' he complained, 'I don't fink I'll say that prayer. I heard another fellow say it today, and if we aren't careful it will get all over town the first thing we know.'"

## Live News of Live Wires in Vaudeville

The Empire is to be the name of the new theatre now being built in North Yakima by J. F. Buwalda. The house opened September 29th.

M. Lebovitz, who was sent to Fresno to look after the Western States bookings at the Princess Theatre there, will return to his job—manager of the Republic here next Monday. He will be succeeded in Fresno by Walter Smith, formerly of the Pantages house in this city.

Maude Odelle, Myrtle Lanford and Pat Calhoun opened over Orpheum time at Winnipeg, Oct. 6.

Myrtle Lanford, now with Maude Odelle in vaudeville, has made a tremendous impression with the critics, and the Orpheum managers have expressed themselves as highly pleased with her work.

Olga Nethersole, who arrived in New York last Tuesday to fill a vaudeville engagement, said she had been lured into the "two-a-day game" by Sarah Bernhardt. "The Divine Sarah gave me such an alluring picture of the benefits of vaudeville that I determined to try it," said she. "I will appear in that dreadful third act of Sapho which caused a lot of trouble here once, but which now must seem mild by comparison with some of your new plays."

Lorraine Keene and Company are presenting a high-class comedy playlet entitled, *Up in a Balloon*, in vaudeville this season. They have just finished the Bert Pittman time around Denver and are now on the Fisher circuit. If time can be arranged with Bert Levey's circuit, this act will play California after finishing the Fisher time.

Extract from a letter from Bobby Fitzsimmons, who is the juvenile at the Crawford Theatre, El Paso, and a favorite with that company, and who tells of his attack by thugs: "The doctor told me yesterday that I had one chance in a hundred of ever getting the sight of my right eye. The police have not found the fellow that threw the stuff yet (I was held up about three blocks from the theatre). At first I heard nothing. I was walking slowly, waiting for one of the fellows, when suddenly it seemed that this man popped up from the middle of the sidewalk, and I felt the fluid hit my face. At first I thought it was water, but then it started to burn and I knew differently. I started for the middle of the street and yelled, 'then I was hit over the head with a black-jack and knocked to the pavement. I felt the fellow going through my pockets and that's all I can remember until I woke up in the hospital, blind. There were three stitches taken in my head and my nose was broken.' Bobby's San Francisco friends will all be sorry to hear this. The boy is clever and is well liked around the city, and the fact that one eye is gone for good is a great blow. He expects to come to San Francisco soon to see a specialist and hopes yet for the best.

Eleanor Stewart showed her ability one day last week by jumping in with three hours' notice and getting up in a part, as well as providing a wardrobe for it, and going on at the Princess Theatre in the sketch, *His Master's Voice*. Miss Stewart was

told on Saturday that they wanted her to help out for three days. She learned the part Saturday afternoon, and that night they decided to use a different act. So Sunday morning she learned another part and got up different clothes. She gave a very creditable performance, playing the only woman's part in the act. She played the entire day's engagement with perfect satisfaction on the part of the management.

## Movies Will Have Real Big Actors

CHICAGO, Sept. 28.—Lieut.-General Nelson A. Miles and Brigadier General Charles King have joined the ranks of moving picture actors. They will arrive in Chicago tomorrow to arrange for their appearance in a series of historical moving pictures reproducing the last stand of Custer, the battle of the Little Big Horn, the treaty of peace with the Indians and other stirring events connected with the Indian wars and Buffalo Bill. Buffalo Bill himself will be the leading actor. The films will be an Essanay output.

## Webster Sells Out

The George Webster Theatrical Exchange, of Fargo, N. D., has passed to the interests controlling the vaudeville agency managed by Arthur Tonn of Minneapolis.

## They Miss Theodore Roberts

NEW YORK, September 26.—Gregor Skolnik, the Russian violinist, who was engaged recently as concert master of the Chicago Opera Company at a salary of \$250 a week, joined Sheriff Harburger's Alimony Club today because of an order signed by Supreme Court Justice Guy, committing him to the Ludlow-street Jail. The order was brought by Mrs. Clara Skolnik, who has brought suit here for separation. When other members of the Alimony Club saw Skolnik enter with his violin under his arm they gave him a warm welcome. They haven't had much amusement since Theodore Roberts was released.

## Belasco Has Trouble With Mob

NEW YORK, Sept. 29.—The performance of *The Temperamental Journey* at the Republic Theatre was delayed 15 minutes while David Belasco argued with a mob of stage hands thrown out of work when the play was brought over from the Belasco Theatre. Finally two men were arrested and the mob dispersed.

## Fitzsimmons Saves One Eye

Bobby Fitzsimmons, the clever young juvenile who was blinded by a scoundrel throwing ammonia into his eyes in El Paso, writes that the doctors have succeeded in saving one eye.



## Vaudeville

### The Orpheum

Last and best on the bill are Maude Lambert and Ernest Ball. Miss Lambert has a sweet voice, a three-cornered smile, the prettiest face and ways imaginable, all combined with knowledge and personality that go to make a clever performer. Mr. Ball is the composer of several beautiful songs, plays wonderfully and sings well. They are a riot. They had to be dragged back from their dressing-rooms to take curtain calls. The Little White song by Miss Lambert is as dainty a song as this place has heard for a while and a half, and is as daintily delivered as possible. We hope to see these people again, and soon. Would'nt mind if they stayed always. Mlle. Martha and sisters are the other topnotchers, and if you think they are not, go and see. Martha herself is thoroughly charming and talented in her line, which is floating around in the atmosphere with one small ankle or little finger or something nonchalantly hitched around a rope. If that ankle should miss—a shudder runs through one. But supremely unconscious she ta-da-da-s every now and then just to show that she don't care and then does some thing more scary. Well, if there is prettier hair than Miss Martha has it won't be believed. The two singers are charming little things, sing sweetly and at all times keep up the picture. The act goes with a rush. It is a good novelty, a pretty novelty, and, above all, a real act. Ted Lorraine and Hattie Burks do some singing and dancing. Their Tango is clever and light. Their singing is the same. The best thing about the act is the costuming. Miss Burks—yes, Mr. Lorraine, too—can give pointers to anybody. Where did you get those coats, folks? They're the goods. Ed. Wynn & Co. in The King's Jester have a laughgetter. Mr. Wynn is not as funny as he used to be, his costume takes the attention from his face, but he is still funny. Charlotte Parry has been told about but there remains one thing to say about her. She is one wonder woman. Saharet, the dancer, is gracefulness personified. Her dancing reminds one of a spring morning, with the little zephyrs frolicking. She makes one want to go to the country to live, just to see the sun rise and to go walking while the dew is on the grass. She makes one—oh I could rhapsodize all day. She is Spring eternal in the human heart. Her assistant—should say partner—is some clever boy. Senor J. Florido has a reputation to maintain, so I will not suggest—but I wonder if he ever dares to eat. He is so very graceful and slender—and, say, that boy can dance! William J. Dooley & Co. present a characteristic act, of which Geo. M. Cohan, Raymond O'Malley, Chauncey Olcott, Frank Donia, and The Sheriff of Mr. Dooley are the features. All the other impersonations are good, but none are startling unless it is Harry Anger as David Warfield in the Music Master. The Sheriff really is the whole show. Frank Milton and the De Long Sisters present an act that is far below the average. The only real good thing in it is the violining of one of the sisters—I think it is

Miss Lou. These ladies used to have an act years ago—with the Hart Bros. Lulu, Lillie and Lottie were the sisters then. They were children at the time, and extremely clever children. The strange thing is that that act is, while a different act, still it is the old act grown up. The act is not so much. The girls are beautiful, their gowning is exquisite, but it seems that anyone so really talented as these girls really are should have a better vehicle. They can get by easily with their music alone, so why bother with comedy stuff. The man in the act has clever songs, and could do more of it. He has a taking way with him. The Jungmann Family have an act that sure is different. It is the best wire act going. A wire act is hard to get different, and they certainly do the comedy stuff. They are wonders. It is altogether too bad that the bills are so good at the Orpheum. It doesn't give a poor, hard-working critic any thing to do. One really feels like they ought to knock something once in a while, and they never get half a chance at the Orpheum.

### The Empress

This theatre is presenting an excellent bill this week. If vaudeville means a combination of every class of high-grade entertainment, here it is. And such comedy from start to finish! The Lee Bros. in a dainty novelty set the nerves of the audience a-tap at the opening offering. They are two neat little dancers, and their skate dancing is decidedly clever. Medlin, Feiber and Townes form some trio. We have not been so absolutely tickled with any boy act since Bimberg, Marion and Day cavorted joyfully across our path. It may be Mr. Medlin, again we are not sure but it might have been Mr. Feiber, or again there is nothing to prove that it is not Mr. Townes, but whoever sings the Curse of an Aching Heart has one of the purest, clearest voices that we have ever heard. He is some singer, and has a personality rare to back up that voice. Their rag number is a scream. The boys are all as clever as boys ever get. We can't say any more. Keeping an Appointment is an act that is out of the ordinary, clever, laughable and right up to snuff. The bellboy is a hit. But for the last word in cleverness When Women Rule should take the honors of a world's road show. The women are good in the parts, but—I am speechless. Harold Hargrave, played by William Bauman, is the best thing ever. I think we have heard of Mr. Bauman before, and I predict that we will hear from him again. Go three times to see him, he is cleverer with each performance. Mr. Cody is also a very promising young thing. They have two very fat parts, and they get everything there is in those said parts. Early and Byall, a tuneful couple, get away with much angular singing. If the young lady's comedy did not stop where it does we would have a riot—but haven't I said enough. Well, if people can twist their elbows like that it stands to reason that they will be a hit and drown out their own songs with laughter. A Night in a London Club is screamingly funny, and anyway the auditors are in a good humor and can't help laughing. Manager Grauman has overdone himself this week. Some bill.

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### The Majestic

First half: Grace Allen, soubrette—and she is one, too; Madame Lloyd, operatic singer; The Hawleys, McDonald and Genereaux, a real Scotch lassie and laddie; Demoneo Foster and fuzzy trio, with an act equilibristic, and good motion pictures. The last half they are running a feature motion film, The Merchant of Venice, so there are fewer acts than usual. Estelle Roderick, a sweet singer, and one of the finest stringed sextettes that have ever played this Coast, have been heard here many times, but one never tiers of them. They are the Raoul Periera Sextette, and a finer one never played this house. Marie Landis, a faithful copy of Vesta Tilley, has her impersonations here, and Du Boise and Young get away with a good comedy and singing act. The films shown are especially fine.

### The Wigwam

First half: Lieut. Griffin, late of the U. S. A., with the Princess Neta, a full-blooded Comanche princess, in a novelty Western act, are the headliners, followed by Billie Howard, that komical kokomo nut. Billie is very good. Fernandez and May, comedy musical duo; Senor de Marius, baritone; Phillips and Bergen, character change artists; Edith Mote, singer; City Quartette, and the Princess Victoria's trained bears complete the bill. Last half: Roberts, Edwards and Roberts in a sketch, Double Crossed, head the bill; Fernandez and May; Nichols and Nichols, in a clever equilibristic act; La Rose and May field, and a wonderful exhibition captioned Ted Barley's Posing Dogs. The whole week's bill is a good one. Miss Mote sings very sweetly and the stage setting she is provided with is artistic in the extreme. Miss Mote's selection for this week is The Trail of the Lonesome Pine. Manager Bauer is to be congratulated on the reputation he is rapidly building up for his beautiful theatre.

### The Princess

Bert Levey has a good program at his Ellis Street house this week. The first half: Fitzgerald and Lorenz—the whistling is good but the comedy is very bad and ought to be cut out. Murdock and Van Benz do a comedy singing and dancing turn and are very good; Walter Montague & Co. present The Under Dog. Mr. Clancy, the company, is very good indeed, and the young woman fills all the requirements. Herbert Medley is again singing at this house and cleans up, as always. Boehm and Behnke, musical novelty, please, as do the pictures. Keystone comedies. The last half show Ross and Dale, Lieut. Griffin and Princess Neta, Fernandez and May, and Richardson's Posing Dogs.

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### The Portola

The wonderful Sapho pictures, featuring Florence Roberts, are packing the house this week. Miss Rutherford and Miss Jennings, both sopranos, add to the entertainment. The management is also running one Keystone comedy. Next week Arizona, a wonderfully realistic picture, will be the feature.

### The Pantages

The bill this week is very fair. There is nothing startling, but everything is very pleasing. Rapoli is a juggler, first on the bill. The Italian sketches by Irving Roth are good. The Prophecy, from the pen of Archibald Allison, is a well written sketch, well presented. Mr. Spaulding is fine. He has always been known for just what he is—a clever, versatile, intelligent actor. His work is finished. The act is a hit. Others in the company are Raymond Hatton, Frances Roberts and Harold Holland. The Connolly Sisters are quite good. We like them. Charlie Reilly, our own Charlie, Mattie Townsend, our Mattie, and Bobbie Lawlor, likewise our own, are the act. None ever were sweeter, none ever were neater, Old Ireland's the best of them all. We could hear them many times. Allen and Lewis, the comedians, comedies; and Rothwell Browne presents a ballet revue, called The Portola Danse Revue. The dancers are graceful, and the arrangements is very good. Fair bill.



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### Correspondence

SAN DIEGO, Oct. 6.—Spreckels Theatre: Mrs. A. W. Scott and her company will be here the 7th for a night performance of Magda, and the 8th a matinee and night show in Mary Magdalene, for the benefit of the Unity House and the College Women's Club. Quo Vadis pictures open a four-nights' engagement Thursday. Next week, Margaret Anglin. Lyceum Theatre: This week the popular stock company is showing a bill just out from a metropolitan run, Vengeance. Mlle. Dore is the leading role, and Julia Gray almost surpasses herself in good work. Verne Layton distinguishes himself and all the other members of the cast are well placed, Ella Houghton making herself solid with the audiences as usual. She is a valuable addition to the company. The scenery is more elaborate than usual. Savoy: Heading the entertainment are the Five Bonnie Lassies with their bagpipes. They are well liked. Tilford, the inward chatterbox, is one good artist. Nick Varga and Dorothy, the Rondas Trio, and Carmen and Clifton win many encores. Morris Dougherty & Co. win the house, too. Their act is one riot of song and "color." Anna Morecraft and Helen Gandreau with their pretty and clever tank act make good all over again. May Ward made an instant hit with her singing and her looks. The Kennedys—Tommy and

Gertie—did their newest steps for us, and they are some steps. Klein and Klein are German comedians—good ones. His Nerve is a well-acted sketch presented by Chas. Fletcher's company, and two more mirthmakers are Clark and McCullough. Queen Elizabeth in films is at the Isis, and the Plaza is running all pictures, and a very good bill of them.

SAN JOSE, October 6.—Jose Theatre: Fred Ardath and his comedy company are headliners. The Two Thieves is the vehicle. Muriel Arlington plays on the violin and Fred does a number or two worth repeating. A juggling act by the Three Jordans and Billy Howard hands out some of the best patter ever passed across the lights. Victory: Brierre and King, straight from the S. & C. circuit, do some singing, talking and dancing. The Nagysys are a fire-eating pair that send thrills. Dingle and Corcoran bring a fund of merriment, with some of the best dancing seen here. De Lea and Orma are here in Six Feet of Comedy.

FRESNO, Oct. 6.—Empire: The bill is featuring Miss McElree, singer. Caesar with his magic gets away with his share of the applause. La Rose and Mayfield in singing and yodeling make a hit, and the Russian Imperial Quartette please mightily. The Yellow Fang is coming the second half of the week. Friday night the Barton will open with Mary Magdalene, presented by Mrs. A. W. Scott & Co. Saturday and Sunday, The Traffic.

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**Spotlights**

David Belasco has placed in rehearsal *The Man Inside*, by Roland B. Molineaux, which is to have its premiere at Cleveland, Ohio, October 27th. A notable feature of the production is the fact that only two women are engaged—Helen Freeman and Clare Weldon. Miss Weldon will be seen for the first time in a character role of a denizen of the underworld. Surrounding this pair will be Charles Dalton, A. E. Anson, John W. Cope, John Milner, Milton Sills, Edward H. Robyns, Errol Dunbar,

Joseph Byron Totten, Charles Chappelle and several others. The play deals with life in the underworld.

E. P. Brosche has taken over the management of the Central-Acme-People's Theatre in Everett. It has been over two years since Brosche managed the theatre, and while under his management the house made good for him. Brosche intends to play small road shows, dramatic and musical comedy—the latter preferred—and hold to popular prices, 10-20c—*Seattle Critic*.

An important repertoire company, formed especially for the United States, has been announced by B. Iden Payne, a celebrated English producing manager and actor, who recently arrived in the United States, and is now in Chicago. This company will open a season at the Fine Arts Theatre, Chicago, about November 10th, playing a repertoire of the most important foreign and American plays, including an extensive repertoire of short plays. The nucleus of the company, already announced, includes Mona Limerick, an English actress; Louise Randolph; Maude Leslie, for many years in Sir Herbert Tree's company; Whitford Kune, an English character actor.

Grace Filkins will make her reappearance on the stage early next month in *The Love Match*, written by Edmund Breess and Annie Steese Richardson. Associated with her will be the German tenor and comedian, Paul Ker.

Robert Mantell, the tragedian, will be seen at the Cort soon in Shakespearean repertoire, featuring *King John*. *King John* offers difficulties of execution as great as those of *Lear*, in which Mantell is generally considered to have excelled himself. No American tragedian since Charles Kean has had the courage to stage the red-bearded tyrant.

One of the early attractions for the Columbia Theatre will be Cohan and Harris' comedy sensation, *Stop Thief*, which is said to have achieved even a greater hit than *Officer 666*.

The Josephine Deffry Company is touring Idaho.

Fuson and Gordon have a first-class property in the Page Theatre at Medford, Ore. They gave Maude Adams a \$2000 guarantee and played to \$4500 last June. The firm will also play the *Giants* and *White Sox*, giving them a large guarantee, on October 18.

William Faversham will be seen at the Cort Theatre, following the engagement of Kitty Gordon, as Marc Anthony in his elaborate production of *Julius Caesar*. It is said to be the most lavish Shakespearean production that the American stage has known. The *Brutus* will be R. D. MacLean, an actor of big reputation in the classic drama. Constance Collier will be the Portia. This beautiful English actress was last seen in this country as a member of the all-star cast that presented *Oliver Twist* two seasons ago.

Symbolism and psychology go hand in hand in Richard Walton Tully's romance of Hawaii, *The Bird of Paradise*, which is scheduled for early presentation at the Cort Theatre shortly. The author has woven out of the sunshine, the swish of the seas, the haunting melodies of the Ukalele, a heart-gripping drama of a woman's soul. Oliver Morosco presents *The Bird of Paradise*.



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## Correspondence

SALT LAKE CITY, Oct. 7.—The immense crowds which came to town to attend the State Fair which held forth all of last week, and the Mormon Semi-annual Conference, which took in the week-end, did much to make the show folks happy, for crowded houses was the order of things at each theatre, Willard Mack and his company giving a special performance on Sunday afternoon. Eugene Walter was a guest last week when his Trail of the Lonesome Pine was holding forth at the Salt Lake Theatre. His special mission was the delivery of a play specially written for Ada Dwyer, Utah's own clever actress. Joseph De Milt is in his fourteenth trip across the country this season, piloting Cohan & Harris' Stop Thief that is meeting with good business everywhere. The attraction at the Salt Lake Theatre for the latter half of last week was Stop Thief, which is a farce in three acts, the entire action taking place in one set, that of the Carr residence in Providence, R. I. It is not long after the curtain rises that giggles creep in, which increase to roaring laughter before many minutes elapse and continue throughout the entire piece to the very end; in fact, from local appreciation as a criterion, it is a bigger laughing show than Officer 666. It is not alone the bright lines which makes it so successful, but the business, at one time fully 15 minutes elapsing without a line being spoken, though the audience keeps laughing. In the present cast are Glad Wilcox, Emma Campbell, Marie Mason, Laura Walker, Jane Keith, Albert Tavernier, Sydney Stone, Henry Hubbard, Sydney Mason, Chic Burnham, Elmer Booth, John McCabe, Hal Mordant, Jack McNamee, Albert Carter, A. C. Doyle, Larry McCarthy and George Braham. Jane Keith and Elmer Booth have the heavy roles, those of the two thieves plotting to rob the rich Carr home on the eve of the elder daughter's wedding. Oliver Morosco's The Bird of Paradise, a romance of Hawaii, by Richard Walton Tully, with a large cast of singers and dancers, is the attraction for the first half of this week, with Anderson's Big Gaiety Company in The Candy Shop filling out the week. Willard Mack, Marjorie Rambeau and associate players are presenting at the Utah Theatre the third of Mr. Mack's own plays—Men of Steel—dealing with politics and police craft very good business greeting their offering. The Orpheum has another big bill, headlined by Edward Davis in an interesting, specially mounted sketch. Others: The Vanities, Kenny, Nobody and Platt, Manning, Moore and Armstrong, Weiland, Kirk and Fogarty and Belleclair and Herman Lottie Maver, assisted by Vivian Marshall and her diving nymphs, headline the Pantages bill, that is playing to standing room nightly. Others: Alfredo Marshall, the heavyweight juggler; Billy Mann, blackface; Toietti and Bennett in a dancing novelty termed The Dream Dance; Bimberg, Marion and Day, the musical trio; Jack Taylor, the talkative trickster. The bill as a whole is a good one and one of the most expensive offered under the new regime. G. Molasso—himself—at the head of a first-class company in La Sonnabule, is a worthy headliner for

the Empress bill just closing. The act itself is not new and comment is unnecessary, but special mention of Mr. Molasso's whirling and graceful mannerisms is in order. Charles Bowser & Co. have an interesting sketch, The Watch, in which the various lady members have ample opportunity for the wearing of some pretty dresses, which they take advantage of. Luciano Lucca, the double-voiced phenomenon, creates considerable talk through his distinct voicings. Bernard and Scarth chatter away amusingly, and Lew Palmore manipulates his hats, leaving Henry Frey to tell stories and sing in his "drunk" make-up. Delmar and King are still at the Majestic with their abbreviated musical comediettas. "Buddie" Knapp is again in the cast, working hard and getting his jokes over in good fashion. Last night a benefit was tendered Edward P. Kimball, organist for the Mormon Church at the Tabernacle, and connected with several of Salt Lake's prominent theatrical orchestras. He leaves shortly for Germany, where he will continue his musical studies. Monday next we will hear Schuman-Heink at the Tabernacle.

VANCOUVER, Oct. 4.—Empress: Maude Leone has an opportunity this week that is unusual in the dual role in The Girl From Rector's. She makes the most of it, shining brightly in both parts of the role. The gowns she elects to wear are certainly most beautiful. The playhouse is so far being kept packed, for the play made a great hit when the road company presented it here at the Opera House. Miss Leone in the title role and Mr. Lawrence, as the clubman with nothing to do and plenty of time to get it done in, take the honors away easily. Howard Russell and Alf Layne are both most happily placed, Layne as Mrs. Caperton's husband, and Russell as Andy Tandy. No more doth the villain vill. This week he comedies, Louis Ancker plays Deacon Wiggleford, and he gets all there is out of the comedy part. Prof. Aubrey Maboon is ably presented by Edward Lawrence, and the rest of the parts are balanced well and nicely done. Elizabeth Ross makes her first appearance with the Lawrence Company this week, and coming as she does from another company, brings a host of friends with her. Miss Ross is a valuable addition to our forces. Imperial: Kindling serves as a conveyance for the rush to glory this week for the Isabel Fletcher Players. Miss Fletcher adds one more scalp to those already at her belt, in making a decided success in the part of Maggie Schultz. Her performance would be a credit to any actress. She seems unusually fitted for the role. Sidney Ayres gives several touches, betraying the real artist to the part of Joe Schultz. James Gleason does some very good work indeed in this bill. Mr. Gleason is certainly one clever actor. V. T. Henderson, Meta Marsky, Tom Wallace, Will Lloyd, Marie Stevens all have good parts and handle them most capably. The rest of the company, with an added cast this week, round out a happy combination that bids fair to rival any cast heretofore seen in this vehicle. The seat sale has surpassed any week's previous

NOW TOURING THE PACIFIC COAST, SMASHING  
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**JOS. M. GAITES Presents**

The elbauteous Pride of Two Hemispheres

# Kitty Gordon

in

## The Enchantress

Music by VICTOR HERBERT

Books and Lyrics by FRED D. GRESAC  
and HARRY B. SMITH

Five  
Months  
on  
Broad-  
way

67 People

Special  
Orchestra  
Selected  
By Victor  
Herbert

67 People

Miss Gordon selected her own principals of jewel merit, as follows: Arthur Forrest, for 12 years with Richard Mansfield; Gustave Werner, of the Royal Opera House, Vienna; Inez Bauer, Broadway's unequalled dancer; Ernest Torrence, Walter Catlett, Sydney Deane, Hattie Arnold, Helen Goff—AMERICA'S BEST TRAINED SINGING CHORUS.

THOMAS SCOTT POLAR PICTURES—Los Angeles, Oct. 5-11; Santa Barbara, 12-14; San Diego, 15-18; San Bernardino, 23-26; Riverside, 27-29; Redlands, 30-Nov. 1.

THE MARVELOUS MOTION PICTURES OF

## Captain Scott's Expedition to the South Pole



WITH the story graphically told by CHAS. D. HANFORD. Did a gross business of \$1,030.00. Matinee, \$380.00; night, \$650.00; total on the day, \$1,030.00. Five hundred people turned away the closing night.

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F. LAWRENCE WALKER  
Majestic Theatre, Los Angeles  
(Oct. 6th to Oct. 11th.)

record. Avenue: Dark three days. Thursday William Faversham and players bring to Vancouver the first Shakespearean production seen here for two years. This is the magnificent spectacle he is presenting in Julius Caesar, with which he is bidding for the highest honors in the chosen field. Constance Collier and R. D. McLean are associated with this production, both well known for years and high up in the Shakespearean world. As Marc Antony, Mr. Faversham is said to be superb, and Portia is a role played many times at His Majesty's Theatre in London by Miss Collier. Pantages: The Serpent of the Nile is the headliner, and justly. It has a gorgeous production and the cleverness and grace of the fourteen dancing girls is worth mention anywhere. Santucci, the accordion wizard, is with us again, and receives the welcome of an old friend as well as the plaudit of a clever performer. Will Armstrong, well known for his fun-

making, has a sketch, The New Expressman, that is the equal if not the peer of any comedy act seen here. It has a laugh a second. Some record. Gene and Arthur, two other old friends, are here. They are well received also. The Lowes do many unexpected and amusing things with a rope. In their line they are very good. There are the usual films.

### Statement of Ownership

In compliance with Section 467½ of the Postal Laws and Regulations, the following statement of ownership of THE DRAMATIC REVIEW is made: Charles H. Farrell, editor; Charles H. Farrell, publisher; Charles H. Farrell, manager.

CHARLES H. FARRELL, Mgr.

Sworn to and subscribed to before me this third day of October, 1913.  
J. D. BROWN,  
Notary Public for the State of California, residing at San Francisco.



ALL THE THEATRICAL NEWS

THE SAN FRANCISCO

# DRAMATIC REVIEW

Music and Drama

Published Continuously Since 1854. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

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Leland S.  
Murphy

Hartsook, Foto.

DRAMATIC

VAUDEVILLE



## Belasco in Rumpus With Stage Hands

There was a mob scene in front of David Belasco's Republic Theatre, New York, in West 42nd Street, just west of Seventh Avenue, about 8 o'clock last Tuesday night, Sept. 23, personally conducted by Mr. Belasco for the benefit of about 2000 persons. Mr. Belasco was forced to hold the stage door of his theatre against two union delegates. They tried to call out the stage hands who were to set the scenes for The Temperamental Journey, which opened at the Republic after a three-weeks' run at the Belasco Theatre. The union men, Wm. E. Monroe, president of Local 1 of the 'Stage Hands' Union, and Philip Kelley, a walking delegate for the same union, appeared at the stage entrance about 7:50 o'clock and ordered the stage hands to quit because Mr. Belasco had not obeyed the demands of the union. Mr. Belasco, when he learned what was going on, hurried outside and exhorted his staff to come in and be men. About a dozen of them did, but the majority gathered about Kelly and Monroe. Policemen appeared and at Mr. Belasco's request they placed Monroe and Kelley under arrest on charges of disorderly conduct. At the station Mr. Belasco told Lieut. Hornbusel that he intended to open the Belasco Theatre with David Warfield in The Auctioneer that night, and so shifted The Temperamental Journey to the Republic. He decided to take the stage hands at the Belasco, who were familiar with the play, to the Republic and send the Republic crew to the Belasco Theatre. The union learned of his intention and in the afternoon, he said, Kelley called on him and demanded that if the shift take place Mr. Belasco employ additional men, on the plea that by making the move the "Journey" had become a road show and therefore, under union rules, more men must be employed. "New men would be unfamiliar with the work," Mr. Belasco said. "Their contention is absurd. I am one of the best employers in this country. I pay the best salaries. This is rank injustice. It is nothing more than a holdup. It seems like blackmail to me, a sort of badger game. I will not be throttled. I have been too good to my men." Mr. Belasco made a charge against Kelley and Monroe of disorderly conduct in obstructing the entrances to his theatre and making a crowd collect. Then the party started for the night court. In the meantime the audience in the Republic had been getting restive. The time for the curtain to go up passed and all that came from behind the asbestos screen was the murmur of angry voices. About a dozen men, chiefs of Mr. Belasco's stage staff, remained faithful and were rewarded by being told later that they were employed for life. The news of what happened reached the Belasco Theatre, and office boys, managers, ushers and a few actors hurried over to do what they could to help. The actors in the "Journey" also pitched in, led by Leo Ditrichstein, the star, and with some difficulty the scene for the first act was set. The curtain went up at 8:40, half an hour after the time scheduled.

GEORGE BARNUM has been selected by John Blackwood to direct at the Little Theatre in Los Angeles.



## George MacKenzie

Mr. MacKenzie is the hustling K. & E. representative in the Northwest. His latest achievement is the securing of the Avenue Theatre in Vancouver, B. C., for the syndicate. So far he has booked 32 attractions for that house. Mr. MacKenzie also gives his

personal attention to the Beck theatres at Bellingham, which he and his local manager, Terry McKean, have made one of the best paying theatres on the Coast. Mr. McKean, by the way, as a reward for the clever handling of the house, will be sent to Vancouver, and Frank Wolf will be given the local management at the Beck.

## Amusement Pavilion to be Built at the Beach

Work is now under way on the ocean beach in front of the Geary Street terminal for the construction of a permanent amusement pavilion at a cost of \$200,000. Charles L. D. Loeff, wealthy Rhode Islander, of amusement park fame, is the concessionaire. He expects to open the pavilion in three months. The plot, 420 feet frontage by 180 feet deep, has been leased from the Hotelling estate for 15 years at a graduating rent. Loeff's project is the second permanent enterprise to be announced for the beach recently, the first being a million-dollar pier to be built on the water's edge directly in front of the Loeff pavilion.

## Monte Carter in Honolulu

HONOLULU, T. H., Oct. 3.—We arrived here last Monday on the Sonoma after having a pleasant voyage and opened Wednesday to a capacity business. Only one or two members of the company were slightly sick on the way over and those who were not made things pleasant for all on board. We arranged deck games for prizes, a rag dance, masquerade and a concert. We opened at the Bijou Theatre, the most popular house here, which has a seating capacity of 1,500

people and is open air. We turned large crowds away at both shows. Business last night was almost equally as good, and that we are due for a long and successful run is assured. The press spoke in glowing terms of the show and already Mr. Carter has become a great favorite. The whole company is stopping at the Waikiki Inn, a fifteen-minute car ride from the center of the city. The Inn is built on the famous Waikiki Beach and we step from our rooms into the surf every morning. Everyone is having the time of their lives and enjoying things immensely. Sincerely Yours, NAT HOLT, Manager.

## Blanche Bates Has Narrow Escape

NEW YORK, Oct. 4.—Blanche Bates Creel and her husband were thrown out of a buckboard near Lake Mahopac, Putnam County, N. Y., when the horses ran away. Mrs. Creel and her husband were picked up alongside the road by George D. Pryor, who pursued the runaways in an automobile. She suffered only cuts and bruises, but the outcome of the accident is doubtful as she is approaching motherhood.

LATER REPORTS SAY

It was said tonight at the home of Mrs. Blanche Bates Creel, at Ossin-

ing, that 24 hours had sufficed to assure her attending physician that there will be no harmful results from the runaway accident Friday. Mrs. Creel will go to an up-State sanatorium shortly, in anticipation of the birth of a child. "It was really a miracle," said Mr. Creel tonight, "that neither of us were injured or even scratched. The buckboard upset slowly, and before the horse could run the harness had been broken." Mrs. Creel received telegrams of condolence and good wishes from every section of the country today. There were more from San Francisco than any other city.

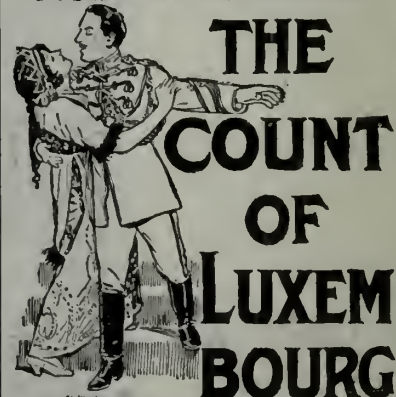
## That Oriental Trip is Off

Heeding the advice given by THE DRAMATIC REVIEW, Jack Raynes will cancel his Oriental trip. With his salary list it would have been suicidal for Raynes to have taken the trip, especially under the uncertain financial inducements that were held forth. It is also doubtful if that other Oriental trip which is to be taken by Virginia Brissac and Grif. Wray will materialize. A man named Frankel, who, because he achieved a little success in Manila with a moving picture house, conceived the idea that he was a real Charles Frohman, contracted to take Miss Brissac and Mr. Wray through Australia. The regular Brissac company now playing Honolulu will not go on the trip, but will return to the mainland the first of November. The disinclination of Manager Frankel, who is now in New York, to spend any money in organizing a New York company, or to do business in the ordinary way, as evinced by a number of cables and telegrams to people in this city, makes the outlook very problematical indeed. Miss Brissac is too clever an actress to be handled by inexperienced people. And she and Mr. Wray should think more than once before they make final arrangements to go to Australia. At the present time there is an epidemic of smallpox over there.

## COLUMBIA THEATRE

FOURTEEN NIGHTS, STARTING MONDAY, OCTOBER 20th  
Matinees Wednesday and Saturday

KLAW & ERLANGER PRESENT  
THE JOYOUS  
MUSICAL ROMANCE



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♦ MUSIC BY FRANZ LEHAR ♦  
BOOK BY GLEN MACDONOUGH  
FROM THE ORIGINAL OF WILLNER & BODANSKY

100 PEOPLE - 26 ORCHESTRA



## Dates Ahead

A ROMANCE OF THE UNDER-WORLD (Rowland & Clifford, mgrs.)—Newark, Oct. 20-25; Philadelphia, Pa., 27-Nov. 1.

ARE YOU A CROOK? (H. H. Frazee, mgr.)—New York, April 28, indefinite.

BISHOP'S PLAYERS. — In stock, Ye Liberty Playhouse, Oakland.

ED. REDMOND STOCK.—Sacramento, indefinite.

FINE FEATHERS (Star Cast; H. H. Frazee, mgr.)—Cleveland, Oct. 13-18; Detroit, 20-25; Cincinnati, 27-Nov. 1.

FINE FEATHERS (Eastern: H. H. Frazee, mgr.)—Lockport, Oct., H. Frazee, mgr.)—Ashland, Oct., 18, Sandusky, 20; Fremont, 21; Tiffin, 22; Defiance, 23; Auburn, 24; Angola, 27; Goshen, 28; Elkhart, 29; South Bend, 30; Dowagiac, 31.

LAURETTE TAYLOR, in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

LITTLE WOMEN (William A. Brady)—Battle Creek, Oct., 17, Kalamazoo, 18; Grand Rapids, 20-22; Indianapolis, 23-25; Columbus, 27-Nov. 1; St. Louis, 3-8; Lincoln, 10-12; Omaha, 13-15; Kansas City, 17-22; Denver, 24-29; Salt Lake City, Dec. 1-6; Ogden, 8-9; San Bernardino, 11; San Diego, 12-13; Los Angeles, 15-27; San Francisco, 29-Jan 10; Stockton, 12-13; San Jose, 14-15; Sacramento, 16-17; Oakland, 19-21; Red Bluff, 22; Medford, 23; Eugene, 24; Portland, 26-31; Seattle, Feb. 2-7; Vancouver, 9-12; Victoria, 13-14; Nanaimo, 16; Westminster, 17; Tacoma, 18-19; Everett, 20; Bellingham, 21; Calgary, 23-25; Edmonton, 26-28; Saskatoon, Mar. 2-4; Regina, 5-7; Winnipeg, 9-14; Minneapolis, 23-28; St. Paul, 30-April 4; Milwaukee, 13-18.

MADAME SHERRY (Magner and Spaulding)—Nevada City, Oct., 18; Reno, 19; Virginia City, 20; Carson, 21; Chico, 22; Oroville, 23; Marysville, 24; Woodland, 25; Stockton, 26; Modesto, 27; Merced, 28; Madera, 29; Fresno, 30; Selma, 31; Leemore, Nov. 1; Coalinga, 2; Hanford, 3; Porterville, 4; Visalia, 5; Tulare, 6; Fellows, 7; Maricopa, 8; Taft, 9; Bakersfield, 10.

MOROSCO STOCK CO.—Los Angeles.

SIS PERKINS (Western), Tom Rose, mgr.)—Elna, Oct., 18; Kelso, 19; Kelama, 20; Oregon City, Ore., 21; Salem, 22; Albany, 23; Eugene, 24; Grants Pass, 25; Medford, 26; Jacksonville, 27; Portland, 28, week.

PHILLIPS SHAW CO., ONE WOMAN'S LIFE (Rowland & Clifford, Inc.; Frank Hurst, mgr.)—Chicago, Oct. 12-25.

STOP THIEF (Cohan & Harris)—Spokane, Oct., 16-19; N. Yakima, 20; Ellensburg, 21; Olympia, 22; Aberdeen, 23; Tacoma, 24-25; Seattle, 26-Nov. 1; Everett, 2; Victoria, 3-4; Vancouver, 5-6; Westminster, 7; Bellingham, 8; Portland, 9-15; Astoria, 16; Salem, 17; Eugene, 18; Medford, 19; travel, 20; Marysville, 21; Chico, 22; San Francisco, 23-Dec. 6; Oakland, 7-10; Sacramento, 11; San Jose, 12; Fresno, 13; Coalinga, 14; Bakersfield, 15; Pasadena, 16; San Bernardino, 17; Redlands, 18; Riverside, 19; San Diego, 20-21; Los Angeles, 22-27.

THE COST OF LIVING (Rowland & Clifford, mgrs.)—Toledo, Oct., 19-22; Grand Rapids, Mich., 23-25; Fort Wayne, Ind., 26; Youngstown, O., 27-29; Akron, 30-Nov. 1.

THE DIVORCE QUESTION (Rowland & Clifford, mgrs.)—Norfolk, Va., Oct., 20-25; Richmond, 29-Nov. 1.

THE PHILLIPS-SHAW in ONE WOMAN'S LIFE (Rowland & Clifford, mgrs.)—Chicago, Ill., Oct., 12-25; Kankakee, 26; Gary, Ind., 27-29; Fort Wayne, 30-Nov. 1.

THE SHEPHERD OF THE HILLS (Gaskill and McVitty)—Oakland, Oct., 18-19; Napa, 20; Santa Rosa, 21; Petaluma, 22; Vallejo, 23; Monterey, 24; Salinas, 25; San Luis Obispo, 26; Santa Barbara, 27; Ventura, 28; Oxnard, 29; Pasadena, 30; Pomona, 31; Santa Anna, Nov., 1; San Bernardino, 3; Riverside, 4; San Diego, 5-6.

WILLIAM FAVERSHAM in JULIUS CÆSAR (Leonard Gallagher, mgr.)—Portland, October, 16-18; San Francisco, 20, week; Oakland, 27-29; San Jose, 30; Sacramento, 31; Fresno, Nov. 1; Los Angeles, 3, week; San Diego, 10-11; Santa Barbara, 12; San Bernardino, 13.

## Personal Mention

HARRY MARTINEAU, one of the big chiefs of the K. & E. offices, is in town ahead of The Count of Luxembourg.

C. DE MUTH, who is well known among visiting showmen to the Coast, is in charge of the Kitty Gordon show now touring the West under the direction of Joe Gaites.

FRED S. CUTLER, who has been ranching in Southern California for the past several years, was a visitor here the first part of last week. He may return to the show game.

W. J. ELLEFORD, who was the most successful of our traveling showmen, and who retired with a very handsome fortune some years ago, was in San Francisco this week, en route for Los Angeles after having spent the summer at Castle Crag.

JAMES KEANE has successfully launched his moving picture proposition and has located the plant at Fairfax, in Marin County. He has incorporated for \$50,000, with \$24,000 paid up. The buildings are now being erected. He expects to turn out his first picture about Christmas.

TUGENE WALTER is making his first Coast trip in several years, accompanying his wife, Charlotte Walker, in her tour in The Trail of the Lonesome Pine. In fact this is the first time Mr. Walters has been in San Francisco since he was a local newspaper man, and that was when he had not yet enjoyed the delights of prosperity and kingly living.

WALTER S. DUGGAN, who has achieved the distinction of being one of the brightest press agents in New York City, is making his first Western trip ahead of Kittv Gordon. Walter was born with a happy and enthusiastic nature and has developed a keen appreciation of the best, and perhaps for that reason, or maybe because of the fact that he has made so many good friends here, he says that San Francisco is a bully good town, and that his only complaint is that people are too hospitable. To the Easterner its amazing the amount of hospitality and entertainment you are asked to



*The Oliver Morosco Enterprises*

### BIRD OF PARADISE

By Richard Walton Tully

### THE MONEY MOON

By Hartley Manners

### THE FOX

By Lee Arthur

### In Preparation

Nat C. Goodwin in

### GAUNTLET'S PRIDE

Laurette Taylor in

### PEG O' MY HEART

By Hartley Manners

### THE TRUTH WAGON

By Hayden Talbot

### THE ESCAPE

By Paul Armstrong

and others

The Morosco Theatre

Los Angeles, Cal., Broadway, near Eighth. This theatre will be devoted to first productions, with an especially selected cast. It will be the only theatre of its kind in the West.

The Majestic Theatre  
Los Angeles, Cal., Broadway, near Ninth. The leading theatre of Los Angeles, playing only the best attractions touring from New York and Chicago.

Morosco's

### Burbank Theatre

Los Angeles, Cal., Main, near Sixth. The leading stock theatre of the world. Playing new productions; all records have been broken at this house.

Lycium Theatre

Los Angeles, Cal. Spring Street, near Second. Devoted to melodrama.

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AND HIS DANCING CHICKS

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## ED. REDMOND

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## STAR THEATRE Oakdale Cal.

E. C. SHEARELL, manager. A live one for real shows. Seating capacity, 375. Road shows write for open time.

stand up under. However, Walter seems to be weathering the strain remarkably well.

ON Monday, Oct. 6, the Pennsylvania Society of California gave an entertainment consisting of a program of music and dancing, followed by a two-act comedy. The program was under the direction of Miriam Nelke.

EDWARD FIELDING has returned to the company of Madame Simons for the third season. Mr Fielding will not go with Madame Simone on her international tour, but will remain with Bella Donna until May.

ANNA CLEVELAND, a well-known stock actress and who last appeared in New York with Blanche Walsh in The Other Woman, was visited by the stork at her home at Waterville, New York, last week, and a new girl has been added to her interesting family. Miss Cleveland will return to her professional work next season.

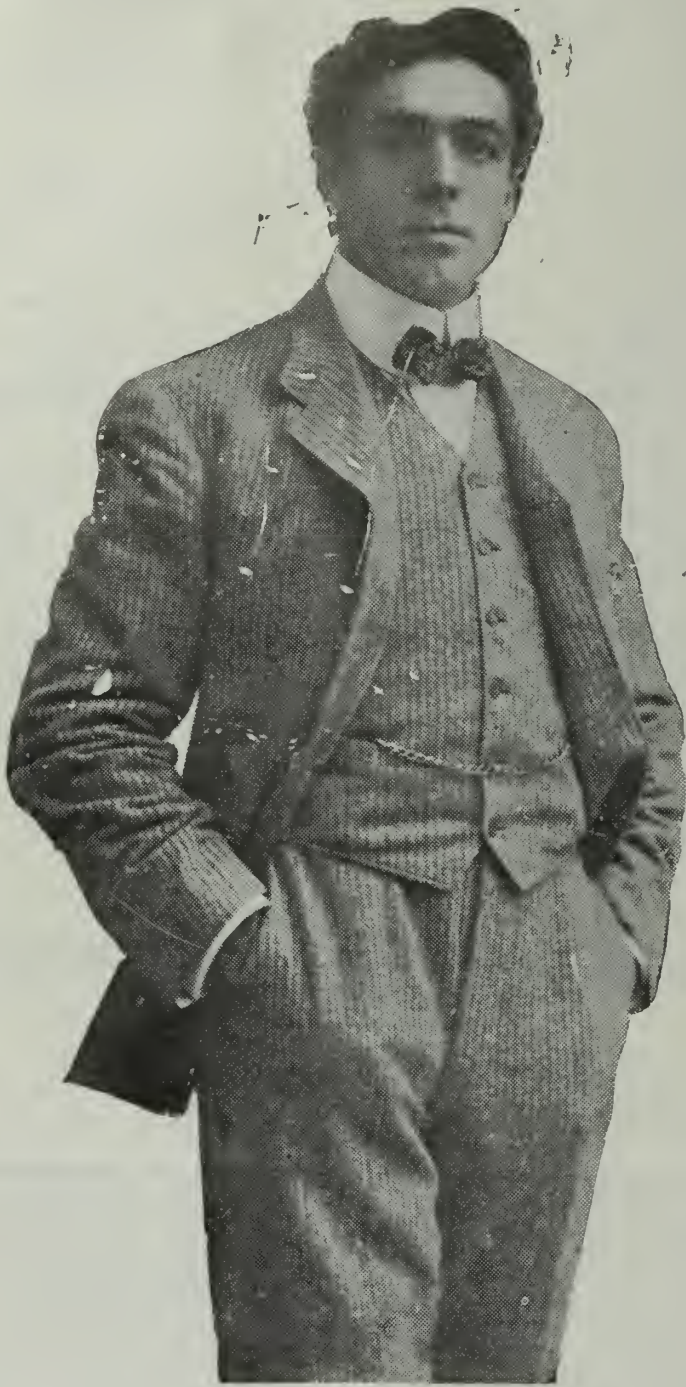
BYRON D. CHANDLER of New York, husband of Grace La Rue, the actress, was fined \$10 and costs in Folkstone Court England, Oct. 7, for breach of the regulations regarding importations of dogs into England. The prosecution stated that Chandler, landing from the steamer from Boulogne, hid a little dog under his overcoat. When passing through the customs barrier he stumbled and the dog fell from his hiding place. Chandler denied that he had any intention of evading the customs regulations. He added that the dog was worth \$5000.

Fire starting in the rear room of the Charles F. Thompson scenic studio, 1938 Telegraph Avenue, Oakland, Friday night, October 3d, destroyed the Thompson studio, the office of Schnebly, Hosstrawser & Pedgrift, general contractors and builders, 1943 Broadway; the offices and plant of the Inlaid Floor Company, 1949 Broadway, damaged six flats and the automobile paint shop of George Arth, 1954 Telegraph Avenue. The loss is estimated at \$35,000. Thompson lost \$1,500.

Male stars will predominate in the bookings at the Columbia Theatre during this season and among them will be the most prominent on the American stage. Henry Miller follows The Count of Luxembourg, and after him Julian Eltinge will bring The Fascinating Widow. Robert Hilliard in The Argyle Case; Otis Skinner in Kismet, and John Drew are among those coming west.

The Love Leash, by Anna Steese Richardson and Edmund Breese will open at Wilkes Barre Monday evening, opening in New York the week following. Grace Filkins is being featured in the play, and Paul Ker, the German tenor plays a role similar to his eccentric tenor in The Million.





Wm. Faversham, at the Cort Theatre next week.

## Correspondence

OAKLAND, Oct. 14.—The Lure concluded a week's engagement at the Macdonough on the 15th. Business was not good. The company was adequate in every respect and the play was given a fine rendition. Alice Nielson in concert, 16, and Margaret Anglin 17. Elevating a Husband, seen on this Coast for the first time, is the attraction at Ye Liberty. The performance is spirited and is heartily enjoyed by large audiences. The company is well cast, the principal roles being interpreted by Albert Morrison, Broderick O'Farrell, George Webster, Frank Darien, Alice Fleming, Mrs. Gleason and Jane Urban. The Grain of Dust will follow. The latest dancing sensation, Saharet, is proving a fine drawing card at the Orpheum and large audiences are in evidence at every performance. There is not a holdover on the bill and every number is novel and entertaining. Others on the program are William Dooley & Co., Frank Milton and DeLong Sisters, Ted Lorraine and Hat-

tie Burk, Sutton, McIntyre and Sutton, Georgette, Sidney and Townsend, and the Jungmann Family. Pantages is offering another bill in which every number on the program is received with favor. Those who contribute are Rapoli, Irving Roth, The Prophecy, Connelly Sisters, Charlie Reilly, Mattie Townsend & Co., Allen and Lewis, Portola Dance Revue. Pat Conway and his aggregation of exceptional musicians are the chief attraction at Idora Park, and are proving the best attraction of the entire Idora season. The music is thoroughly enjoyed and enthusiastically encored, and the great crowds that throng the spacious park daily are more than pleased. Manager Bishop has arranged to have the following recent successes presented at Ye Liberty in the near future: Hawthorne of the U. S. A., The Boss, Kindling, The Speckled Band, and Over Night.

LOUIS SCHEELINE.

SALT LAKE CITY, Oct. 14.—Traveling by special train, the seventy members composing The Candy Shop Company pulled into town and after feasting our eyes and ears, departed

for San Francisco. The Anderson Gaiety Company stands sponsor for the attraction which contains enough good humor and bewitching singing by splendidly voiced individuals, richly gowned, to satisfy most pleasingly even the critical. The musical comedy is in two acts and four scenes, book by George V. Hobart and music by John L. Golden with assistance of Arthur Gillespie and Russell M. Tarbox. The entire production is staged by William Rock. In the presenting cast are Robert Nolan, Peggy Lundeen, Rosalie Carter, Ethel Royer, Margie Ruthledge, Will Philbrick, Oscar Ragland, Catherine Hayes, Cecilia Novasio, Franklyn Farnum, Bessie Stewart, William Rock, Kittie Doner, Mazie Kimball, Maud Fulton, Gene Luneska, Tom Waters, Al Shean and Bessie Franklyn. The first scene is that of a candy shop, the second act showing first, Coney Island; second, a black drop for the ghost dance and the Cabaret De Luxe. Everything goes with vim and fervor and the many musical numbers received hearty encores. To pick the most popular locally would be impossible. The business is pretty evenly divided between the artists engaged for this company, Tom Waters and Al Shean having perhaps slightly the heavier. Catherine Hayes, with all her extreme weight, is seen in many amusing situations and Al Shean, in the role of a tailor, is laugh-provoking. Gene Luneska has a rare voice and her several selections give full scope to its richness. The chorus girls can dance, displaying shapeliness so often lacking with the western troupes, and the show girls disport themselves graciously in bewildering gowns. The finery embraced in the gowns and dresses of the lady folk embraces a small fortune, so rich and delicate is their textures. Sidney Harris is guiding this large aggregation into their San Francisco home. The fore part of this week the Salt Lake Theatre is dark, with The Count of Luxembourg, with the K. and E. brand, on deck for the week end. The Utah Theatre is offering Willard Mack, Marjorie Rambeau and associate players in Genesee of the Hills, a very pretty story appropriately told. Next week, Kindling, Stella Mayhew headlines the Orpheum bill, her cheery disposition vanquishing gloom immediately upon her appearance. The bill generally is one of merit. W. L. Abington and his company in Honor Is Satisfied, having a pleasing sketch. Others: Flanagan and Edwards, in Off and On; Redford and Winchester, jugglers; Charlotte Ravenscroft, singing violinist; Winslow and Duffy, and Handers and Milliss. The Lelands in their paintographs open the Empress show, Mae Francis following in a series of clever songs, each in a different gown, one always more beautiful than the preceding. Evans and Vidocq have a line of patter that

keeps them laughing, while Walker and Ill, in Just a Girl, have a skit that pleases. Ryan and Lee sing some, dance some and talk more, being pleasing in each, the headliner in The Girls and the Jockey, closing the show that is playing to big business despite the strong counter attractions. Dudak's trained bears open the Pantages show, followed by the Four Victors, acrobats. The Tyler St. Clair Trio deliver some good music on their xylophones; William Schilling Company having an intensely interesting playlet called Destiny. Menlo Moore's Sorority Days headlines, leaving Clayton and Lennie to finish out the show.

SEATTLE, Oct. 12.—Seattle: Kindling is this week's offering with Viola Leach in the lead. Dwight Meade in the leading role is well liked, and George Webb does well in the part assigned to him. Kindling is a well-known bill and a good drawing card. Orpheum: Kathryn Kidder in The Washerwoman Duchess is the headliner. It is a hit. James J. Morton has a monologue; Chung Hwa Comedy Four; The Three Ellisons; Rice, Sully and Scott, acrobats, close the bill. Pantages: Flo Morrison has her laugh-getting scream, The Matrimonial Contest here at Pantages this week. This is a wonder wherever presented. Alisky's A Night in Hawaii; Dorothy Vaughan, a clever singing comedienne; Carter and Waters, and pictures fill out a very good bill. Empress: Court by Girls is the headliner. The Mystery Bathroom is one scream, presented by the Lester Trio; Clara and Louise Cambell sing and play; A Crown Trio gets much applause; Andru Lewis and Helen Norton talk about those days gone by and are a jolly and musical pair; Cullen Brothers are already known here for their clever dancing.

LARAMIE, Oct. 8.—Opera House (H. E. Root, mgr.): Uncle Tom's Cabin played here last night to a good house.

Mack Swain and wife are contemplating the silent drama field.

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## The San Francisco Tivoli Opera Company is Furnishing the Interesting Novelty of the Week in Los Angeles

LOS ANGELES, Oct. 15.—Mr. Blackwood has returned from New York and tells us that the Little Theatre Company has been signed up and all is in readiness for gathering together and making ready for rehearsals. The company includes Earl Harbrough, Campbell Gollan, Ben Johnson, George Barnum, William Cortleigh, Richard Vivian, Katherine Grey, Ann Settle, Elizabeth Toyver, Ethel Grey Terry, Fanchon Everhart and Lillian Lawrence. A goodly share of these names are known to Los Angeles through stock company association. Arriving in Los Angeles with Mr. Blackwood were Mr. Barnum and Mr. Stone—this with the fact that David Landau, Robert Harrison and Robert Morris are at the Majestic ought to mean an interesting gathering of the clans and a renewing of Belasco days acquaintanceship. \* \* \* Grace Travers Montrose has returned from her well earned vacation, which she spent in Oakland with her family, and is now hard at work again with the Burbank company. \* \* \* The old warehouse back of the Grand Theatre burned one day last week. It is thought that a great deal of the old scenery used by Madame Modeska was stored there. \* \* \* Myrtle Dingwall is in town with the Tivoli Opera Company, singing as sweetly and clearly as when last heard with the Ferris Hartman Company. \* \* \* Margaret Anglin's artistic and most delightful Shakespearian season was not a huge success as to audiences—more shame to us. \* \* \* Mr. Otheman Stevens' play, Faith, will be produced at the Burbank soon, with Selma Paley in the leading role, by request of Mr. Stevens, who evidently believes in this little lady. \* \* \* Bill Brenner, august guardian of the Orpheum stage door, has taken unto himself a wife in the person of Jane Wyckoff, making the second wedding in the Orpheum family within a short time. \* \* \* Deane B. Worley, Empress manager, is again in Los Angeles and apparently glad to be here. George Boyer goes to Denver to direct affairs at the Empress there. \* \* \* Melbourne MacDowell is without a leading woman for Isabelle Eveson decided to go to the stock company in Long Beach.

AUDITORIUM—The Tivoli Grand Opera Company and The Bohemian Girl are both suggestive of days gone by, but surely good old days. The company is met enthusiastically because of the very good singing and the lovely stage settings. In this case there is Rene Vivienne as Arline to sing I dreamt That I Wwelt in Marble Halls, in a voice that has already given us the beautiful strains of the Chocolate Soldier and Madame Butterfly. Henry Santry's tones are of the clear, ringing sort that goes straight to the heart, and The Heart Bowed Down is received with warmest applause. John R. Phillips is a clever actor and although his voice is light, it is one that carries. Charles E. Gallagher, in the role of the Gypsy Chief, combines a splendid voice and a satisfying stage presence with a de-

cided talent for the comedy element. Sarah Edwards enacts the role of Gypsy Queen with convincing egot, and sings in a rich, smooth voice. Little Myrtle Dingwall returns to us as the nephew, a dainty, graceful little watercolor figure, singing in sweet lyric tones the small but entrancing role. The Basy Russian dancers, although apparently "interpolated" are a very delightful part of the entertainment. The stage setting is excellent and the costumes quite beautiful.

BURBANK—The Third Degree is as exciting as Selma Paley is interesting. This little girl seems almost marvelous in her chameleon-like ability to change her temperament with the color of her surroundings—whether it be musical comedy, straight comedy or intense drama, she throws herself into it with a zest that is at least refreshing. As the wife of the young man under arrest, she plays upon the varying emotions with the poise of an old and tried player. Barring a bit of nervousness, it is a pretty big picture for a very young artist. Donald Bowles can always be relied upon to bring to a small part something that makes it last in the memory. Thomas McLarnie contributes a splendid piece of acting in the character of Lawyer Brewster. Morgan Wallace draws a realistic picture of the forceful Howard Jeffries. James Corrigan is splendid as the captain of police. Grace Travers has that inimitable something that makes the almost impossible seem possible. There is plenty of the human interest and the always absorbing topic of injustice and wrongs and weepy things to make The Third Degree emphatic and interesting.

EMPRESS—Seven acrobats named Brack do the most impossible feats with ease and grace, and mark themselves artists in their line. John P. Wade appears in a very clever sketch, Marse Selby's Chicken Dinner, in which Mr. Wade's bit of character work is worthy of even more ambitious effort. Hurst, Watts and Hurst put plenty of zip and go into their fun and even the old jokes seem to take on a new shine. Charles Gibbs is an imitator in the true sense of the word, his various tricks of imitation are far above the average. The Four Society Girls sing popular songs, and the audience seems pleased with their looks, because they respond in noble style. The La Franc Brothers seem to be able to accomplish all the little pleasures of daily life, such as smoking and playing upon various instruments in an upside-down fashion, not seeming to care which is uppermost the head or the heels. Good moving pictures are the closing numbers of a very good bill.

HIPPODROME—A little of everything to suit everybody is the policy of this week's entertainment committee. The Vitales Band, with the very youngest conductor in all the world, is the headliner. Belle Williams is so well known that her songs and monologues need no voucher. The Abrams-Johns Company in Just Plain Folks,

seem to know just what appeals to their audience and how to make it most attractive. The Orlando Trio offer a novel musical turn and include in their number a clever impersonator. The Cuttall Brothers have a novelty in the way of a bag-punching act that is one of the best seen in a long time. Some Japanese jugglers perform a lot of almost unbelievable tricks and three splendid reels of pictures make up a mighty good bill for the Hippodrome this week.

LYCEUM—Just a faint shadow of a plot, lavishly surrounded with fun and girls and songs and dances is Parisian Follies. Dillon and King stir up the large share of the laughs, as Mike and Ike, with their inimitable fun. Maude Amber, as the Parisian belle, is charming. Blanche Trelease is a close second with That Society Rag. Robert Ryles and Jack Wise have two splendid numbers and the work of the chorus is smooth and graceful in many new and novel numbers.

MAJESTIC—The Bird of Paradise returns to the land of sunshine, to spread its wings and smooth its feathers in the warmth of the generous applause of those who saw its first attempts to fly. This time we see a new Luana in the lovely personage of Lenore Ulrich, whose little Hawaiian maid may be more loving, but not so full of fire and possibly not so strong as the Luana of Bessie Barriscale. William Desmond returns in the role of Dr. Paul Wilson, and again we feel comparison staring us in the face, for we were fond of the Bird as it left us. Mr. Desmond plays in different keys throughout and while portions of his work create splendid harmony, again there is a suggestion of discord. David Landau is a magnificent Ten-thousand Dollar Deane, and receives a warm welcome. Robert Harrison, as the wierd priest, is a wonderful study. Robert Morris is the planter and Isabel Randolph is a charming Diana Larned. The Hula dance and the beautiful scenery and the fantastic music are all there to fascinate and satisfy by appealing to the sense of romance and beauty.

MASON—The pictures of Les Miserables are being shown here and reveal the wonderful advantage of keeping the story within its own atmosphere. France is there in the story and the surroundings. Jean Val Jean lives and breathes as portrayed by Krauss, and all the familiar figures of this best known story pass before the eye with startling reality. It is impressive beyond expectation.

MOROSCO—Police—not an appeal for help, but the title of a play dealing with graft, intrigue, and filled with enjoyable character bits and dashes of comedy, is the most entertaining bill for the week at this theatre. A string of pearls changes hands so many times that the identity of the original thief is left in a haze as the story goes on. Harrison Hunter handles with loving care, the role of the queer old Prof. Warren Harvey. Henry Kolker puts an emphasis into the part of a amateur detective, making it worth while. Cecil Kern, the new leading woman, is very charming in a very harmless role. Grace Valentine again lends her unfailing versatility to an interesting character. Franklyn Underwood could do nothing better than his Archibald Royce.

Small roles, but unimportant as they are, are played with careful attention to detail by James Applebee, Pietro Sosso, Willis Marks, Harry Duffield, Roger Manning, George Rand and Miss Oberle. There are numerous thrilling situations in what is not a very startling play, but the Morosco Company are able to make much of it.

ORPHEUM—A miniature musical comedy, The Little Parisienne, is dainty, pretty, lavish and lasting. There are many comely maids, clean-cut youths with good voices, a simple story and all with a dash and a go that makes it one of the most interesting of its sort seen at the Orpheum for many moons. Carl McCullough offers some footlight impressions that may not be exactly mirror-like but serve to entertain because Mr. McCullough has a clever happy way of putting them over and is the possessor of a very good singing voice. Hoey and Lee in their East Side Jew act are among the best of their kind, but some new material would add new interest to their turn. Carl Rosini is an admirable trickster with a very pretty assistant named Margarite. Charles Delmore and Ben Light have a breezy musical turn in which Mr. Delmore offers songs, sentimental and otherwise, and Mr. Light tears the very inwards from the piano with some amazing ragtime. The Olympia Girls, dainty and graceful, remain, as does the very good sketch, A Business Proposal and Buckley's Animal Circus.

PANTAGES—Menlo Moore again provides joy for the lover of the girl acts. This time it is The Summer Girls, which are "all right in the winter time." They are five very nice and very pretty girls with lots of pretty clothes, which they succeed in changing very often throughout the short turn. The "summer man" one, Ray Largay, sings some clever songs in good voice. James Brockman can also sing, and what is more, he is a comedian and his medley of song and fun is finished to a degree. The De Von Sisters put forth a tempestuous mixture of song, dance and color that leaves one breathless. Virginia Thornton and Charles King in The Counsellor, spread sentiment and sentimentality all over the place. The Mus-Art Three seem to be a combination of piano music, song and colored crayons—one draws attractive pictures, while the other two entertain with music. The Bartletts do some splendid work on the flying trapeze, and one of their number, a tiny woman in pink tights, is a joy. The pictures are interesting of course, as they show the world's championship series.

REPUBLIC—The Armstrong Baby Dolls in September Morn are given a royal welcome with Ethel Davis the center of the floral offerings. Bobby North and Charles Byrnes come in for a large share of the enthusiasm. Lepat, the French violinist, makes a decided impression, and is one of the favorites of the bill. The American Trio sing the latest song hits in pleasing style. Billy Ellwood draws cartoons and makes himself vastly entertaining while he is doing it. The Ritters sing and dance and create a lot of fun. Gane and Taylor punch the bag with a skill that is almost unusual. Good pictures close an excellent bill.

N. B. WARNER.

Ed Scott (Scotty) has been appointed representative of The Bill Board in this city.



## Correspondence

NEW YORK, Oct. 12.—Monte Cristo was given a revival last week at the Academy of Music. It was greeted with applause and a degree of earnest interest on the part of the audience that showed how much it was enjoyed. An excellent presentation of the work was given. As far as acting and scenery was concerned all of the vivid interest that the play contains was brought out and properly emphasized. The story is easily carried in the drama and it abounds in exciting moments. Priscilla Knowles was a charming Mercedes. She showed all the delicacy and emotion that the role required. At all times she was sympathetic and graceful and impressed her audience with her inherent sincerity. Upon Corliss Giles fell the burden of the part of Edmund Dantes, and he carried it well. He was impressive and manly, and spoke his lines with commendable clearness and force. The cast throughout was adequate and presented a generally excellent performance. \* \* \*

E. H. Sothern and Julia Marlowe presented *The Merchant of Venice* last week at the Manhattan Opera House for the first time during their engagement there in Shakespearean repertory. Mr. Sothern's Shylock, always an intelligent and interesting portrayal of the character, was particularly fine and his performance in the more emotional scenes splendidly finished. Miss Marlowe makes a charming Portia, and her scenes with Bassanio, admirably played by Frederick Lewis, were thoroughly delightful. The production, like all Mr. Sothern has presented this season, is splendidly set and mounted and the costumes selected with excellent taste. \* \* \*

Eleven years ago this present month David Warfield became a star in *The Auctioneer*, at the Bijou Theatre. He has had several more brilliant roles since then, but none more human and lovable than Simon Levi, the auctioneer of Hester Street. Small wonder then that he revived the role last week in the Belasco Theatre. It may be a new *Auctioneer* in some respects, with a more coherent play in place of the original sketchy work employed in the exploitation of an eccentric character. But *The Auctioneer* is the same winning old fellow, who moves through the play now as he did then, captivating his audiences and touching their hearts as he did more than a decade ago. The *Auctioneer* was the intermediate step between Mr. Marfield's remarkable impersonations in the burlesque of the Weberfields and his character work as *The Music Master*, *The Grand Army Man* and *Peter Grimm*. Even today the role of Simon Levi partakes of both styles. Its comedy is almost as broad and eccentric as the burlesque roles, while it is as warmly human as the later comedy roles. There is a wealth of detail in the role as evolved by Mr. Warfield and Mr. Belasco which makes it a source of constant delight. It is comparable with Joseph Jefferson's *Rip Van Winkle*, and is as equally human and as unforgettable as that famous role. To be sure, the drama surrounding the character is an indifferent piece of playwriting. The same criticism has also been made of *Rip Van Winkle*. The auctioneer's shop and a scene in the shopping district in Twenty-third Street were filled

with a crowd of supernumeraries who made the audience feel that it had actually wandered into the places named on the program. No recent revival has been so warmly welcomed as *The Auctioneer*, none has come as close to the hearts of its auditors nor set them to laughing more heartily. \* \* \*

A. G. Delamater announces the following engagements for the cast at Channing Pollock's new play *The Inner Shrine*, which will be given a first performance, at the Lyceum Theatre, Scranton, Penn., on October 20: Mary Clowes, Thomas J. MacDonald, William S. Phillips, Zola Telnart and Hazel Harroun. \* \* \*

Five minutes of superfluous dialogue cut out of each of its first three acts will so vastly improve the quality of *To-Day*, the four-act play by George Broadhurst and Abraham S. Schomer, produced last week at the Forty-eighth Street Theatre, that it is a wonder that this simple operation was not performed before the drama reached its first performance. There is too much comic relief for its own sake over and beyond what is needed to sketch in a lovable old German couple, whose son, Frederick, has within five years worked himself up, through real estate speculations, from poverty to affluence, all of which goes to the adornment and the gratification of the social aspirations of his young wife. Then comes the crash. Frederick Wagner fails; everything goes by the board. They must start again at the bottom. Father and Mother Wagner, plain, honest, loving Germans, do everything in their power to help along the young couple, who have gone back from a house in the Fifth Avenue region to a flat on the upper West Side. But the wife misses the luxuries which had so quickly become necessities to her, still more the excitements and adulations of the gay social circle that has dropped her. She broods, and finally, unable to withstand the lure of pretty things, runs into debt. Here the only one of her grand friends who has remained faithful to her (with an ulterior purpose) approaches her with a plan by which she can pay her bills, and secure all that her shallow nature craves. There are discreet, luxurious apartments in this city, where highly respectable gentlemen of great wealth meet handsome young women whose husbands' earnings are insufficient to satisfy their extravagant tastes. Lily Wagner recoils, horrified; then she listens and finally consents. It is in the drawing room of one of these apartments that her husband finds her in the last act which grips the interest and holds it till the drop of the curtain. One sees this is the social evil approached from above instead of from below. The play's purpose is to war upon the extravagance into which the women of *To-Day* are so easily led until they are caught in a trap. It is "white slavery" of another sort. The dialogue bears the glittering stamp of Mr. Broadhurst's cleverness. As the young wife, Emily Stevens gives a meritorious, consistent

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performance, a really good character study. Edwin Arden, as the husband, plays with dignity and strength, particularly in the last act, which makes severe demands upon him. Theresa Maxwell Conover, as the temptress, gave her cynical lines their full value, and Marie Wainwright was convincing as the well bred, discreet keeper of the brothel of another kind. Alice Gale was, of course, sympathetic as well as amusing as the simple German mother; Gus Weinburg, supported her more than acceptably. \* \* \*

It remained for the third offering of popular grand opera in English at the Century Opera House to draw the largest and most enthusiastic audience to this house this season. Perhaps this was only to be expected, since the opera was Offenbach's appealing *Tales of Hoffmann*, which is lighter than its predecessors and more popular in its appeal. Among the principals, the chief interest settled in Ivy Scott, a newcomer from Austria, who appeared as Antonia. Her use of English is admirable. Perhaps the tremolo in her voice was the result of nervousness. Olympia, the mechanical doll, which is one of the most effective roles, was intrusted to another newcomer, Lena Mason, whose acting was delightful. Her singing was not so commendable. Jayne Herbert was a decidedly swagger Nicklausse. Cochennille and Franz were both intrusted to Francesco Daddi, the buffo, who has often been heard here in the French version. His English was as clear and distinct as his French was on former occasions, and his acting was as delightfully comic as ever. John Bardley sang the role of Hoffmann admirably. Lois Ewell as Giulietta, the heroine of the Venetian scene, was the best singer of the evening. Louis Kreidler, in the roles of Coppellius and Miracle, increased the favorable impression he made in other roles. The enthusiasm of the audience was unbounded, and in response Carlo Nicosia, the conductor, repeated the famous *Barcarolle*. \* \* \*

Belive Me, Nantippe, which had to move from the Thirty-ninth Street Theatre on account of the engagement there of *At Bay*, continued its successful run in this city at the Comedy Theatre last week. The cast of this highly diverting American farce remains the same, with John Barrymore at its head. The only change made is that in the part of the Sheriff, which has been played since last Thursday by a clever young actor from the West, M. Tello Webb. \* \* \*

Much

greater ceremony and dignity than have attended the opening of any of the dozen or more playhouses recently built in New York marked the dedication of the new Shubert Theatre, which last week claimed the admiration of its first audience. To make impressive the beginning of the career of this new house, which has been erected in memory of Sam S. Shubert, Sir Johnston Forbes-Robertson, who has come to this country for a farewell tour before permanent retirement from his profession, appeared with an English company in a revival of *Hamlet*. His interpretation of the great tragic role has been seen in New York before, but a new generation has come into the theatre since he last acted it at the Knickerbocker. By many critical observers of the dramatic art, it has been accounted the best contemporary characterization of the role; certainly it contains many qualities which have not been matched since the days of Edwin Booth. So it is no wonder that the visitor should share with the handsome new playhouse the keen admiration of the assemblage. As for the theatre itself, it is free from much of the gaudy trapping that has made some of the recent new playhouses commonplace in appearance. It follows the accepted plan of modern theatre building, and, while it seats 1,400 people, its size is not too great for the successful performance of intimate drama of the present day. Its color scheme combines Venetian gold and a restful shade of green, with rich upholstery in harmony. On the walls and ceiling are paintings by Lichtenauer. Every convenience in the way of retiring and smoking rooms has been provided, and the impression gained is one of comfort and safety. The audience came early and had time to examine the appointments of the new house before the curtain lifted on *Hamlet*. Then began a more rapt attention, which culminated in rounds of applause that finally swelled to an ovation for the English star who within the year has been given the distinction of knighthood in recognition of his services to dramatic art. Those who recall Forbes-Robertson's previous performances of *Hamlet* will perceive at once that it has not changed greatly in the interim since his last appearance. It is a princely, intellectual *Hamlet*, scholarly in conception, firm in execution and distinguished for a



## Correspondence

modernity in treatment, which, however, dilutes but does not entirely sacrifice its philosophical meaning or gloomy tragedy. Broadly it is a romantic Hamlet, alert and active in many of its moods and at other times inclined to be grimly philosophical. It is freer than any of the other recognized Hamlets from an enshrouding atmosphere of profound mystery. Forbes-Robertson's finely chiselled features and ascetic cast of countenance are striking pictorial aids to his interpretation of the character. His splendid elocution also enables him to give Shakespeare's lines their full poetic value. Whatever exception may be taken to his conception of the character—and no Hamlet escapes criticism arising from opposed views of its meaning—it is certain that there is no Hamlet now on the English-speaking stage more beautifully read. Gertrude Elliott, in private life Lady Forbes-Robertson, appeared in the role of Ophelia. The part presents few difficulties to an actress of experience. Her rendering of the part was far above the commonplace. An English company gave the star adequate support in the numerous other roles. GAVIN D. HIGH.

SANTA ROSA, Oct. 7.—There was quite a little stirring last Friday at the opening at the Rose Theatre of an act called The Combat. The act was the property and produced under the management of Paul Gerson, and was played by the Paul Gerson Company. However, there were no Gerson pupils in the cast. Ernest Harris and Eleanor Stewart played the leading roles and they were both good indeed in the parts. Raymond Appleby took a comedy juvenile, and in all justice, it must be said that Mr. Appleby was the only member of the cast who was allowed to read his lines in peace, and he proved himself a light comedian of no mean ability. The heavies were played by Clarke Burroughs, who has had his own company for some years but who, it seems, has retired to his ranch except for occasional reappearances. Maude Francis played the female heavy. The plot of the act is taken from Upton Sinclair's The Jungle, and it is the story of the grafting superintendent of the canning factory who has his eyes on the girls who work there and of the refusal of one of the married girls to accede to his wishes. When her husband and herself have been fired and their child is starving, the villain enters. The rest must be left to the reader's imagination. Picture if you can what ought to be a poverty-stricken hut, a tenement or a bare shelter, utterly devoid of any adornment, and along with it the lines, "What a wretchedly poor place"! And then—get this. The lobby or ante room of a palace that would cost the King's ransom to build, painted on a drop was the background. The hall was immense. There was a marble floor, immense marble pillars supported the lofty dome, the walls were hung with tapestries, and gold chandeliers graced the scene. "What a wretchedly poor place." Then perilously

near the footlights in the golden glow of the afternoon sun that streamed through the open French windows, through which might be seen the terraced lawns and mountains playing, was a wooden table and two plain chairs. Could it have been any funnier? It could not. Then enter the little leading woman. "The baby is starving" is one of her lines. Someone in the house yelled "Feed the baby the furniture"—and then the riot was on. In the first place the house could not hear what was being said, and thought it was a burlesque. It looked it. In the second place, the palace in a tenement was too much for them. Then again, the costumes used were grotesque in the extreme, and it all pointed to a comedy act. Finally the leading characters made themselves heard and the house began to quiet. They liked the juvenile souse. He got cheers on his "dunk." And they let the leads alone most of the time, but the poor villain and villainess—they were the marks of the crowd. Quiet was unheard of. When either would enter there was stamping of feet in rhythmic time, hooting, whistling and two rowdies had tin horns along. A hurry call was sent out for police. Four extra officers came on the scenes, but what could they do? They would have to arrest all the audience. The act is in two scenes. The second scene was not so wildly hilarious, and they listened, but at the entrance of the villain, late in the scene, pandemonium broke loose again. The climax—which is a good one—was ruined by the addition of some lines that kill the action of the bill. The crestfallen company, which was booked for the Republic Theatre, was closed before they left Santa Rosa, even though the other days they were allowed by the house to play they were quite good in parts. Santa Rosa has not had such a frost in a long time, and the manager of the Rose sent in a strong complaint against the characters that "queered" the act.

EUREKA, Oct. 9.—Margarita Theatre, Mr. Lawrence, mgr., has the best show on this week that he has had since he opened the house to popular-priced vaudeville. Guilbert, the Hebrew comedian, was the scream of the show. Leifert, chair jumper; Maud Raymond, soubrette; Aramando, ventriloquist, and Ed. Harley, comedian, complete the bill, and for this town it will be hard to get a better show for the money. On October 12 the Bon-Ton Musical Comedy Co. opens in The Fascinating Widow, and judging from the people with the show it will certainly be some bill. Maude Beatty heads the bill. Max Steinle, German comedian, and 15 others, complete the company, which is one of the largest musical companies to visit Eureka. Josh Van Zandt is back from San Francisco with a new picture machine, and says he will give the best pictures in town, and he certainly can with his aluminoid curtain.

FRESNO, Sept. 29.—The Majestic Musical Comedy Co. got away to a good start—two big houses on the Saturday opening, three big houses Sunday. House seats 1200; about 1500 all told were in at each show. House well appointed, good scenery, good

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orchestra—four pieces. Prices, 10, 15, 20. All nations attend, but show must be clean. Very good audience to work to, very appreciative. House owned by a Jap, leased to a Greek and an Italian—Archie and Populini. Princess Theatre: Vaudeville and pictures. Jolly Fanny Rice, Crimmins and Gore, Morton, the strong man, opened Sunday. Matinee Empire opens Oct. 1 with vaudeville.

TACOMA, Oct. 4.—Les Misérables, told in motion pictures, drew large audiences all week at the Tacoma Theatre. For the coming week the world's series of baseball games will be shown, except on Thursday and Friday, when local talent, directed by Donald McDonald, will give a vaudeville performance entitled, On a Roof Garden. A new box-office and changes in the entrance of the Princess Theatre are among the improvements noted at this popular little playhouse. Hereafter Monday evenings will be bargain nights for the ladies, as they will be admitted at the prices prevailing at the matinees. The week's bill was the pretty little story, The Prince Chap, which was entertaining and drew well. George Zucco was seen to advantage in the leading role, and Miss Dillon was the charming Claudia of 10 and 20. The small Claudia was well played by little Laura Lavroff. The comedy element was looked after by Nina Guilbert and Frederick Harrington, while Ethel Tucker was given a fine chance in an emotional role which was skilfully done. Robert McKim, Neil McKinnon, J. Will Pike, Jas. Guy Usher and Dorcas Matthews were all seen in congenial roles. Next week, The Melting Pot. On November 2, Florence Bell and Billy Brewer return. The best comedy act seen here in a long while was that of Anderson and Goines at the Pantages. Pony Moore and Dancing Davey had a neat offering in character songs, and the Jose Meleno company played a sketch, The Indian Rustler. Allison and Trucco were fair in up-to-date dances, and the Hamid Troupe did some remarkable pyramid work. Empress Theatre: The Village Choir was back, likewise Gerard, the juggler. Unusual and well acted was the sketch, Who Was He, including Harry Fenwick, Mary Hampton and Cato Keith. Nina Payne was a sweet singer and danced well; George Schrech and Mabel Percival had an absurdly comical acrobatic act and Calvin and Kelly a sketch of merit marred by suggestiveness. A. H.

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LARAMIE, Wyo., Oct. 3.—Opera House (H. E. Root, mgr.)—The Wolf played here tonight to an appreciative audience. Uncle Tom's Cabin on Oct. 7. JOHN WATT.

CARSON CITY, Oct. 12.—Grand Theatre (W. S. Ballard, mgr.)—The Elko Rodeo pictures were shown last Monday and Tuesday nights and the San Francisco Motivate Company deserves great credit for the excellent work they have done in those films. Gertrude Dixon, banjoist and monologist, one night. Satan, always a most attractive fellow, drew a crowded house on the 13th.

A. H. M.



## THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Editor

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### Leland S. Murphy

Leland S. Murphy is a young actor who is claiming much attention these days. He has had three years' experience and his rise has been rapid. He has just signed to play with the Kirby stock of Stockton, and will be seen in a number of important parts.

### Dollar Shows Claiming Attention

The two-dollar show for a dollar seems to be a reality. Since J. J. Rosenthal got back from New York with a whole pocketful of G. M. Anderson's cash and announced that he had launched the dollar idea, other managers have been watching him with interest. Mr. Rosenthal's Candy Shop musical company, which is a genuine two-dollar production, if it is to be judged by its cast has been playing on the way to San Francisco, where it is to be installed in the new Anderson Gaiety Theatre tonight. Reports from every city where the show has stopped, are to the effect that capacity has been the rule. For instance, Billy Hene, business manager of the Tabor Grand, Denver, a man whom everybody in the show business knows, wires as follows: "The Candy Shop just finished a record-breaking week at the Tabor, playing to absolute capacity at every performance, including a special matinee Friday. The show was transferred to the Broadway for a Sunday night performance to a sell-out. Another week of capacity audiences could have been played to easily." Now comes A. G. Delamater with the announcement that he is dickering for a Broadway theatre in which to play new productions, built on the two-dollar scale, for one dollar. He prefers to withhold the name of the house for the present. James K. Hackett also has the idea that he'd like to hire or lease a Broadway house for one-dollar drama. He would first revive some of his old success, it is understood. And then, Mr. Rosenthal is quietly figuring on a dollar Broadway house, says a report. New York is not without its dollar houses, wherein are played two-dollar attractions, but these theatres are not on Broadway and they all play shows which, as a rule, have served their time on the Great White Way. The Grand Opera House and the Bronx Opera House both do very well and give the public the best there is in theatricals. An effort was recently made to cut down prices on Broadway. A musical show, which had been playing at two-dollar prices at one theatre, was transferred to another where the top price was made \$1.50. The

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GERTRUDE RHEAD IN 1860



GERTRUDE RHEAD IN 1885



GERTRUDE RHEAD IN 1912

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experiment was not a success. The show is soon to leave. Perhaps this means that the two-dollar patrons do not feel that they are getting the best when they pay less on Broadway. Perhaps it indicates that a dollar house wouldn't attract the two-dollar people. The public is hard to judge. Perhaps the truth is that a two-dollar show that was a failure will not succeed at \$1.50 or \$1.00.

### Ed Vollman Locates in Stockton

There's a new manager at the Yosemite Theatre, Stockton, also "a new daddy." His name is Ed D. Vollmann and he succeeded Fred H. Kressmann in the Orpheum-Yosemite management. Almost coincident with the arrival of the Vollmanns, a tiny baby put in her appearance at the Dameron Hospital in that city. "Yes, sir," declared Vollmann, "I am a daddy for the first time. She weighs just six and one-half pounds and we are in a quandary. We haven't decided whether to make her a leading lady or a prima donna. I think, however, that the little lady has a leaning toward the operatic stage. We are trying out her voice this morning. She

has great lung power but will undoubtedly have a take a course in tone culture" Vollmann has been connected with the Savoy Theatre in this city for the past two years. He has been brought up in the theatrical busi-

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October 19, 1913

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## Columbia Theatre

Without Charlotte Walker what would happen to *The Trail of the Lonesome Pine*? That is a query that is readily answered. It would be much more lonesome than it is. Miss Walker's winning personality and the depth that she endows Jane with, the pure force she instills into the character, make the play a play. Mr. Walter has done his best with a rather inefficient story, and after all, what is a play but the players? George Bancroft and Frederick Forrester are both simple, well-poised and likeable actors. One talks to them from the beginning. Cyrus Wood was particularly good, and Alice Martin, George Woodward Lillian Dix handed their parts very well. W. S. Hart has a character that commends itself from the first. The play is well worth seeing on account of the capable people presenting it, and the simple little tale is refreshing. One likes it better after seeing it a second time.

## Cort Theatre

The Enchantress has remained in the city for the second week, so that all might have a chance to see Kitty Gordon. She is a whole show by herself. The gowns displayed by this beautiful star are worth nothing short of a queen's ransom, and they seem to fit the beauty and grace of Miss Gordon as a beautiful frame that is made for a picture. Her charms, long heralded, are just what they have been exploited, and we can all live now with the satisfaction that one ideal was not less in the realization than in anticipation. The company is a well selected one, including Hattie Arnold, Gustav Werner, Inez Bauer and Walter Catlett, who by the way, was persuaded while here to close his engagement with this company as soon as he can, and become one of the Coast stars, Arthur Forrest, Sidney Deane and the usual chorus.

## Oriental Theatre

This screaming farce presented at our unique new house has been held over for another week. Overnight is one of the best comedy farces seen anywhere. That is a bald assertion, but in our opinion, a true one. There is not a line but that exudes giggles, laughs or howls. The company is very well cast in this bill. Mr. Gillen as the hotel clerk is immense. The round eyes of Mr. Shakespeare make a hit with the audience, and Miss Carson gets her share of the approval. Mr. Bostwick is this week playing Mr. Grave's part, and the other parts are all most acceptably cast. Barbara Lee, the new member, has some lines that she herself seems to enjoy to the very utmost, as well she might. Miss Lee is an unusually good reader of lines and is about perfect in the part assigned to her, Mrs. S. Rutherford Cleveland. Miss Blackburn is very good also. Overnight is one jolly evening.

## Alcazar Theatre

How to Be Happy Though Married might be the title of Edna Harris' uproarious farce comedy, *Your Neighbor's Wife*, playing this week, and presenting as chief experimenter, Charles Ruggles, late clever juvenile and prime favorite at this theatre,

and now emerging into a full-fledged light comedian with a career before him if he keeps his head. It is no easy task to be a comedian in the best sense of the word. The test is his ability to play with sincerity first of all, to present a character consistently, to bring it to life along the lines the author intended and to point the wit so surely that it strikes home, sounds like spontaneous conversation and rouses the desired mirth. That Charles Ruggles has all these possibilities is proved in his handling of Harry Miller, the discontented husband who covets his neighbor's wife because his own spends too much time cooking and too little making herself attractive. Kernan Cripps, the neighbor, on the contrary, looks longingly at Mrs. Miller because she errs in the opposite direction, and consequently, after three acts of skating over some rather thin ice, they solve the problem by the inevitable compromise. The dressy wife learns to cook, and the cook to dress, the two husbands adapt themselves to the changed conditions and everyone is happy all round. Kernan Cripps plays the hungry husband with his usual muscular ability, coming round gracefully at the end to kiss the hand that starved him, while Louise Brownell, as his wife, looks very pretty and recalls Blanche Bates in some of her coquetties. Alice Patek plays the untidy wife with an entertainingly humorous insight that makes it one of the best things she has done, and Lois Meredith pops in and out of the scenes like a genial safety-valve whenever the atmosphere gets too much overheated; only to be captured in the end by the persistent Jerome Storm, who has pursued vainly up to the last act. Aside from its intrinsically amusing side, the play is interesting, as being the work of Elmer Harris who is a Californian, and a member of the literary colony of Carmel-By-The-Sea. It is well staged, and with its witty dialogue and swift action is recommended as a sure antidote for "that tired feeling."

## The Tivoli

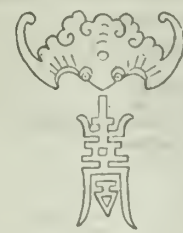
Another milestone passed. In the spring San Francisco got her beloved Tivoli back again, beautiful, spacious, comfortable, and now she has her popular-priced opera—praises be to the enterprising and public-spirited management. Popular-priced opera of the quality served up to our music lovers at least, is an institution peculiar to San Francisco; I doubt if there are many places in the world where old and new operas are put on with such uniform excellence, vocal and histrionic, at a price within the reach of all—certainly not at Naples or Rome, where I paid twice as much for less value. And the Western Metropolitan Opera Company lives up to our traditions; Aida, on Monday night, was a memorable production. The scenery was not only artistically designed, it was fresh and clean; costumes, while conventional, ditto. The big orchestra, under the masterly leadership of Bellucci, was fully half the evening's pleasure. The splendid instrumentation of the score, with its modern use of harp, flute and oboe, came out with discrimination and delicate balance; and the music gave always a nice support, supplementing, never overwhelming the voices. The

chorus, a purely local product, was composed of young, sweet, fresh voices, a chorus well trained and intelligent and of considerable personal charm. Their work was especially commendable in the great antiphonal choral that crowns Rhadames' triumph. As for the principals, we have never had a better balanced cast. Chiodo, who sang Rhadames, possesses a well-trained tenor voice of unusual quality, warm with sympathy, and what is more rare, style. Crestini's Aida also made a deep impression; her voice is big and vibrant with feeling, powerful yet always within control, and her personal magnetism adds to its effectiveness. Anita is good looking and a good actress, while her voice is that smooth, clear contralto with the pointed concentration of tone so difficult to attain. Her Amneris was an excellent rounded conception. The trio, with Amneris, Aida and Rhadames in the first act was beautifully rendered by all three, and the duet between Aida and Amneris scarcely less musicianly. Emile Sesona and Pietro Brille as the High Priest and the King of Egypt, respectively, displayed big, well-cultivated voices and a knowledge of the action most useful in the lesser parts that make up the background and atmosphere; and Carpio, who sang the Messenger, has a light, sweet tenor of exquisite sympathetic quality. Perhaps the most striking figure was that of Amonasro, sung by Luigi Montesanta. His voice is at once powerful and capable of every shading of expression, and he is full of temperament and a fiery magnetism. His tiger skin was particularly picturesque.

## Moulán Pays Bet

SALT LAKE CITY, Oct. 14.—"Being a comedian for financial gain is all right," says Frank Moulán, with The Count of Luxembourg company, "but when it comes to entertaining the populace at large, the fun stops right there." Moulán, after an unique performance given by him today on the streets of Salt Lake, will think twice before making any more wagers on baseball games. Moulán is a strong favorite in New York City and New Yorkers are therefore just as strong in his favor—and thereby hangs a tale. Moulán thought so much of the Giants he wagered with Fred Walton of the Luxembourg company that the New Yorkers would walk away with the championship series and if they did not he would walk a half dozen blocks and propel a baseball along the ground in front of him. And he did—not win the wager—but this afternoon, with a baseball bat in one hand and a fine big Spaulding sphere on the ground in front of him, started off in front of the Salt Lake Theatre and amused the crowd by pushing the ball down the streets half a mile. One of the stipulations of the wager was that the loser would have to spend \$20 on advertising the performance and an add in the Salt Lake papers certainly gave Moulán a very enthusiastic audience.

The Oriental Theatre closed Thursday night and will open next Tuesday as *The Savoy in The Confession*. The stock will close after that week and then *The Traffic* will be brought back for a week.



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## Court Test for Opera House Pact

That the new form of contract between the city and the donors of the opera-house fund must pass the test of Supreme Court decision was decided last week, and at the same time. William H. Crocker announced that there was no other obstacle in the way of the construction of the building as planned in the civic center. "Redding has the form of contract now in shape," Crocker said before leaving for New York, where he will attend the convention of the Episcopal church as a lay delegate from California. "If the Supreme Court turns it down this time that will be the end of it, but the attorneys believe there is no legal objection to it as it is now drawn. I have been looking over the subscription list, and I believe every dollar of the \$820,000 signed for is good. We also have a waiting list for boxes and loges, and the seat list is oversubscribed. There are now five names on the waiting list for boxes at \$15,000 each." The probable date of the completion of the building is not estimated, as it is believed a test suit will be brought. But the plans have been started by Willis Polk, and no delay is anticipated in getting to work after the legal matters have been finally determined. As it will take a year to finish the opera house after the foundation is started, it is probable that the opening night will not be before January 1, 1915.

ROY CLEMENTS is spending a few days around Los Angeles and San Diego, taking a rest and visiting friends. He is accompanied by Mrs. Clements. He has closed his season with the Alcazar Company.

IT HAS taken Andrew Robson a long time to achieve the dignity of a coon characterization. Witness the performance this week in *Over Night* at the Oriental Theatre—Shades of Nance O'Neil!



## Columbia Theatre

There is every indication of a brilliant two weeks' engagement at the Columbia Theatre, beginning Monday evening, when Klaw and Erlanger will present for the first time in San Francisco, *The Count of Luxembourg*, a musical romance by Franz Lehar, composer of *The Merry Widow*, which has been the reigning musical success of all Europe for nearly two years. The American libretto is by Glen MacDonough. The two acts of *The Count of Luxembourg* are laid in Paris and offer the picturesque contrasts of Bohemia and society. In the first, the life of the impecunious painters, poets and models of the Latin Quarter are shown. There is the swift transition to the wealth and fashion of the gay French capital, with men of title and beautiful women superbly gowned and jewelled. The principals of the company are Mildred Elaine, Maude Gray, Fern Rogers, Helen Gilmore, George Leon Moore, Frank Moulan, Fred Walton, Harold J. Rehill, F. C. Jones, Edward Kirby, Paul Frenac, George Krugger and other well-known singers and comedians. An orchestra of twenty-six under the direction of Watty Hydes will furnish the accompaniment. Matinees will be given on Wednesday and Saturday.

## Cort Theatre

William Faversham's spectacular production of *Julius Cesar*, which is to be the attraction for the week beginning Monday, October 20th, is a most complete production. Three baggage cars are required to carry the scenic equipment of this one play. Mr. Faversham plays the highly colored role of Marc Antony. He is said to infuse it with certain qualities of humanity which have been lacking from other interpretations of the role remembered by present day theatre-goers. Associated with him is Constance Collier, the English actress, who will be seen in the role of Portia, and R. D. MacLean, for many years a Shakespearean star in his own name, who will be seen as Brutus. Others in the big company include Jane Wheatley, Arthur Elliot, Ernest Rowan and Thomas Tracy. *The Bird of Paradise* follows.

## Alcazar Theatre

By special arrangement with Oliver Morosco, the management is enabled to announce that its attraction during the week commencing next Monday night will be Jack Lait's sensational play of today, *Help Wanted*, which has just finished a profitable six weeks' run in Los Angeles and will be presented on December 1st in the Maxine Elliott Theatre, New York. The cast includes Charles Ruggles, Will R. Walling and Lillian Elliott (all specially engaged) and the best talent of the Alcazar's regular acting corps. *Help Wanted* treats of a phase of modern business life which is now engaging the country-wide attention—the struggle of a young working girl to retain her self respect while beset by an unscrupulous employer. This girl is seventeen-year-old Gertrude Meyer, who has just graduated from a business college as a stenographer and enters the service of Jerrold R. Scott, a broker. His stepson, Jack, falls in love with her, only to discover that she is being system-

atically tempted by the man who should be her protector. She finally becomes aware of her danger and fights to the best of her ability until her honor is saved only through the timely entrance of the boy. This scene between the lad and his stepfather is full of dramatic intensity. When the girl returns to her mother she receives parental rebuke for not holding out longer against insult, and throughout the remainder of the play she experiences much unhappiness until the boy makes her his wife. Regardless of what degree of success *Help Wanted* may achieve, it can be retained only one week, owing to the short time until its New York opening and the fact that Evelyn Vaughan and Bert Lytell will open their annual co-starring season at the Alcazar on Monday night, October 27th.

## The Tivoli

The Western Metropolitan Opera Company, which inaugurated a season of grand opera Monday night has made an unequivocal success and large and enthusiastic audiences have been in evidence at all of the exceptionally well rendered performances. This afternoon *La Tosca*, with Carmen Melis and Luca Botta, will be sung for the last time, tonight the sumptuous presentation of *Aida* will be made with its wealth of accessories, and tomorrow evening Bizet's *Carmen* will again be given. The second week of the season is full of brilliant promise and on Monday and Saturday nights and at the Thursday matinee Puccini's opera founded on the book by John L. Long and the drama of David Belasco, *Mme. Butterfly*, will be presented with Carmen Melis as Cho-Cho-San, a role that she has sung with great success. Luca Botta will be Lieutenant Pinkerton. *Il Trovatore* will be sung on Tuesday and Friday evenings with George Mascal as the Count di Luna, Umberto Chiodo as Manrico, Lucia Crestani as Leonora, and Fanny Anita as Azucena. On Wednesday evening Ruggerio Leoncavallo will direct the orchestra for his own opera *I Pagliacci*, which will be repeated Thursday and Sunday evenings and at the Saturday matinee. The cast of *I Pagliacci* will include Luigi Montesanto, Maria Mosciska and Pietro Schiavazzi, and it is safe to say that the performance of the opera will be the most notable ever given in this city. Leoncavallo will also conduct a number of his symphonic compositions on these occasions.

## Gaiety Theatre

When the musical celebration, *The Candy Shop*, dedicates San Francisco's newest theatre, The Gaiety, on O'Farrell Street this evening, the lovers of music and comedy will have the opportunity of seeing one of the greatest organization of singers and comedians, experts in their various lines, that have ever been gotten together under one management. If it is a fact that "good wine needs no bush" it is by no means the fact that a good show needs no preliminary boosting, for there have been so many claims made of superior excellence for various organizations, that the "show us" style has become popular, and here indeed the management is able to make good. The history of the organization makes an interesting story in the stage history of the day.

G. M. Anderson has erected the Gaiety, which is among the best in California, and it is quite natural that the opening of the house must be made impressive and the best show, as well as a company of sensational merit, must be chosen for the occasion; and after an eight weeks' tour of big cities to capacity houses, this company will take possession of the Gaiety Saturday evening and make the house its permanent home. First in the big cast are William Rock and Maude Fulton, who are a host unto themselves. Mr. Rock has also arranged the production of the various and many numbers in the show. Al Shean was the principal comedian last year of the New York Rose Maid Company. Tom Waters had an equally prominent place in *The Pink Lady*, and has been the biggest star in vaudeville. Will Philbrick is an eccentric comedian. Oscar Ragland's glorious basso is of grand opera calibre, and the juvenile roles are in the hands of Franklyn Farnum and Robert Nolan. The women are: Gene Luneska, Catherine Hayes, Bessie Franklyn, Berdine Zuber, Peggy Lundeen, Kutty Doner and Mazie Kimball. Gene Luneska, the Russian prima donna, was for two seasons the bright particular star of *The Chocolate Soldier*, and for two seasons thereafter starred in *The Spring Maid*. There is no funnier woman on the stage today than big, genial Catherine Hayes. New York has been combed fine for the handsomest show girls, the most sprightly mediums and the liveliest dancers to be found in its environs, and *The Candy Shop* will have forty of these and a dozen natty male chorus associates, so that in all, with the augmented orchestra under the direction of Frank Pallma, the organization will number over seventy people.

## Savoy Theatre

The "playhouse beautiful," the Savoy Theatre, recently the Oriental, and once more the Savoy, on McAllister Street near Market, is serving to make the laughter-loving populace thoroughly satisfied with itself. *Over Night*, Philip Bartholomae's brilliant farce which is just completing a second week. The last matinees of *Over Night* will be given on Saturday and Sunday and on Thursday evening a more serious play, *The Confession*, will be presented for the first time in this city. *The Confession*, by James Halleck Reid, is a drama of absorbing interest and created a profound impression when it was produced in New York. The story centers around the Bartlett family, one of whom is Father J. J. Bartlett, the parish priest and the other his ne'er-do-well brother, Thomas. The cast will be very strong, E. Fleet Bostwick enacting the Father and Frank J. Gilen being the brother, who is falsely accused of murder. Andrew Robson will play Joseph Dumont, a French Canadian, and Vera McCord, the new leading woman, will be Rose Creighton, a character which will display her talents to exceptional advantage. Frances Carson will be Patsy Moran, a Bowery boy, and Vivian Blackburn, Ada Neville, John Stepling and others will complete the list. On account of the Portola parade the mid-week afternoon performance will be given Thursday.

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## The Orpheum

Next week will see a great laughing show. Hassard Short's *Dance Reveries* will prove a worthy headline attraction. Aside from its novel features *The Dance Reveries* serves to introduce a variety of dancing and a most picturesque setting. Nellie V. Nichols, the singing comedienne, will introduce a number of new songs and stories. One of the funniest and most successful singing and conversational acts is *The Wrong Hero*, which will be presented by the popular song writers, Keller Mack and Frank Orth. *The Athletas*, four graceful, beautiful and symmetrical girls, will give an exhibition of gymnastics that is original, daring and extraordinary. Rosalind Coghlan will appear in a brand new playlet entitled *The Obstinate Miss Granger*. Miss Goghlan will be supported by Robert Pitman. Next week will be the last of Swor and Mack and Klutings Entertainers. It will also conclude the engagement of Lulu Glaser, who is scoring a tremendous hit with her musical play, *First Love*.

## The Empress

Sullivan and Considine will offer another big feature Sunday afternoon when Francis Gerard, heavyweight juggler and his funny assistant, will juggle cannon balls, artillery and manipulate caissons and various other implements of war. *Who Was He?*, one of the real vaudeville triumphs of the season, will be presented as the added feature attraction. There is a delightful mingling of comedy, pathos and mystery. Mary Hampton portrays the role of Mrs. Duncan. Corinne Rollins, a California Nugget, a gifted daughter of the Golden State, will make her initial vaudeville appearance. Miss Rollins will render a repertoire of songs new to the public. An old-fashioned village choir will be a feature offering of the new bill. The quartette is not composed, however, of untrained singers, for the Messrs. Thrasher and Chute, the tenor and basso, are well known on the concert stage, while the soprano and contralto, Ida Kerr and Edith Warner, have served for a long time in various choirs. George Schreck and Mabel Percival will offer a hodge-podge of acrobatic dancing, tumbling, contortion and pantomimic comedy. Nina Payne, a versatile and strikingly beautiful young woman, will captivate Empress patrons with her charming song and dance conceits. Several other features and motion pictures complete this entertaining bill. Kelly and Calvin, two clever delineators of the Italian character, will be a feature with their droll comedy and parodies.

J. ANTHONY SMYTHE of Ye Liberty Stock in Oakland, is walking this week, visiting his folks in Los Angeles.





Grace Edmond as Delphine, and Stella Hoban as Simone, in Klaw & Erlanger's Big Musical Comedy Success, OH! OH! DELPHINE

### Vaudeville Notes

George Clancy at short notice put on a single for Manager Bauer at the Wigwam Theatre Wednesday October 8. He was second on the bill and did a nice little single in evening dress. Mr. Clancy made a hit with the house and was taken from second place and put ninth on the bill for the night show. I guess that is cleaning up. Good for George.

The studio of the West Coast Motion Picture Company, to be established in Fresno will be located at Zapp's park.

Hazel Ashmore has just finished what one might call an extensive tour of San Francisco. She has been playing in and around the city for three months for Bert Levey, playing return dates at many of this agent's houses. Miss Ashmore is That Different Comedienne quite truly. She writes her own stuff and puts it over with a punch. She is just breaking in a new song, a baseball study. It is quite good. Aside from being good to look at and listen to, Miss Ashmore is one of the friendliest little single acts around here, and many performers around here have known her kindness and help lately. More power to her.

Arthur Dudley of Leavenworth, Kas., known on the minstrel stage as Harry Ward, was killed, and C. C. Clark of Denver was fatally injured when their automobile was struck by a Chicago, Rock Island and Pacific train near Leavenworth, Kansas, Oct. 13. Clark died in the afternoon.

Flo Morrison is a big feature at Pantages, Seattle, this week with her matrimonial contest.

Among the recent people to join the Howard Fogg Company at El Paso, Texas, are Kathryn LaVolle, character woman, and Johnny Pringle.

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### Correspondence

CHICAGO, Oct. 10.—The season thus far in Chicago has been distinguished by an early crop of good plays. Within the Law, which enjoyed quite a long run at The Olympic in the earliest weeks of the new season, making the second season it has played in Chicago, proved to the eminent satisfaction of its sponsors that it is a verile and human drama. \* \* \* Damaged Goods, which will complete its third week in a few days at the Blackstone, appears to have set some good people up by the ears; they have not been backward in unsparing condemnation of the play, the actors and the author. The story is that of a syphilitic young man who is in love with a pure girl and in an excess of passion wants to marry her immediately. He consults his physician who advises him to wait a few years before he marries. The doctor points out that a marriage at once will wreck his own happiness and that of his wife, to say nothing of his innocent children who will surely inherit the disease. He is obstinate, however, and the marriage is celebrated. A few years later he is the father of a number of children who show every sign of syphilis. A train of evils beset the family, and there is an unpleasantness about the play which lingers in the mind of one long after he has quit the theatre. Well acted and well staged, it offers a sermon which might very well be taken to heart by some of our moral lepers. \* \* \* The Whip is still at the Auditorium and will be at this house for three more weeks. \* \* \* La Salle is offering A Trip to Washington, which is a rejuvenation of Hoyt's A Texas Steer, with the difference that the original was pure farce, while the latter is musical farce. \* \* \* The last three weeks are scheduled for Stop Thief at Cohan's Grand Opera House. \* \* \* There is no doubt of the popularity of the big musical shows in Chicago; if there is any doubt regarding the matter one has but to go down to the American Music Hall and witness the nightly reception to Lew Fields in All Aboard. \* \* \* Gus Hill is presenting Mutt and Jeff in Panama at the Olympic. \* \* \* The Governor's Lady is playing to good houses at Powers'. \* \* \* Princess offers Doris Keane in Romance. \* \* \* The Winning of Barbara Worth closes this week at the Studebaker. \* \* \* Montgomery and Stone with Elsie Janis, in The Lady of the Slipper, is entertaining satisfactorily at the Illinois. \* \* \* This is the last week of The Double Cross at the Cort. Emmett Corrigan and Florence Rockwell head the company. Bartholomae's newest musical comedy, Gloriana, begins Sunday, October

112th. \* \* \* Joe Howard's Theatre, with Joe himself, Emma Carus, Mabel McCane, is drawing a fine clientele. Their play is called The Broadway Honeymoon. \* \* \* Victoria offers The Confession this week. Next week One Woman's Life will be the attraction. \* \* \* Imperial has A Butterfly on the Wheel. Week of October 12th, Freckles will be the play. \* \* \* At the National The Man From Home is being played. Next is The Confession. \* \* \* Queens of Paris are offering a good show at the Star and Garter. \* \* \* Gayety Girls and Gus Fay are at the Columbia.

OWEN B. MILLER.

ALBUQUERQUE, N. M., Oct. 1.—Splendid acting, sustained climaxes, elaborate and beautiful setting and wardrobe, is the gist of last night's performance of Bought and Paid For, at the Elks' Theatre. It would be hard indeed to say which one was the favorite. Chas. Richman as Robert Stafford was always effective and remarkably consistent. William Harrigan was good for at least one laugh in every speech he made as James Gilley, and Allan Atwell as Oku was one of the best character actors that has been seen here in many a day. Virginia was excellent, being acted by Kathleen McDonnell. Her sweet, modest manner and graceful mien won her our hearts at once, and a sight of Fannie Blaine (Marie Nordstrom) was a sure cure for the blues. Dorothy Davies was natural and unaffected as the maid. Please send us more like that. CAPP and BELLS.

HONOLULU, Oct. 6.—Opera House: The Rejuvenation of Aunt Mary last week was played to crowded houses. This week, The Girl in the Taxi was even more successful than we had dared to hope. Miss Brissac playing with more than her accustomed brilliancy. The company was delightfully cast and interested at all stages of the game. Salvation Nell, the next offering will be something different. Nell is one of the best roles Miss Brissac ever attempted. James Dillon and Mr. Munier will have the two most important roles, and Ray Hanford will be given a very good chance. Bijou. Monte Carter opened here with his first-class company and played to capacity houses. Snap and ginger at all times were the motto of the show. Izzy, the Baron, is the name of the miniature comic opera, and one of the hits of the bill is Malinda, sung by Frank Harrington. He is one clever leading man, has a beautiful voice and a great personality. Del Estes is the soubrette. George Weiss, Geo. Archer and Harry Hallen all have fine song numbers, and the chorus is one of the prettiest and most musical that have ever danced merrily across our footlights. We welcome the Carter Company and expect that they will have a long run. Monte is by far the cleverest Jew comedian we have had here.

PORTLAND, Oct. 13.—Heilig Theatre (Calvin Heilig, mgr., W. T. Pangle, res. mgr.): Beginning last night and continuing for four evenings and afternoons, this year's motion pictures of the 1913 Pendleton Round-up will be the attraction. Beginning Thursday night and continuing for three nights, William Faversham in his own stupendous production of Shakespeare's Julius Caesar, with the distinguished stars, Con-

stance Collier and R. D. McLean, will no doubt play to large audiences. Margaret Anglin, 20 22 Chocolate Soldier follows. Baker Theatre (Geo. L. Baker, mgr., Milton Seaman, bus. mgr.): The Deep Purple, one of Paul Armstrong's best dramas and a play founded on the well-known and timely white slave subject, is the offering for this week at the Baker headquarters. It is over two seasons since this play was seen here, and packed houses were in evidence at both performances yesterday, and again it thrilled as of yore. The Baker Players did themselves proud and too much praise cannot be bestowed upon them for their capital work, and of course, James Bliss did voiceman service in the matter of the production. Dorothy Shoemaker, as the innocent girl, gave one of those pleasing performances which we are always sure to receive at her hands, and had the audience sharing her troubles through her fine emotional acting. Louis Leon Hall was in his element as Laylock, and as usual, this sterling actor can always be relied upon to measure up to his full quota. Loretta Wells did justice to Kate Fallon, and the heavy role fell to the hands of Raymond Wells, and he made it offensive enough to gain the hard feeling of the audience. Mary Edgett-Baker played the Swedish servant girl and James Hester played the aged bunco man, both gave fine performances. Nothing is disregarded by Manager Baker in his offering of this production, and as usual business is big. In fact the present Baker season has been a financial success as well as artistic. Next week: Get Rich Quick Wallingford. Lyric Theatre (Keating and Flood mgrs.): For this week The Land of Manana is announced at this house, featuring Leonard and Onslow. Business continues satisfactory, and the patrons are getting their full value for the prices asked. The Rose Bud chorus is as big a hit as ever. Orpheum Theatre (Frank Coffinberry, mgr.): Sam Chip and Mary Marble are the headliners for this week and the other acts announced include Conlin; Steele and Carr; Scott and Keane; Pealson and Glodie; Ankar Brothers; Andrew F. Kelly, and LaViera. Pantages Theatre (John Johnson, mgr.): The Eight Boris Fridkin Russians, dancers, are this week's headline act and the balance of the bill includes Connors and Edna; Tom Kelly; Maurice Samuales and Company, and Aldo Brothers. Empress Theatre (H. Y. Pierong, mgr.): The Mission Garden, an operetta, is the big act for this week and the others appearing are The Gypsy Countess; Norton and Earl; Billy Sheer; Hastings and Wilson, and the added act is Moffatt's Scottish Players. Announcement is made that there will be a grand opera season in Portland this coming February, in which Slezak, the tenor, will be the principal artist. William Grabach, formerly of San Francisco, a well-known scenic artist, passed away in this city the past week.

A. W. W.

### Post Opens at Majestic

Jim Post, our greatest Irish comedian—and the surest bet in the Western show business—opens with his new company at the Majestic, October 20th for a long season.



## Vaudeville

### The Orpheum

Swor and Mack are here. Isn't that enough said? Of all the side-splitting, mirth-creating couples, they are the king spots. Honestly they are the best that ever came over. Of course, we all have seen them before, but they get better all the time. They have some line of talk. Emily Darrell and Charley Conway, in their novel act, Behind the Scenes, are a revelation in quick changes. Also the act is gotten into shape in a clever manner. Oscar is quite a hit. The Langdons are the limit. They speed the limit and get by in a cloud of dust. If there ever was such a thing as pure, unadulterated joy, they dish it out in large doses. Snickers turn into chortles, and above their comedy there is a gentle hum of more giggles. They have the most unique, unheard of, outrageous way of putting over absolute nonsense that one feels positively angry to think that they have to laugh at such commonplaces. But they are a scream. Lulu Glaser is the whole show as far as her operetta is concerned. She has not surrounded herself with either a very wonderful playlet or great support, but she is perfection. Her laugh is infectious. Everyone catches it. Mr. Richards has a very sweet voice, and sings a very sweet song. He could take longer and more graceful steps. The new program is more than satisfactory, and the holdovers are about the best of last week's entertainment. Charlotte Parry the clever young woman, never gets tiresome, her beautiful voice with its human tenderness making a fresh place in your heart every time you hear her. She is a great actress. Maude Lambert and Ernest Ball, whom you insist on hearing some more, and Ed Yvnn and Company in the King's Jester are excellent. Also there are Klutings' Entertainers, feathered, furred and shaven. The cast are beauties, and do some absolutely new tricks. The dogs are clever, but follow cut and dried rules. The birds are dainty and live peaceably with the kittens. Think of it! There are good pictures for a finishing touch to the bill, a fine one from every standpoint.

### The Empress

Quite a fair bill this week, but as last week's offering was so very good, we are of necessity hard to please now. There is not an act on the list that is very wonderful, but there is a good overage. The Tamer gets a fair share of the applause. Ti Si Sung plays the violin in an ingenuous manner, shy and bovish. He is some violinist at that. Brierre and King are an average song and dance pair, and the International Operatic Company puts over the customary songs in the customary manner, a principal standing in front of the chorus, and the chorus dancing a little and singing none. George F. Hall does a tramp talk that gets the laughs. The pictures of the Barbary Coast at night are the last flash of powder in a fast disappearing sights. Dingle and Corcoran dance and patter as advertised, cleverly and acceptably. They are above the ordinary. The Happy Hearn, wheelists, and The Nagyfy's eat a lot of fire and

smoke. Manager Grauman was out yesterday with the little girl who was to attempt to swim the Golden Gate, and has booked the little miss for his Market Street playhouse. That is the way to keep on the lookout for popular attractions.

### The Majestic

First half: Henry Rego, eccentric comedian; Olive Wrixham, dancing saxophonist; Gurin, operatic tenor; Lulu Atkins, aeroplane girl, and the great Diamond Comedy Four; the last half, besides the pictures, the Light Opera Four; Florence Printy, soubrette; Lowe and Gerard, xylophonists; Hessie, a novelty juggler well known and liked, and De Lea and Orma, in Six Feet of Comedy. Their name is good and expresses it all. The pictures are well chosen, and the crowds seem to like the entire bill, judging by the attendance and applause.

### The Wigwam

The first half: Charles and Green have a clever singing and dancing act; Eggleston and Smith, musical change artists; the sketch, Fickle Cleopatra, presented by the Sutherland Players; Two Hordes, Russian singers and dancers. Tabor and Greene, and Captain Tiebor's educated Seals. McCune and Grant open the last half, Sherman and Fuller, acrobats; O'Bouke and O'Bourke, two of the best dancers we have had for some time, and Boehm and Bohnke, musicians, comprise a representative bill to good houses.

### The Republic

First half: Below the Dead Line; sketch, Leary and Gerard; Sharp, Longfellow and Nelson; Francis Garrity & Co., Culbert and Darrow, and Gracie Allen. Second half: Olive Wrixham opens a bill that is above even the standard set by the Republic and averaged by few outlying theatres. The Kiss is a clever playlet, including six players, all good in comedy. There is one pretty little lady and five funny men. The sketch itself is a scream and the laughable situations over top each other in profusion. It is most surprising and well liked. Curran and Milton presenting Jimmie's Girl, are a childish couple who do fair singing and dancing. Marie Landis, the American Vesta Tilley, is quite entertaining. La Belle Carmen does a Texas Tommy on a tight wire. She is a clever woman. Howard and Harris in good patter finish up fast and tunelessly. They have a clever line of talk. The bill has a couple of good reels of pictures and is a sure-fire hit.

### The Princess

First half. The Wetzels, musical act; Eddie Nelson, character songs; Wm. Arnold in popular songs; Lizette Haskins, pianologue, and Fred Ardath's dainty maids and Southern Trio. Second half: Fred Ardath and his maids head the bill at Bert Levey's Ellis Street house this week. Hiram is the comedy. Mr. Ardath has been playing it over all the city and circuit, and as proof of its popularity is replaying it. Florence Melrose, the classy coon shout-er, gets a good share of the honors. Frantz Caesar & Co., illusionists;

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Claire Simpson still wears the X-ray dress in which she was arrested on the streets of Tucson. Wanting to hear from musical comedy people and chorus girls at all times. \$20 to good contest girls. Open Empress Theatre, Phoenix, Ariz., Nov. 3—Indefinite. The show that has the country talking.

Edna Julian, singer and dancer, patters through a clever number or two. William Arnold, singing hits; Tabor and Green in The Red Cap and the Bell Boy, and Keystone films make a very enjoyable bill.

### Bookings

At the Sullivan & Considine, San Francisco office, through Wm. P. Reese, their sole booking agent, for week of October 19, 1913.

EM PRESS, San Francisco—Schreck and Percival; The Village Choir; Who Was He; Kelly and Galvin; Nina Payne; Gerard. EMPRESS, Los Angeles—Lee Brothers; Pringle and Allen; When Women Rule; Bial and Early; Medlin, Feiber and Towne; Karno's London Club. EMPRESS, Salt Lake (Oct. 22)—Malvern Troupe; Melnotte Twins; Dorothy Rogers and Company; Five Merry Youngsters; Baron Lichter; Sammy Watson's Farmyard. EMPRESS, Colorado Springs—Lew Palmore; Bernard and Scarth; Chas. W. Bowser and Company; Luciano Luca; Henry Frey; La Somnambulo. EMPRESS, Sacramento—The Nagyfy; Geo. Hall; The Tamer; Brierre and King; Dingle and Corcoran; Happy Hearn's Wheelmen. EMPRESS, San Diego—La France Brothers; Hurst, Watts and Hurst; John P. Wade and Company; Four Society Girls; Chas. Gibbs; The Seven Bracks. EMPRESS, Denver—The Lelands; Mae Francis; Walker and Ill; Evans and Vidoeq; Ryan and Lee; Girls and the Jockey. EMPRESS, Kansas City—Four Readings; B. Kelly Forrest; Manning and Ford; Sager Midgley and Company; Mort Sharp; Max's Circus.

### Planning to Stop Singing in Cafes

OAKLAND, Oct. 14.—Commissioner of Public Health and Safety F. C. Turner tomorrow will introduce a resolution at a meeting of the City Council, asking that cafe singing girls be compelled to leave after January 1st. If the resolution is adopted it will mean a practical elimination of all of the smaller cafes.

### Vaudeville Notes

Tony Lubelski will revive his fine entertainment, The Night Follies of San Francisco, opening at Pantages Oct. 26. Among the principals will be Fred Snook, Lawrence Bowes, Lew Dunbar, Charles Leonard and Trixie Leach.

## New Wigwam Theatre

Bauer & Pincus, Props. and Mgrs.  
San Francisco's newest Vaudeville Theatre, luxuriously equipped and with every improvement, will open with a superb vaudeville bill, Wednesday, July 23

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## H. L. Leavitt's Vaudeville Exchange

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Booking 20 Houses—Big Houses, Seating from 1200 to 1700 and Playing Regular Five and Six-Act Vaudeville Bills.

Marston and Levey, now lessees of the National Theatre, opened Sunday with a musical piece, The Isle of Wives, with the following company: Frederick Winters, Warren Fabian, Lelia Randall, Hilda Miller, Hazel Bassett, Ermita Loraine Jack Jeffers and Del Harris, producer. Business has been bad and the Board of Public Works has been after the management, as the building is in the condemned list, not being Class A. Prospects do not look bright.

NEW YORK, Oct. 2.—Marie Lloyd, English music hall singer, and Bernard Dillon, an English jockey, who arrived here yesterday on the steamship Olympic as Mr. and Mrs. B. Dillon, were ordered deported today. The singer admitted that she and Dillon were not legally married, but that she had been living with him for five years as his wife. The board held that the pair were "immoral persons" and ordered their return on the first available ship. Miss Lloyd, however, retained as counsel, Moses H. Grossman, one of the lawyers aiding Harry K. Thaw in his present fight, and announced that she would appeal to Washington. Pending a decision on the appeal, she will be held at Ellis Island.



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## King and Millard Co.

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 Direction of Bert Levey.

## Correspondence

VANCOUVER, Oct. 13.—Avenue: The Country Boy. Empress: The Del Lawrence Company presents this week The Music Master. Mr. Lawrence in the Warfield—well can you imagine him? Maude Leone registered her accustomed success in the role of Helen Stanton. Miss Leone is the one best thing in the bill. Alf Layne as usual played his part well. Imperial: A message From Mars, well known and time honored, is the offering of the Isabel Fletcher Players this week. Miss Fletcher plays Minnie Templar, while Charles Ayres is in his favorite part, that of the messenger. V. T. Henderson plays Horace Parker and is at his best. The cast is well placed and a good performance is being given. The business, however, is not what it might be. With road attractions at The Avenue and two stock companies playing, the city is kept busy attending. Orpheum: A very good bill this week, headed by a patriotic act, Nature's Noblemen, presented by the Walter N. Lawrence Players. Derkin's Dog and Pantomime act is another attraction that is well liked. John Gardner and Jeanette Lowry have a clever singing and dancing act. The English Johnny is very comical. Anthony and Ross have an Italian-flavored comedy act, while Smith, Voelk and Cronin have another of those hard-to-beat trios. W. J. Du Bois juggles, with accent on the jug.

Pantages: A Winning Miss is the new girl act that comes to us this week. Grace Manlove is it. It is a good name for her. Keith and De Mont are good in their singing-talking act. The Collette Trio are musicians worth hearing. They are on their first western tour, and we predict that it will not be their last. Provol does his ventriloquism with a straight smile. Ed Gordon and Ida May are a cycling pair that do good work.

## Dates Ahead

HENRY MILLER in THE RAINBOW (Klaw & Erlanger)—Vancouver, Oct. 17-18; Seattle, 20-25.

MARGARET ANGLIN in repertoire (mgt. herself)—Victoria, Oct. 27-28; New Westminster, 29; Vancouver, 30-Nov. 1; Seattle 3, week.

THAT PRINTER OF UDELL'S (Gaskill and MacVitty, Inc., owners)—Rockford, Oct. 13-18; Kenosha, 19; Gary, 20; Kankakee, 21; Decatur, 22; Henry, 24; Kewanee, 25; Rock Island, 26; Mquoketa, 27; Anamosa, 28; Brooklyn, 29; Boone, 30; Perry, 31.

THE CHOCOLATE SOLDIER ((Whitney Opera Co.)—Ellensburg, Oct. 20; Everett, 21; Seattle, 22-25.

THE GIRL FROM MUMMS (Sheehan & Beck)—Victoria, Oct. 22; Vancouver, 23-24; Everett, 25;

THE TRAFFIC (Bailey & Mitchell)—Stockton, Oct. 19-20; Oakland, 22-26.

## Chas. King—Virginia Thornton

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Guy Usher has joined the Dorothy Davis Allen act in Edmonton, this week at the Pantages Theatre. Others, besides Miss Allen are Leslie Reed and Grace McGinn.



**Genevieve Blinn**

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**Ailleen May**

Leading Woman—Invites Offers  
Care DRAMATIC REVIEW

**Elmer Ballard—Mabel Alberta**

Comedian Ingenue  
Mrs. Scott's Company on Tour

**Maude Leone**

Co-Star  
Del Lawrence, Vancouver

**Florence Young**

Leads  
Foster-Elliott Company

**Eddie Mitchell**

Business Representative James Post's Musical Comedy Co.—  
Honolulu  
Post's Grand Theatre, Sacramento, Presenting Ed Redmond Co.

**Josephine Dillon**

Leading Woman  
Princess Stock—Tacoma

**HARRY LANCASTER and JESSIE MILLER**

Light Comedy Leads  
Care DRAMATIC REVIEW

**Howard Nugent—Margaret Nugent**

with VIRGINIA BRISSAC and The World's Fair Stock Company  
in Honolulu, T. H.

**Inez Ragan**

Second Business  
Bailey and Mitchell Stock—Seattle

**EDMUND LOWE**

Alcazar Theatre

**HOWARD FOSTER**

Foster-Elliott Stock Company  
Care of This Office

**MINA GLEASON**

Ye Liberty Stock, Oakland

**A. G. HALSALL**

General Business  
At Liberty; care DRAMATIC REVIEW

**R. D. SNELL**

Juveniles—At Liberty  
Care DRAMATIC REVIEW

**JACK FRASER**

With Ed. Redmond Stock  
Sacramento, Cal.

**EVA LEWIS**

Second Business  
At Liberty; care DRAMATIC REVIEW

**JAMES NEWMAN**

Stage Manager  
Redmond Stock, Sacramento

**JACK DALY**

Stage Manager  
The Traffic Co.—En Tour.

**FLORENCE LA MARR**

Second Business or Ingenue Leads  
At Liberty; care DRAMATIC REVIEW

**LAWRENCE BOWES**

Leading Man  
Idora Park Opera Co., Oakland

**JACK POLLARD**

Comedian  
Idora Park Opera Co., Oakland

**ETHEL McFARLAND**

Second Business  
Pearl Allen Stock, Canada

**FRED KNIGHT**

Characters  
This Office

**WILLIAM H. CONNORS**

Light Comedian  
Care of DRAMATIC REVIEW

**HARRY J. LELAND**

Stage Director and Comedian  
Ed. Redmond Stock, Sacramento

**JAMES P. KEANE**

Juvenile  
At Liberty Care of DRAMATIC REVIEW

**RALPH NIEBLAS**

Scenic Artist  
Care of DRAMATIC REVIEW

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**ALF. T. LAYNE**

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**EDW. L. HAMILTON**

Advance Representative  
Care of DRAMATIC REVIEW

**BESSIE SANKEY**

Ingenue—The Traffic  
Care of DRAMATIC REVIEW

**JAMES R. LIDDY**

Juvenile  
Ye Liberty Playhouse—Oakland

**LEOTA HOWARD**

Leads or Seconds  
Care of DRAMATIC REVIEW

**JACK DOUD**

Juveniles  
Foster-Elliott Co.—En Route

**FRED W. SNOOK**

Baritone  
Idora Park, Oakland

**FRANCES READE**

Second Business  
At Liberty—Care of DRAMATIC REVIEW

**ELLA HOUGHTON**

Ingenue  
Care of DRAMATIC REVIEW

**GERTRUDE CHAFFEE**

Characters  
At Liberty—Care DRAMATIC REVIEW

**AVIS MANOR**

Foster-Elliott Co.; En Tour  
Care DRAMATIC REVIEW

**ALLAN ALDEN**

Eccentric Comedian  
At Liberty This Office

Harry Corson Clarke opened his comedy season at the Majestic Theatre, Melbourne, Australia, Sept. 13. The play was Mark E. Swan's *Whose Baby Are You?* The star, play and company made a hit. The papers predict a long run for the company, which includes the following players: Margaret Dale Owen, Kathleen Lawrence, Bertha Gordon, Enid Bowman, Mena Maitland, Leo Pierson, Leslie Woods, Chas. Willoughby, John Fernside, Gustav Franks and J. H. Booth. J. Roy Clair and Chas. Priest have charge of the front of the house. Frank Coates is stage manager.

**Will Antisdel**

Mr. Antisdel first did the Coast ahead of Henry Miller some eight years ago booming *The Great Divide*. This is his first visit since, doing the advance for *The Lure*.

**Spotlights**

George Kleine has just launched a magnificent six-part photodrama production of Lord Bulwer Lytton's exquisite love story, *The Last Days of Pompeii*, which is said to be a gem. The essential details of the story are related in faithful detail, and for class, gorgeous scenes and splendid acting, it is said to be superior to any production of this subject. Mr. Kleine is exploiting *The Last Days of Pompeii* under his own management, doing the booking from his own offices in New York and Chicago, and will not only present it in the leading theatres and picture houses of the larger cities of the United States and Canada, but also in the best theatres and picture houses of the smaller towns. *The Last Days of Pompeii* will undoubtedly sustain the great reputation made by Mr. Kleine with his glorious production of the Cines photo drama, *Quo Vadis*. *The Last Days of Pompeii* was made in Torino, Italy.

The Count of Luxembourg special train of seven cars will arrive in this city early Monday morning and the special combined orchestras, the one traveling with the company and that of the theatre will have an extended rehearsal of the delightful Lehar music so as to insure a perfect first night interpretation on Monday. There will be twenty-six men in the orchestra.

Henry Miller in his latest success, *The Rainbow*, will be the attraction to follow *The Count of Luxembourg* at the Columbia Theatre. The handsome production and the New York cast are promised for this engagement. Ruth Chatterton, the young player who created the role of the daughter, will be Mr. Miller's leading support.

William Hodge in *The Road to Happiness* at the Garrick Theatre, Chicago, has established a new record for business, even for himself. In *The Man From Home*, he remained in Chicago for over a year, and it is likely that his present stay in the Windy City may be equally as long.



**Margaret Iles**

Leading Woman  
Lyceum Theatre, San Diego

**Roscoe Karns**

Avenue Stock—Vancouver.

**Earle M. Gardner**

Stage Director  
Engaged

**J. Anthony Smythe**

Leading Juvenile  
Ye Liberty Playhouse—Oakland

**Broderick O'Farrell**

Second Business  
Ye Liberty Playhouse, Oakland

**Langford Myrtle**

Leads and Seconds  
Care of DRAMATIC REVIEW

**Edson Elliott**

Foster-Elliott Co. Care DRAMATIC REVIEW

**Beth Taylor**

Leading Woman  
Ed Redmond Stock, Sacramento

**Eleanor Stewart**

Soubrette  
At Liberty Care of DRAMATIC REVIEW

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**Henry Hall**

Leading Man  
At Liberty Care DRAMATIC REVIEW

**May de Montfredy**

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Pantages Time

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Bailey and Mitchell Stock  
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**Hugh Metcalfe**

Leading Man  
Ed Redmond Stock



# Night Follies of San Francisco

Opens Pantages Time, Sunday, Oct. 26—The Best and Biggest Musical Act On the Coast

**GOOD SHOW GIRLS WANTED** See TONY LUBELSKI, Westbank Building, San Francisco

## Correspondence

SACRAMENTO, Oct. 11.—Mrs. A. W. Scott and company played at the Clunie here tonight to a fair house. Mary Magdalene was presented and the city's people took advantage of the opportunity. Mrs. Scott and company certainly presented a gorgeous spectacle in this drama. It was splendidly staged and acted, and Mrs. Scott was superb at times. The support throughout was acceptable, although none showed startling understanding of the part except Roy Clements and McKee Rankin. The matinee performance was well attended. Grand: The Boys of Company B is the vehicle of the Redmond Players, a good one, and it serves to introduce or rather to reintroduce Roscoe Karns, our old favorite. Roscoe has been missed and the fact that Monday was Roscoe Karns night, shows that his popularity has diminished none during his absence in the north. He is well placed in the part of Chick Sewell, the stutterer, and he gets his comedy easily. Paul Harvey and Beth Taylor in the leading roles and Ed Redmond as the Major are the features of the bill. Clunie: Thursday and Friday, The Lure, to standing room. This is surely one drawing card. Margaret Anglin Saturday night. Empress: Without one exception this is a headline bill this week. Last week in San Francisco it was just such a hit as it is here. A Night in a London Club; When Women Rule, with William Bauman as emotional soubrette, great; Keeping an Appointment; the Three Ratskeller Singers; Lee Brothers; Early and Byall, and pictures round out a bill that one dares not praise too much. Orpheum: The Song Birds in a musical travesty that takes. Mlle. Martha and Sisters with a musical aerial act that is a hummer. The little lady is a beauty, and does some act. Jeanette Franzeka, Jack McAllen and May Carsen; Miss Robbie Gordone, in her art poses; Frosini in his own accordion work; Odd Nonsense is a clever duo, well put over. A very good bill: Pantages: Motion pictures.

SAN BERNARDINO, Oct. 14.—Opera House (Mrs. Kiplinger, mgr.): Ready Money was presented to a good house by a well balanced cast. 10, The Bird of Paradise to a fine house; the play was finely staged and presented and all the parts in capable hands, without at all detracting from the balance of the company. Lenore Ulrich, the talented young "find" of Morosco, is certainly all of that; her portrayal of Luana, the impulsive child of nature, is thorough and convincing. 13, The Traffic to a good house. Future attractions: 16-19, Quo Vadis, films; 21, Julian Eltinge in The Fascinating Widow; 23-26, Capt. Scott in the Antarctic; week of 27th, The Gladstone Family, and moving pictures; in the near future: Little Women, Stop Thief, and Faversham in Julius Caesar. The Audi-

torium, Temple, Savoy and Isis are all playing to good business nightly with moving pictures and vaudeville.

J. E. RICH.

FRESNO, Oct. 13.—Two large audiences nightly at the Princess Theatre give vociferous approval to the new program. From La Belle Carmen, who does a Texas Tommy on a tight wire, to the Light Opera Four, from Chief White Eagle, the Yaqui Indian singer and dancer, to Walter Lyons, the inventor of Joy—everything is appreciated to the extent that the show has the greatest attendance it has had for weeks. Walter Lyons might be a picture, he is is pretty and neat. He is a minstrel fashion-plate, and a classy one. Lulu Atkins, an aeroplane girl who flies out over the heads of the audience is a coming feature. Barton, Officer 666 is the attraction at the Barton Tuesday night. This is a laugh-getter from Broadway, and the house has a great advance sale out. The Empire is playing Bert Levey vaudeville.

SAN DIEGO, Oct. 13.—Spreckels: Margaret Anglin in her Shakespearean revival. Miss Anglin presented The Taming of the Shrew, Twelfth Night and As You Like It to good houses at all three performances Miss Anglin was well received. The Bird of Paradise, with William Desmond, David Landau, Robert Morris and Lenore Ulrich in the cast, is coming the 19th and 20th. Savoy: Carter, the magician, comes with a new act, A Night in China, well liked and remembered from the last time he was here with The Lion's Bride. Live Wires, presented by Frank Mills and his players, is a good little playlet. John Lynch, the Irish Caruso, is one of our old favorites. Raymond and Hall are the topnotchers on the bill. They are some dancers. Carmen and Roberts, acrobats, and The Four Baldwins, musical act, fill out the bill. Dickinson and Degan, nearly forgot them, are a very good comedy couple. Empress: Babies a la Carte is the headliner here this week. No funnier act has ever played this house. Sammy's Barnyard Circus is a scream. The Melotte Twins, dainty girls, make a hit. The Five Merry Youngsters are laughter loving and producing. Lyceum: Maple Valley is a good, old-fashioned rural comedy, full of tears and throbs, and the Lyceum Company uses it to good advantage this week. Little Miss Houghton is a hit, as usual, and does some of her best work with less chance in which to do it. Miss Houghton is an accomplished actress and a bewitching ingenue. The other members of the company are well cast and a smooth performance is given to good houses. Isis: Pictures.

Joe Cohen has bought a half interest in the Honolulu theatres. Once more some excitement will ensue.

Newman & Foltz's The Traffic company will lay off in Los Angeles next week, and then play Arizona, New Mexico and Texas. Perry Girton is ahead.

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THOMAS SCOTT POLAR PICTURES—Los Angeles, Oct. 5-11; Santa Barbara, 12-14; San Diego, 15-18; San Bernardino, 23-26; Riverside, 27-29; Redlands, 30-Nov. 1.

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R. A. MITCHELL  
Room 207 Grant Building,  
1095 Market Street,  
San Francisco

San Diego, Oct. 15-18; San Bernardino, 23-26; Riverside, 27-19; Redlands, 30-Nov. 1.

The Kirby Stock Company started rehearsals in Stockton yesterday and will open in their beautiful new theatre, The Kirby, Monday, Oct. 27, in Alias Jimmy Valentine. The company is an unusually strong organization and among the well-known players will be Broderick O'Farrell, Dan Reed, Jay Hanna, Leland S. Murphy, Ray Appleby, George Clancy, Billy Butler, Brady Kline, Pauline Hillenbrand, Jean Kirby, Barbara Lee, and several others.

RHEA MITCHELL is visiting in Los Angeles.

## Statement of Ownership

Statement of the Ownership, Management, Circulation, Etc., of The San Francisco Dramatic Review, published weekly at San Francisco, required by the Act of Aug. 24, 1912: Name of editor, Chas. H. Farrell, post-office address, 1095 Market Street, San Francisco, Cal.; managing editor, none; business manager, Chas. H. Farrell, post-office address, 1095 Market Street, San Francisco, Cal.; publisher, Chas. H. Farrell, post-office address, 1095 Market Street, San Francisco, Cal.; owner, Chas. H. Farrell, San Francisco, Cal. Known bondholders, mortgagees and other security holders, holding one cent or more of total amount of bonds, mortgages or other securities: None. CHAS. H. FARRELL, Sworn to and subscribed before me this third day of October, 1913.

J. D. BROWN,  
Notary Public for the State of California,  
residing at San Francisco.  
(My commission expires April 5, 1914.)  
[Seal.]



ALL THE THEATRICAL NEWS

The San Francisco  
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Music and Drama

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Albert Morrison

DRAMATIC

VAUDEVILLE



## A Book of Reminiscences by Henry Clay Barnabee

"My Wanderings" is the title of a book of recollections of his long life by Henry Clay Barnabee, the leader and founder of The Bostonians, the best troupe of comic opera singers ever formed in this country. To those whose memories for back thirty years Barnabee's name was a household word. He was not only a fine singer, but he was one of the most delightful comedians the American stage has produced, ranking with Joe Jefferson in the variety of his comic gifts and the naturalness of his style. Barnabee never seemed to exert himself to be amusing, and in roles like the Sheriff of Nottingham in Robin Hood he was so funny that he kept audiences in a roar of laughter by his antics. He was a good drill master, and his company included such able artists as Jessie Bartlett Davis, Helen Bertram, Marie Stone, W. H. MacDonald, Eugene Cowles, Edwin Hoff and George B. Fotheringham. In this book Barnabee shows the same appreciation of a good joke that he did on the stage, but it can't be said that he is as clever a writer as he is an actor. He relates the story of his long and successful career and he gives generous credit to the many artists who helped him to please the public. He records with much satisfaction that he was born the day following Edwin Booth, and he tells many amusing stories of his fondness for amateur theatricals when he was a hard-working clerk in Boston. The book is illustrated with a fine series of portraits of famous singers and actors, as many as six or eight being given on one full-page plate. The book will be sure to appeal to the thousands of friends of Barnabee who may never have met him in private, who will recall the pleasure he has given them in his leading comic opera roles. (Boston's Chapple Publishing Company.)

## Actors Voting by Mail

San Francisco, Cal., Oct. 15, '13. Mr. Chas. H. Farrell, Editor, Dramatic Review, Dear Sir—In the *Examiner* of the 12th inst., was an article stating that Leon Meyers, traveling salesman from New York City, now stopping at the St. Francis, is the originator of a plan of voting by mail, which, as he truly claims, would enfranchise 800,000 voters, consisting of traveling salesmen, actors, sailors and others who are constantly on the road. His idea has been endorsed by Champ Clark, Theo. Roosevelt and other prominent men, and should certainly receive the support of the theatrical profession—in fact should be endorsed by all the people, for it is the coming system of voting. Last March a petition was circulated in Los Angeles and signed by all the actors and actresses then playing in the city, which numbered 305. It was a request to the Hon. W. D. Stephens, Congressman from that district, to introduce a bill in the next session of Congress to increase the amount allowed depositors in the postal savings bank and permit same to deposit or withdraw from any office other than the one the first deposit was made in. The main object being to allow the actor to make weekly deposits en route and then draw the

full amount at the end of his season. As the system now is it is of very little use to anyone constantly away from home. Mr. Stephens replied, stating he was heartily in sympathy with the idea and would do what is in his power to have the request granted. So far it has not been accomplished, owing, no doubt, to the opposition of the bankers, as the extension of the parcel post system received from the express companies; but like the latter, it will certainly win out in the end. The extension of the postal savings system should appeal to the traveling salesmen the same as Mr. Meyer's plan should appeal to the theatrical people, and the combined strength of such two large bodies, working for the same cause, backed by the approval of the people generally, would carry both plans to their ultimate success, and can be done by petitioning Congressmen from different States to support both bills. Yours truly, FRANK STAPLES, Late of the Mission Play."

## Brieux Refuses Job as Theatre Manager

PARIS, Oct. 15. M. Brieux, the famous author of *La Robe Rouge* and *Les Avarices*, which is known in English as *Damaged Goods*, has declined a flattering offer to succeed M. Jules Claretie as director of the Theatre Francaise. "I wish to write dramas of my own," said Brieux, not produce plays of other men. And I don't wish to make a host of enemies."

## The Athon Opening

The People's Stock Company, under the management of Robert Athon, started a season of stock at the Grand Theatre, Vancouver, Wash., last Sunday. Advices from Manager Athon tell of the successful opening from the box-office side and the popularity which his company met with. Manager Athon's policy is to present his company for four performances a week—Sunday, Friday, Saturday matinee and night. The balance of the week's time will be taken up by night stands to near towns. The opening bill last Sunday was *The Politician*, with the following well-known stock people in the cast: F. Byron Bogardus, Jack Waltmeyer, Harry O'Connor, Alvin A. Baird, H. M. Lindley, Genevieve Cunningham, Alice Saunders and Bessie Fisher.—Seattle Critic, Oct. 8.

## Former Well-Known Actress Discovered

Elizabeth Thompson, aged spinster, semi-recluse and eccentric goat breeder, who was rescued from a drink-crazed farm hand by City Attorney O. L. Meldon of Sausalito a few weeks ago, was identified the other days as a former actress of international reputation. More than a decade ago she was known to the theatregoers of both continents as Bessie Darling, leading woman for John McCullough and other actors who attained fame in Shakespearean roles. She was identified by Judge Maguire, who is a close student of Shakespeare. Maguire, while doing newspaper work in San Francisco a quarter of a century ago, met Miss Thompson on several occasions. When questioned she

admitted that she is the Bessie Darling of *Lady Macbeth* fame. Miss Thompson is 60 years old and without a near relative in this country, so far as she is aware. After attaining recognition in London in Shakespearean roles she came to this country as *Lady Macbeth* in the original Macbeth company, she says. Later she became leading woman for McCullough, with whom she remained until her retirement a score of years ago.

## The Season's Lineup

The Pacific Northwest is to be plentifully supplied with attractions for the season 1913-1914. The stock companies to open the season and apparently have settled down to a long run are as follows: Seattle, Bailey Stock Co.; Portland, Baker Stock Co. (Dave Williams, mgr.); Stock Co. (Dave Williams, mgr.); Vancouver, B. C., Lawrence-Sandusky Co.; Vancouver, B. C., Imperial Stock Co. (Isabelle Fletcher); Tacoma, Princess Stock Co.; Butte, Mont., Della Pringle Stock Co.; Vancouver, Wash., People's Stock Co. (Robt. Athon, mgr.); Edmonton, Alta., Permanent Players (Arthur Aylesworth, mgr.); Moose Jaw, Sask., Moose Theatre Stock Co. Road companies under way are: Juvenile Bostonians Co. (opera); Vin Moore Co. (dra.-comedy); Frank Rich Musical Comedy—three companies; The Beggar Prince Co. (H. C. Moseley); Royal Players (dra. com.-vaud.); Pollard Opera Co.; Boston Opera Co.; Kenworthy Stock Co. (dra.); Raymond Bell Co. (dra.); Walters Stock Co. (dra.); Sam Grifiths Co. (dra.); May Roberts Co. (dra.).

## Actors in a Fire

CHICAGO, Oct. 4.—The audience sounded the alarm and gave instructions last night when fire started in a mass of bunting on the stage of a local theatre. An electric lamp that was part of the decorations of a scene began spluttering while Frazier Coulter, as James Greenfield, and James C. Edwards as Burk were plotting the ruin of Jefferson Worth in the second act of *The Winning of Barbara Worth*. In a second flames shot from the lamp, and the bunting decorating Jefferson's new power-house was ablaze. Neither Coulter nor Edwards noticed the danger. Persons in the audience shouted "Put that out!" while others gave sharp commands to nervous women who were rising from their seats and trying to get into the aisles. Several yards of bunting were now burning. Edwards turned and gave the fire a quick look, but as it was out of his reach he apparently thought he could better quiet the audience by going on with his lines. This he did unconcernedly. The fireman, who is supposed to be stationed in the wings still did not appear. The people were growing anxious, and the shouting of "Sit down" and "Keep quiet" increased. In a few more seconds John O'Malley, property man of the theatre, came from the wings on the right of the spectators, catching up a box that was part of the properties on the stage. He placed this under the archway of the power-house, clambered on it, and with his bare hands tore away the blazing

cloth. He worked swiftly and quietly while the spectators heartily applauded his pluck. Before he had finished the task the stage carpenter got into action and the iron curtain was slowly lowered. Then the audience drew the first full breath it had drawn for what seemed minutes, but was more nearly a matter of seconds.

## Sacramento Bars The Lure

SACRAMENTO, Oct. 16.—The City Commissioners passed a resolution today barring *The Lure* advertised to be presented here tonight. The City Attorney was directed to notify the Clunie Theatre manager and the Chief of Police was directed to see that the order was enforced. Commissioner Carragher saw the play in Oakland Thursday night and it was on his recommendation that it has been barred here.

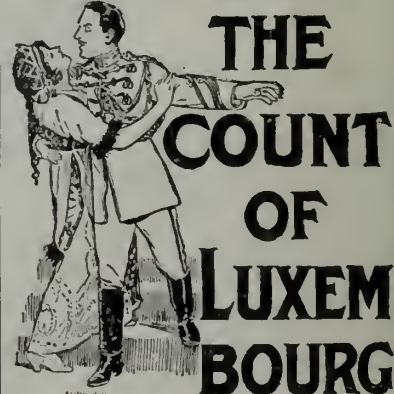
## Morosco Activity in San Francisco

Oliver Morosco made a flying trip from Los Angeles early this week to look at the new last act written for *Help Wanted*, as played at the Alcazar, and to glimpse a performance of *The Candy Shop* at the new Gaiety. Incidentally he let fall the news of some plans affecting the theatrical situation in this city. One of these involves the bringing to the Alcazar of all the new plays produced by him in Los Angeles, for a final shaping up and a San Francisco verdict, before they are sent east with special companies to capture the Atlantic Coast. Morosco has also undertaken to supply a Los Angeles theatre to receive the Anderson productions put on at the Gaiety here, and to form part of an Anderson chain which is eventually to include Chicago and New York. Morosco returned to Los Angeles Tuesday night, carrying with him some seventeen play manuscripts wished on him by local dramatists during his brief stay here.

## COLUMBIA THEATRE

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Matinees Wednesday and Saturday

KLAW & ERLANGER PRESENT  
THE JOYOUS  
MUSICAL ROMANCE



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LUXEM  
BOURG

MUSIC BY FRANZ LEHAR  
BOOK BY GLEN MACDONOUGH  
FROM THE ORIGINAL OF WILLNER & BODANSKY

100 PEOPLE - 26 ORCHESTRA



## Dates Ahead

A ROMANCE OF THE UNDERWORLD (Rowland & Clifford, mgrs.)—Newark, Oct. 20-25; Philadelphia, Pa., 27-Nov. 1.

ARE YOU A CROOK? (H. H. Frazee, mgr.)—New York, April 28, indefinite.

BISHOP'S PLAYERS. — In stock, Ye Liberty Playhouse, Oakland.

BOUGHT AND PAID FOR—Baton Rouge, Oct. 26; Yazoo, 27; Jackson, 28-29; Shreveport, 30; Texarkana, 31; Little Rock, Nov. 1; Hot Springs, 3; Fort Smith, 4; Fayetteville, 5; Muskogee, 6; Tulsa, 7; Oklahoma City, 8; Wichita, 9; Garden City, 11; Rocky Ford, 12; Pueblo, 13; Colorado Springs, 14; Boulder, 15; Denver, 16, week; Cheyenne, 24; Laramie, 25; Rock Springs, 26; Salt Lake, 27-29; Ogden, Dec. 1; Pocatello, 2; Boise, 3; Baker City, 4; The Dalles, 5; Tacoma, 6; Seattle, 7, week; Portland, 14, week.

ED. REDMOND STOCK.—Sacramento, indefinite.

FINE FEATHERS, Star Cast (H. H. Frazee, mgr.)—Cincinnati, Nov. 1; Louisville, 3-5; Indianapolis, 6-8; Middletown, 9; Lexington, 10; Chattanooga, 11; Nashville, 12-13; Memphis, 14-15; New Orleans, 16-22; Lake Charles, 23; Beaumont, 24; Houston, 25-26; Galveston, 27; San Antonio, 28-30.

FINE FEATHERS, East (H. H. Frazee, mgr.)—Kalamazoo, Nov. 1; Benton Harbor, 2; Sturgis, 3; Coldwater, 4; Jonesville, 5; Jackson, 6; Lansing, 7; Battle Creek, 8; Big Rapids, 10; Luddington, 11; Manistee, 12; Cadillac, 13; Traverse, 14; E. Jordan, 15; Charlevoix, 17; Petosky, 18; Sault Ste-Marie, Mich., 19; Sault Ste-Marie, Ont., 20; Cheboygan, 21; Saginaw, 22; Flint, 23; Bay City, 24; Owosso, 25; Pontiac, 26; Ann Arbor, 27; Tecumseh, 28; Port Huron, 29.

FINE FEATHERS, West (H. H. Frazee, mgr.)—Ottumwa, Nov. 1; Oskaloosa, 2; Toledo, 3; Crinnell, 4; Newton, 5; Perry, 6; Webster, 7; Boone, 8; Marshalltown, 9; Iowa Falls, 10; Fort Dodge, 11; Algona, 12; Emmetsburg, 13; Spencer, 14; Canton, 15; Sioux Falls, 16; Brookings, 17; Watertown, 18; Aberdeen, 19; Huron, 20; Mitchell, 21; Yankton, 22; Norfolk, 24; Fremont, 25; Columbus, 26; Hastings, 27; McCook, 28; Holdridge, 29; Grand Island, 30.

FINE FEATHERS, South (H. H. Frazee, mgr.)—Liverpool, Nov. 1; Salem, 3; Alliance, 4; New Philadelphia, 5; Coshocton, 6; Cambridge, 7; Marietta, 8; Nelsonville, 10; Athens, 11; Pomeroy, 12; Wellston, 13; Jackson, 14; Ironton, 15; Portsmouth, 17; Chillicothe, 18; Wilmington, 19; Lancaster, 21; Newark, 22; Urbana, 24; Marysville, 25; Bellefontaine, 26; Lima, 27; Van Wert, 28; St. Marys, 29.

LAURETTE TAYLOR, in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

LITTLE WOMEN (William A. Brady)—Columbus, October, 27-Nov. 1; St. Louis, 3-8; Lincoln, 10-12; Omaha, 13-15; Kansas City, 17-22; Denver, 24-29; Salt Lake City, Dec. 1-6; Ogden, 8-9; San Bernardino, 11; San Diego, 12-13; Los Angeles, 15-27; San Francisco, 29-Jan 10; Stockton, 12-13; San Jose, 14-15.

Sacramento, 16-17; Oakland, 19-21; Red Bluff, 22; Medford, 23; Eugene, 24; Portland, 26-31; Seattle, Feb. 2-7; Vancouver, 9-12; Victoria, 13-14; Nanaimo, 16; Westminster, 17; Tacoma, 18-19; Everett, 20; Bellingham, 21; Calgary, 23-25; Edmonton, 26-28; Saskatoon, Mar. 2-4; Regina, 5-7; Winnipeg, 9-14; Minneapolis, 23-28; St. Paul, 30-April 4; Milwaukee, 13-18.

MADAME SHERRY (Wagner and Spaulding)—Woodland, Oct. 25; Stockton, 26; Modesto, 27; Merced, 28; Madera, 29; Fresno, 30; Selma, 31; Leemore, Nov. 1; Coalinga, 2; Hanford, 3; Porterville, 4; Visalia, 5; Tulare, 6; Fellows, 7; Maricopa, 8; Taft, 9; Bakersfield, 10.

MOROSCO STOCK CO.—Los Angeles.

SIS PERKINS (Western), Tom Rose, mgr.)—Grants Pass, Oct. 25; Medford, 26; Jacksonville, 27; Portland, 28, week.

SOX-GIANTS—Kansas City, 26; Joplin, 27; Tulsa, 28; Fort Smith, 29; Bonham, 30; Dallas, 31; Beaumont, Nov. 1; Houston, 2; Marlin, 3; Abilene, 4; El Paso, 5; Douglas, 6; Bisbee, 7; Los Angeles, 8-9; San Diego, 10; Oxnard, 11; Sacramento, 12; Oakland, 13; San Francisco, 14-15; Oakland 16 (morning); San Francisco, 16 (afternoon); Medford, 17; Portland, 18; Tacoma, 19; (morning); Seattle, 19 (afternoon).

STOP THIEF (Cohan & Harris)—Tacoma, Oct., 24-25; Seattle, 26-Nov. 1; Everett, 2; Victoria, 3-4; Vancouver, 5-6; Westminster, 7; Bellingham, 8; Portland, 9-15; Astoria, 16; Salem, 17; Eugene, 18; Medford, 19; travel, 20; Marysville, 21; Chico, 22; San Francisco, 23-Dec. 6; Oakland, 7-10; Sacramento, 11; San Jose, 12; Fresno, 13; Coalinga, 14; Bakersfield, 15; Pasadena, 16; San Bernardino, 17; Redlands, 18; Riverside, 19; San Diego, 20-21; Los Angeles, 22-27.

THAT PRINTER OF UDELL'S (Gaskill and MacVitty, Inc., owners) Kewance, Oct., 25; Rock Island, 26; Miquoketa, 27; Anamosa, 28; Brooklyn, 29; Boone, 30; Perry, 31.

THE COST OF LIVING (Rowland & Clifford, mgrs.)—Fort Wayne, Ind., Oct., 26; Youngstown, O., 27-29; Akron, 30-Nov. 1.

THE DIVORCE QUESTION (Rowland & Clifford, mgrs.)—Norfolk, Va., Oct., 20-25; Richmond, 29-Nov. 1.

THE PHILLIPS-SHAW in ONE WOMAN'S LIFE (Rowland & Clifford, mgrs.)—Kankakee, 26; Gary, Ind., 27-29; Fort Wayne, 30-Nov. 1.

THE SHEPHERD OF THE HILLS (Gaskill and MacVitty)—Salinas, 25; San Luis Obispo, 26; Santa Barbara, 27; Ventura, 28; Oxnard, 29; Pasadena, 30; Pomona, 31; Santa Anna, Nov. 1; San Bernardino, 3; Riverside, 4; San Diego, 5-6.

THE SHEPHERD OF THE HILLS (Gaskill and MacVitty, Inc., owners)—Asheville, 25; Spartanburg, 27; Burlington, 28; Winton-Salem, 29; Charlotte, 30; Greensboro, 31.

THE SHEPHERD OF THE HILLS (Gaskill and MacVitty, Inc., owners)—Kingston, October, 25; Trenton, 27; Cobourg, 28; Oshawa, 29; Port Hope, 30; Picton, 31.

THE SHEPHERD OF THE HILLS (Gaskill and MacVitty, Inc., owners)—Sedalia, Oct., 25; Warrensburg, 27; Lexington, 28; Vandalia, 30; Bowling Green, 31.



### BIRD OF PARADISE

By Richard Walton Tully

### THE MONEY MOON

By Hartley Manners

### THE FOX

By Lee Arthur

In Preparation

Nat C. Goodwin in

### GAUNTLET'S PRIDE

Laurette Taylor in

### PEG O' MY HEART

By Hartley Manners

### THE TRUTH WAGON

By Hayden Talbot

### THE ESCAPE

By Paul Armstrong

and others

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Los Angeles, Cal., Broadway, near Eighth. This theatre will be devoted to first productions, with an especially selected cast. It will be the only theatre of its kind in the West.

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Los Angeles, Cal., Broadway, near Ninth. The leading theatre of Los Angeles, playing only the best attractions touring from New York and Chicago.

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Los Angeles, Cal., Main, near Sixth. The leading stock theatre of the world. Playing new productions, all records have been broken at this house.

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### STAR THEATRE Oakdale Cal.

E. C. SHEARER, manager. A live one for real shows. Seating capacity, 375. Road shows write for open time.

Edson Elliott and wife, are now in Seattle.

WALTER CATLETT closed with Kitty Gordon last Sunday and joined the Tivoli Company in Los Angeles. Bobby Woolsey will take his place with the Gordon Company. Bob Pitkin has retired from the Tivoli and planned to join the Morosco forces in Los Angeles, but a hitch occurred.

MRS. AMELIA DUVAL-STEVENS, who married an actor by the name of Thad Stevens some years ago and incurred the enmity of her father, a hot old Frenchman, who died some years ago and left an estate worth \$500,000 in this State, has been found in Chicago the day after the property was sold by the State because of the failure to locate heirs. Mrs. Stevens will be paid the cash received from the sale.

J. CLARENCE HARVEY, actor, poet, novelist, playwright and deputy sheriff, now on the road with one of the Shubert musical shows, was named as defendant in a Supreme Court action for divorce in New York recently. Violet Gerish Colby Harvey, his wife, names a "Miss Carlisle" in her suit. Until a year ago, Mrs. Harvey was a prima donna in a musical comedy production. She was once a choir singer in a Philadelphia church, and later studied abroad.

### Personal Mention

DAN JARRETT closed with the Oriental Stock Company Monday night and joined The Trail of the Lonesome Pine Company.

JAY BARNES, whose inches is no measure of his dynamic energy and success as a lander of theatrical news, was in town last week from Los Angeles. He is a Morosco staff man.

GLADYS WEBSTER, George Webster's clever daughter, has joined Wm. A. Brady's Beauty Parlor Company, playing vaudiville, and is doing good work in the part next to the lead.

THE FOSTER-ELLIOTT COMPANY closed in Bandon, Oregon, October 12th. Company was prospering, but differences of opinion between the managers could not be bridged over. The company, with the exception of



# Margaret Iles

supported by Leota Howard  
and Joseph Thompson

PLAYING ORPHEUM TIME Presenting the comedy satire, **The Soul Savers**

By ANITA LCOS

## Alcazar Theatre

Author Jack Lait is receiving intelligent and conscientious treatment at the Alcazar Theatre this week, where his breezy and somewhat unconventional drama of intensely modern life, *Help Wanted*, is being presented with every pound of fine skill possessed by the admirably balanced stock company. Chas. Ruggles and Lillian Elliott were imported from the original Los Angeles cast to play the parts they created in the San Francisco production, and there was a burnishing up of the manuscript by Producer Elmer Harris, between the time it concluded its six-weeks' southern run and its local presentation. So the engagement that concludes tomorrow evening has been, in every way, to the best advantage of *Help Wanted*, which now goes to New York in the care of Oliver Morosco. The fate of the piece must be set down as problematical. Mr. Lait, whose first play it presumably is, has conceived a good idea, uncommonly good as a matter of fact, and has handled his theme with freshness, humor and sympathy. The mistakes in the play are purely technical and consist principally in the bifurcation of the twin motives. *Help Wanted* would be a symmetrical little play if it were cut short at the end of the second act. The third and fourth are made to merely amplify and embroider an obvious outcome. The author is sadly handicapped by having exhausted one interest in the middle of the play, and finds himself in the position of having to start a new one to fill out the evening. It must be a mightily gripping story that will survive permanently such structural unconventionality. If ultimate success crowns *Help Wanted* it will be because of the direct appeal of its two central juvenile characters, the genuine human interest of the first two acts and the theatrical effectiveness of the climaxes. The clear-cut presentation of the dangers threatening the pretty, ignorant young woman who seeks an office position through the medium of "help wanted" advertisements, makes a direct bid for universal sympathy. The business man into whose clutches the ingenuous heroine falls—or almost falls—is quite a human being, and not at all a stereotyped villain, and the characterization generally has the saving grace of genuineness. The rescue of the maiden from the Satyr by the latter's stepson at the crucial moment is stirring, but the rescue points a period, and thereafter the interest switches to the purely financial element presented in the prob-

lem as to how the two young people can comfortably get married and start housekeeping. Walling as the amorous millionaire, Ruggles as his energetic and resourceful stepson, and Lois Meredith as the near victim of lust, stand out prominently in an evenly-balanced cast. Big things may be looked for from Miss Meredith, who combines, with ingenuous youth, a nicety of perspective and a knowledge of dramatic values that are likely to raise her to early distinction. Lillian Elliott contributes a photographically accurate character sketch as a hard-working and calculating German woman, and A. Burt Wesner presents a delightful bit as a musty old bookkeeper, and Louise Brownell scores a neat little hit of her own as a flirtatious stenographer.

## Gaiety Theatre

Some of the show girls imported by Manager Rosenthal for the new musical comedy company at the equally new Gaiety Theatre, are going to become principals before long, or deponent is no judge. Stick a pin here. To start at the commencement it must be recorded that the gala opening of the latest adornment to San Francisco's colony of beautiful playhouses, was the principal historic event of last Saturday. The artistically conceived and executed theatre was jammed before and back of the foots, and those behind captivated those in front without loss of time or effort. It was almost like a reunion of old friends. There were rousing receptions for William Rock and Maude Fulton and Bessie Franklin and Tom Waters on their initial entrances, and just to make the newcomers feel at home, the reception was extended to them. The Candy Shop is the name of the vehicle that introduced the big, capable and attractive new organization. George V. Hobart did the words and John L. Golden contributed the music. Then along came Arthur Gillespie with more words and Russell M. Tarbox with additional music. William Rock staged the show and for fertility of ideas he needn't take a back seat to George Marion, Julian Mitchell, Ben Teal, or any of the other giants of that school. Clock work business, rapid-fire action, ginger, zest, zip and occasionally some bang characterized the presentation, and judging from the team work the company might have been working together a year. There was much excellent ensemble dancing, more than enough, if the truth must be known, and the performance bristled with good ideas well gotten over, while the stage pictures were heightened by harmoniously

blended costumes and scenery that had atmosphere in it. So much for a bird's-eye view. To come down to cases, it is my duty to report that nobody stuck head and shoulders out of the cast. In the matter of encores Gene Luneska, with her sweet, powerful voice; Al Shean, with his *I've Been Married Once*; Rock and Fulton, with their neat satires and tremendously effective dances, and Tom Waters, with his self-accompanied Irish ditty, shared equally. Bessie Franklin and Al Shean indulged in an unpremeditated jag that was screamingly funny. Catherine Hayes, who is as ample as she is beautiful, and Will Philbrick, as an ingenious detective, were right in the thick of the fun, and Franklin Farnum, Byrdine Zuber and Oscar Ragland took solicitous care of the plot. Eight clean-cut young men made up a fine male chorus and as for the girls—well, there were a lot of them, each more captivating than the others, as they say in the fairy tales, and the way in which they didn't object to the presentation of their charms, dental, architectural, vocal and spiritual, renewed enthusiasm in tired business men and made the ladies of the audience sit right up and take notice. Gilbert Maxwell Anderson has given to San Francisco an institution that bids fair to become as much an integral part of the city as the Tivoli, the Presidio, Golden Gate Park, the Orpheum and Twin Peaks. And San Francisco has welcomed the institution with a warm, clinging, enthusiastic embrace.

## Savoy Theatre

Once more with the old name tacked onto it, the Savoy offers a stock production. The bill this week is James Halleck Reid's vigorous and old-fashioned melodrama, *The Confession*, acted very well indeed by a company too good for the play. Aside from the forceful work of Andrew Robson, in the guise of the French Canadian, John Stepping, the portrayal of the young girl, Rose Creighton, by Vera McCord is worthy of special mention. Miss McCord, a finished and altogether charming actress, is capable of very big parts and the one she is clothing this week

in her rich personality is by no means a difficult one, but she invests it with a fine artistic touch and a sincerity very pleasing. The nicely drawn figure of Father Bartlett is in the capable hands of John Bryce, while Frank Gillen enacts the villainous brother. Francis Carson is a trifle too dainty as the street Arab. Vivian Blackburn, Ada Neville, Norbert Cills, Leland A. Mowry and Huron Blyden have the other important parts and show themselves to be experienced actors. *The Traffic* next week.

ERNEST SHUTER is taking a week off at Skagg's Springs and Frank Matineau is managing *The Trail of the Lonesome Pine* in Los Angeles this week.

## Statement of Ownership

Statement of the Ownership, Management, Circulation, Etc., of *The San Francisco Dramatic Review*, published weekly at San Francisco, required by the Act of Aug. 24, 1912: Name of editor, Chas. H. Farrell, post-office address, 1095 Market Street, San Francisco, Cal.; managing editor, none; business manager, Chas. H. Farrell, post-office address, 1095 Market Street, San Francisco, Cal.; publisher, Chas. H. Farrell, post-office address, 1095 Market Street, San Francisco, Cal.; owner, Chas. H. Farrell, San Francisco, Cal. Known bondholders, mortgagees and other security holders, holding one cent or more of total amount of bonds, mortgages or other securities: None.

CHAS. H. FARRELL,  
1095 Market Street, San Francisco.  
Sworn to and subscribed before me this third day of October, 1913.

J. D. BROWN,  
Notary Public for the State of California,  
residing at San Francisco.  
(My commission expires April 5, 1914.)  
[Seal.]

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**PLAYS**



## Eugene Walter Has Stirred Up a Little Tempest in Los Angeles—Frances Underwood Opens With the Morosco Forces Soon

LOS ANGELES, Oct. 22.—Eugene Walter, who is here with his wife, Charlotte Walker, has roused the ire of the good club women by his remarks about the Western woman and her use of the ballot. \* \* \* Nat Goodwin has returned to his Ocean Park home after a long trip abroad. Mr. Goodwin states that he has acquired a good many new ideas for his cafe and may possibly return to the stage this year. \* \* \* David Manning of the Officer 666 Company, now playing at the Majestic, will stay in Los Angeles at the close of the present engagement. \* \* \* Lewis Stone was in town but a few days, having departed for New York to start rehearsals for a new play by Paul Dickey called *The Trifler*. \* \* \* Mr. Eugene Powers, who had the misfortune to seriously injure himself while here with the Edwards Davis production of *The Kingdom of Destiny*, is slowly recovering and may possibly be able to join them within a few weeks. Mr. Powers is whiling away the time in Los Angeles and visiting with conferees who happen to drift this way. \* \* \* Mr. Kolker will leave the Morosco Company this next week and go to New York. Forrest Stanley will take his place. Frances Slosson (Mrs. Franklyn Underwood) will again fill the place of leading woman. \* \* \* They do tell us that the Quaker Girl production is to be a very gorgeous spectacle, that the best of the shops has been considered none too good and it will be a veritable fashion show. Selma Paley again steps back into musical comedy in the title role.

AUDITORIUM—The Tivoli Opera Company this week sing Planquette's melodious, joyous opera, *The Chimes of Normandy*. The charm has lasted through many years and to its gay and happy airs is added the very good voices of the present company. No dainter or more charming Serpolette surely ever sang the songs allotted to the role than Myrtle Dingwall, whose sweet, clear soprano is always a joy. Miss Vivienne sings Germaine superbly and looks the part. Walter Catlett so excellently enacts and so splendidly voices the part of the miser, Gaspard, that the honors are easily his. Henry Santry is delightful as Heri. John R. Phillips sings the role of Grencheux, the fisherman, in rich, full tones. Charles Gallagher, as the baliff, is most satisfying. The chorus gathers in a large share of the appreciation because of its size and very good voices, and is a striking feature of a pleasurable performance.

BURBANK—The Third Degree enters its second week with added interest, owing to the success of Selma Paley, who is fast showing what may be expected of her in the future. But that is not all, for Thomas McLarnie is thoroughly convincing as the lawyer, Richard Brewster, Grace Travers is a clever Mrs. Jeffrys, Sr., and the balance of the Burbank cast are nothing loath to contribute their best efforts to the splendid role.

EMPRESS—Riotous comedy stalks

this week's bill and loud and unconfined joy is the result. When *Women Rule* by Ned Joyce Heany, hilariously tells of the troubles and complications arising with the women politician and is so well acted that it is delightful. Charles Chapin, the inebriated Archibald, returns with his London "jag," his mirth-provoking tumbles and screamingly funny and artistic "sobriety." Aubry Pringle and Violet Allen in rather unusual fashion "keep an appointment" to the accompaniment of fun and music. Lee Brothers are as agile as they are graceful on skates, with many new and difficult moves. Dora Early and Carl Byall sing and dance in clever and entertaining fashion. A Keystone picture tells a funny story and altogether the bill is a very happy one.

HIPPODROME—The Diamond Comedy Four, gifted with good voices, appear in *Fun in a Schoolroom* and create much fun in a theatre. A Newsboy's Debt, with Ashley Cooper Company, especially little Dulcie Cooper, is a good bit of entertainment. The Aviator Girl in a novel and startling way brings in a large share of the applause. The Abram-Johns Company, ever popular, give *The Stranger*, one of the best sketches they have offered. Alvino and Sister very cleverly demonstrate that there is much music to be picked from the banjo. The Howard Sisters can sing and dance and tango with equal spirit. Three excellent films close a good bill.

LYCEUM—Dillon and King, Maude Amber and the Ginger Girls make the crowds happy at this theatre. This week it is *The Law Makers*, with Dillon and King as two janitors in the employ of a country justice of the peace, who take advantage of the absence of the justice to settle the affairs of the community themselves. Mike and Ike are very funny because Dillon and King are clever comedians. Robert Ryles and Blanche Trelease, as a love-sick pair, are well cast. Maude Amber is stunning in the role of the actress. Ernest Van Pelt as a Southern colonel does good work. Many clever song hits enable the Ginger Girls to come in for a large share of the applause.

ORPHEUM—Victor Herbert has done his share towards burlesquing the trials and tribulations of a manager of operatic stars in writing very charming music for the somewhat ambitious travesty entitled *The New Song Birds*. William Burress, as Oscar Hammershine and Ben Mosche in an equally delightful take-off of an equally well-known impressario lead, lead the fun and many very good voices are included in the large cast. Quite a few months have gone by since we had the accordion with a star performer, but this bill brings Frosini and much ragtime. Jeanette Franzeska sings in a well-placed soprano, the songs of John M. Schouten, who sympathetically accompanies her. Jack McLallen and May Carson keep their beautiful and graceful roller skating down to date, even to

the tango, which they very deftly and beautifully deliver on skates. James Mullen and Alan Coogan have a dancing, singing and talking bit of Odd Nonsense that tickles the risibles. First-class hol lovers, adding to the joy of the bill, are The Little Parisienne, with Valerie Serice. Hoey and Lee, Hebrew comedians, and Carl Rosini, magician.

MAJESTIC—Officer 666 with its clever misunderstanding and side-splitting situations makes laugh chase laugh. Andrew O'Neil is Officer 666 and fills the role to a snugness. The Travers Gladwin of J. Francis Dillon moves with refreshing swiftiness and is thoroughly convincing. Arthur Lacely is a clever assistant, as a stately stupid Englishman. Alfred Wilson as the picture thief is a very large part of the story, and also of this performance, as played by Henry Pemberton. Estelle Riley is a very pretty girl, but so is Marguerite Batterson, which makes it all very interesting. This mighty good comedy and the present company make the most of the situations.

MASON—John Fox writes a good story and Eugene Walter writes a corking play, so what better combination should one ask. Although Mr. Walter's methods have heretofore been somewhat strenuous, in *The Trail of the Lonesome Pine* he shows how delicate and light the same powerful and artistic touch can be made and what a soft and subtle character his June can be. Charlotte Walker is so delightfully subtle, simple and direct in her methods that her drawing of the character of June is a softly colored, beautiful picture. Willard Robertson is Dave, the big, rough, loving mountaineer, with heart of gold and exterior of iron. To George Bancroft falls the difficult lot of making John Hale seem to be a human being. W. S. Hart, as old Judd Tolliver, is big and splendid. George Woodward and Lillian Dix contribute two clever characterizations. The play is gorgeously staged, being simply splendid in its seeming realism.

MOROSCO—The Prodigal Parent by Douglas J. Wood and Guy Bolton as a subtle, delicious comedy, is one of the best seen in Los Angeles for a long time. With lines so delightfully subtle that they melt into the atmosphere without recognition, the comedy runs on without a creak or a jar, and leaves a sense of restful satisfaction. The story begins with the return of Gerry Germaine to a New England village, from which he had fled eighteen years before, leaving a wife whose opinions later developed into suffrage lines. His return finds him faced with a daughter possessed of her mother's determined qualities and leader of the militants. Germaine brings with him a delightful character in the person of Lord Harry

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Trendall, who has trod the gaily-lighted by-paths of Paris, and who decides, as a joke, to make love to the daughter, but when the time for the laugh arrives finds himself truly in love. Father finds an old sweetheart and the peace dove spreads its wings. Henry Kolker, with a gay nonchalance, plays Germaine in splendid style. Harrison Hunter with a quietude of method is in each and every moment delicious in the role of the lovable Englishman. Grace Valentine with a suavity and sureness of touch that brings always a feeling of conviction, is at her best in the role of the daughter. A number of lesser roles are cleverly handled by Florence Oberle, Cecil Kern, Helene Sullivan, Fanny Yantis, Florence Cloak and John Ellicott.

PANTAGES—The Golden Dream, a spectacular bit of fairyland, is a vision of pretty girls, beautiful back drops and the feeling of satisfaction creeps over it, that the pretty thing was created and born here and is being launched by Los Angeles men and women. Marguerite Favar is a charming little Dolly. Hubert Whitehead's voice is well suited to the part of Midas. The chorus has youth and beauty and good voice, and the future of the Golden Dream seems well assured. A Bit of Old Ireland is also romance and the Irish songs and Irish reels of Charles Riley and Mattie Townsend appeal to the love of the Celt for that which is Celtish. The Connolly Sisters, lavishly gowned, sing and dance to the hearty approval of the audience. Allen and Lewis dance while they are handing out some rather good jokes. Rapoli is a remarkable juggler with some amazing turns that have never been seen here before. Irving Roth sings a few songs of Italy that are as sunny as the Italian sky. N. B. WARNER.

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## Correspondence

NEW YORK, Oct. 19.—Klaw and Erlanger's largest musical production of the season, *The Little Cafe*, was shown last Monday at the Forrest Theatre, Philadelphia. The play is by Tristan Bernard. The piece was written by C. M. S. McLellan and the music by Ivan Caryll, who were responsible for *The Pink Lady*, and *Oh! Oh! Delphine*. Theatre parties came from Washington, Baltimore and New York. The musical comedy was enthusiastically received and was generally conceded to be a worthy successor to the author's previous efforts. The first act of *The Little Cafe* shows a cafe in Paris; the second the restaurant *Grand Gala* and the third the gardens of the *Chateaux Sans Souci* in Marly. The story concerns the adventures of Albert Loriflan, a happy-go-lucky waiter in a cafe frequented by the light-hearted habitués of the Latin Quarter, who unexpectedly falls heir to a million francs, the legacy of an old uncle and a member of the nobility. Philibert, the proprietor of the cafe, and Bigredon, a promoter, hit upon a scheme by which they hope to compel the waiter to share his fortune with them. Loriflan spends his days in the little cafe in order to keep binding a contract that he has made with the proprietor, but at nights he is one of the most liberal patrons of the magnificent *Grand Gala* restaurant, a favorite place for the assembling of the many notable figures of Paris life. In the end the waiter possesses not only a great fortune, but an old title as well, not to overlook the daughter of Philibert. The chief honors went to John E. Young as the waiter Loriflan; Hazel Dawn as Gaby, the queen of the night restaurants; Alma Francis, of San Francisco, as Yvonne, the daughter of the proprietor of the cafe; Tom Graves as Bigredon, the promoter; Harry Neville as Philibert and Grace Leigh as Katziolinka, the Hungarian dancer. *The Little Cafe* will be seen in New York later in the season. \* \* \* H. H. Frazee produced, for the first time on any stage, Victor Herbert's comic opera, *The Madcap Duchess*, with Ann Swinburne in the title role, last week at the Lyceum Theatre, Rochester. The book is the joint work of David Stevens and Justin Huntly McCarthy, who have placed the action of their story in and near Paris. Victor Herbert conducted the orchestra at the premiere of what may be his most pretentious light opera. In addition to Miss Swinburne there is a large cast of principals. Glenn Hall, recently a leading tenor with the Metropolitan Opera House and the Chicago-Philadelphia Grand Opera Company, easily shared honors with the prima donna. Others in the cast are Harry Macdonough, the comedian; Francis K. Lieb, Josephine Whitell, Peggy Wood, Gilbert Clayton, David Andrada, J. R. Powell, Herman Gantvoort, Herbert Ayling, Herbert Vincent, Edmund Mulchay and Percy Helton. The production has been staged under the direction of Fred G. Latham and will be seen in Syracuse and Boston for the next three weeks before being presented in New York. \* \* \* There was no question of the success of Mizzi Hajos at the Liberty Theatre last week. She appeared there in *Her Little Highness* and was seen for the first time practically in this city, for her debut here some

years ago as Hen Pheasant in a burlesque on Chantecler at the American Roof Garden is scarcely to be counted. Miss Hajos has since that time been occupied in acquiring the English language and delighting audiences in those cities visited by the "second companies" that carry successes through the country. She was assuredly ripe, however, for New York and her first audience took her into its affections with a cordiality that left no doubt of its delight at making her acquaintance. She seems younger than the usual star of operetta, her singing voice is uncommonly agreeable and she is an admirable comedienne who knows how to transmit her own sense of humor to her spectators. She is naturally girlish in demeanor, not laboriously arch or ingenuous, and possesses sufficient sense of character to show the dignity of bearing that was at times indispensable even to the portrayal of a very young queen in hard luck. She is certain to be welcomed whenever future productions may bring her before the public of this metropolis. She was by all means the most delightful feature of the new American comedy with music. *Her Little Highness* is a further use of parts of the play which Channing Pollock called when Elsie Ferguson acted in it *Such a Little Queen*. Remold Wolf had added lyrics and dialogue more suited to the necessities of a musical play and Reginald de Koven has composed the score to accompany the story. There is a new first act—which was much better than the second—showing the little monarch before she was evicted from the irritable Balkan country in which her ancestors had ruled. Here there was picturesque action, and the life of the court was attractively exhibited from the angle of operetta. Thence the work follows the play in showing the queen and her immediate suite in poverty in a flat in Harlem and the departure of the king to whom she was betrothed to take his place on the throne of his native Bosnia. The third act passed on the grounds of the country home of the wealthy American butcher who wanted his daughter to marry the departed king. Wallace McCutcheon, who had appeared in the previous scenes as the devoted American suitor, here exhibited his skill as a dancer and had the assistance of some skillful associates. Mr. Pollock and Mr. Wolf have converted the excellent idea of the play into an agreeable musical performance which derives its principal charm from the co-operation of Miss Hajos. Mr. de Koven was called out by the audience after the second act, thanked the public for its cordiality on behalf of Miss Hajos and himself. The music he has written for *Her Little Highness* will add to his fame. Allan Pollock was amusing in his natural and unstrained way as the faithful chamberlain. Louise Kelly, who was the daughter of the millionaire, is a woman of beauty, and acted with dash. Anna Boyd brought her broad methods of humor to the part of the disrespectful servant of the dethroned

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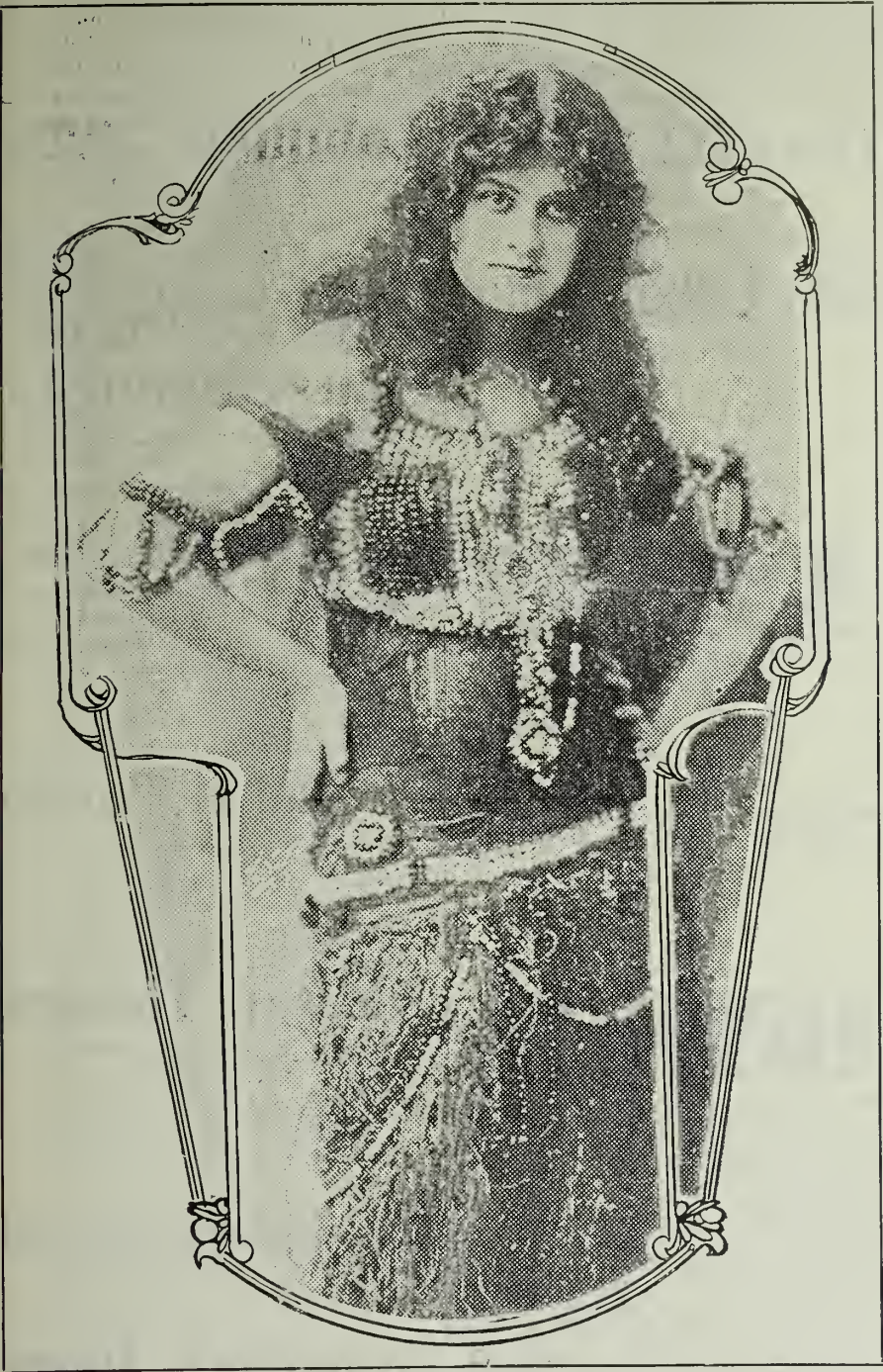
queen and Wallace McCutcheon was happiest when he danced. But it was really in Miss Hajos that the audience exhibited the most sincere delight. \* \* \* The New Era Producing Company presented last week at Harmanus Bleacher Hall, Albany, *The Love Leash*, a three-act comedy by Anna Steese Richardson and Edmund Breese, with Grace Filkins featured at the head of the cast. The scenes of the play are laid in New York and its suburbs. The story has to do with Theo. Knapp, whose wife, although charming, is rather too insistent in her affectations and anxiety for him, which causes him to grow restive under the matrimonial leash. This fact is observed by the wife, and she suggests that they enjoy a year of liberty after a decade of matrimony. Almost before he realizes what has happened the husband finds himself once more on the smooth sea of single life. What occurs afterward, including his return to the *Love Leash*, furnishes the comedy situation of the piece. Others in the cast are Ann Meredith, Isabelle Richards, Henry Stevenson, Paul Kerr and Dexter Elliott. \* \* \* Marie Lloyd, the English comedienne, who has not appeared in this country for more than six years, although her sister, Alice Lloyd is well known here, was seen last Monday afternoon at the Palace. She got in trouble with the immigration authorities when she arrived here and was allowed to remain under bond while she filled her vaudeville engagements. Miss Lloyd came over with a repertoire of ten brand new songs, and she sang some yesterday. They were all more or less risqué, and included *Women Know How Far to Go*, *I'm Just Back From Paris*, *The Aviator*, *Mother Eve*, *She Winked Her Winkly, Twinkly Eye*. \* \* \* The actors in the stock company at the Harlem Opera House are always sure of a large audience. Their loyal public, which greets them as friends, turned out to see the vivacious performance of *The Blue Mouse*, which Lotta Linthicum, J. Malcolm Dunn and the rest of the company acted for the first time.

GAVIN D. HIGH.

SALT LAKE CITY, Oct. 21.—En route to San Francisco by special train, Klaw & Erlanger's big production of *The Count of Luxembourg* stopped off here for a three-day engagement, being the only offering at the Salt Lake Theatre for the week. The play is in two acts, namely, *Brissard's Studio* and the

Reception Hall at the Grand Duke Rutzinov's, both in Paris. The first is typical of an artist's studio, and the second is without question one of the finest settings ever seen locally, its spacious stairways and lighting effects, to say nothing of the rich coloring of the set and conforming furniture, setting off the handsome gowns of the actors in dazzling fashion. The fascinating music is by Franz Lehár and the lyrics by Adrian Ross and Basil Hood, while the American libretto is by Glen MacDonough. Julian Mitchell's master hand is shown in the pretty chorus numbers and stage pictures. Plenty of comedy is interwoven and is dispensed by masters in their art, while the many musical numbers, fifteen all told, are "put over" by the various members in bewitching manner; all in all, the production being such as to amuse even the critical. In the cast are Maude Gray, Fred Walton, Fred C. Jones, Harold J. Rehill, Irene Palmer, Mazie Denny, Gertrude Barnard, Eleanor Scott, George Leon Moore, Frank Moulan, Mildred Elaine and a score of others. Mildred Elaine as Angele Didier, the music hall artiste with whom the Grand Duke has become infatuated, and Maude Gray as Juliette, the joy of the artist's colony, sharing honors, both displaying excellent voices and wearing a series of elegant dresses that are most becoming. Fred Walton as Brissard and Frank Moulan as the Grand Duke share honors in the fun-making branch of the attraction, the latter keeping the audience convulsively engaged when he tries to sing. George Leon Moore as the Count carries himself well in his various uniforms, and his rich voice is heard to advantage on several occasions. The chorus is often seen and dance aggressively, though beauty is not uppermost in its ranks. This week sees Paul Gilmore in *The Havoc*. Business at the Orpheum is very good, so reports Manager Leigh D. Bruckart. This week's bill is headlined by that sterling actress Blanche Walsh and her company in *The Countess Nadine*, a clever vehicle with special settings for this dark-haired, talented star, whose distinct enunciation and apparent ease of action wins for her a position in the front ranks. The playlet gives excellent opportunities, all of which are taken advantage of. In her support are Sidney Blair, Theodore Babcock, Wm. Travers,





Lenore Ulrich as Lauana in *The Bird of Paradise*, Cort Theatre, next week.

Joseph Logan and Chas. Corline. Elsa Ruegger, who is undoubtedly entitled to the position of world's greatest woman 'cellist, comes in for second honors, her manipulation of the "big fiddle" bringing forth most inspiring music. Edmund Lichtenstein, the celebrated conductor, does much to make her number so successful. Next from point of local popularity comes the Parisian Street Singers in popular selections, last night's audience being slow to let them off, the accordion selections catching on. Others: The Three Juggling Millers; J. C. Nugent, assisted by Jule York, in the sketch doped The Regular, and Ethel McDonough in popular songs. Lane and O'Donnell, the lunatic tumblers, close the show. Big business is done, by the Empress this week, the main reason being, perhaps, the diving and swimming exhibition given by Anna Morecroft and Helena Gaudreau, who disport themselves in special features in a crystal tank to the delight of the audience. May Ward has a line of chatter and singing that pleases, her pretty gowns assisting materially in making her offering a success. Klein Brothers are here in their Dutch. The Ken-

nedys have a dance creation that displays grace and skill combined. Chas. Leonard Fletcher's players are offering His Nerve, a dramatic sketch dealing with burglars, while Clark and McCullough have a comical make-up and a set of nonsense that, though extremely foolish, knocks them off their seats with laughter. They are without question stopping the show. The Five Musical Lassies, in Scotch costume, amuse in headline position the Pantages patrons, their music on various brass instruments being of a selected order that takes well. Carmen and Clifton, in songs and music, open the bill in a pretty set, followed by Tilford the ventriloquist. Thomas Dalton has a foolish trend of patter, and Marshall and Tribble are colored entertainers. Joseph Callahan, in his impersonations of great men, past and present, gets a good reception on this his return engagement to the city, his impersonation of Brigham Young, one of the pioneers in the Mormon Church, receiving big hands nightly. The Majestic bill is featuring Delmore and King at the head of a musical comedy company, two bills a week being the order of things. J. C. Mc-

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Bride has just been engaged to handle comedy work with them. Schumann-Fleisch sang to a very appreciative audience at the Tabernacle last night. The American Theatre last week-end offered Mrs. Fiske in Tess of the D'Urbervilles, in motion picture form, and played to turn-away business, and this despite the 3000 available seats. Manager C. W. Midgley has certainly struck a gold mine in this house, with its eighteen-piece concert orchestra and feature reels, and all for the price of ten cents. The changeable weather is presenting all of our managers here with severe colds—grouches the result. Dan Seligman, formerly secretary to Manager C. N. Sutton at the Empress, has just recently joined the Elks—he's still in the ring, though his experience badly bent him. The Empress is being re-carpeted, which, when complete, with its recent re-decorations, makes it a most inviting place. Willard Mack and Marjorie Rambeau, at the head of the Utah Theatre Stock Co., are presenting Kindling this week.

R. STELTER.

SAN JOSE, Oct. 19.—Manager Clover, late manager of the Lyric Theatre in Oakland, has been transferred to T. & D.'s Theatre De Luxe, San Jose, and will succeed Manager L. R. Tucker, who originally opened the house. Picture policy is still in vogue, except for an occasional attraction. October 22nd, the Shriners' Concert Band will play two performances, matinee and night. Admission \$1.00. Other such attractions will follow in the near future. Victory Theatre: Vaudeville to fine business. Jose Theatre: Vaudeville, business good. Empire, Panama, Class A, Lyric, Market Street, all pictures. Fair business. Trail of the Lonesome Pine soon at the Victory. Lure played to two good houses last week. Show caused quite a bit of talk in the churches.

GEO. STANLEY.

LARAMIE, Oct. 14.—Opera House (H. E. Root, mgr.): The Havoc tonight to a fine audience—excellent performance.

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Anderson and Rosenthal are names prominently absent from the Gaiety Theatre program. Props and the electrician are duly mentioned, but the organizer and his business manager of the important enterprise show

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a maidenly modesty, as far as the program is concerned, that is overwhelming.

Reports have it that Anna Held's All-Star Variete Jubilee, which is under the management of John Cort, has been creating the greatest kind of a sensation wherever it has played. Critics declare that the lady with the misbehaving eyes is as alluring as ever. Certainly her drawing power, from a box-office standpoint, remains fixed. A company of fifteen artists, Anna in her individual act, and the organization contains many of vaudeville's headliners.



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### T. M. A. Benefit

With talent from nearly all the local theatres figuring as volunteers on the program, the nineteenth annual benefit performance under the auspices of the Theatrical Mechanical Association at the Tivoli Tuesday afternoon proved both an artistic and financial success. Wm. Faversham brought his entire company over from the Cort and gave the mob scene in the market place from Julius Caesar. Faversham and his players worked in their street clothes, but even without costumes won many rounds of the warmest approval. Maude Lillian Berri opened the show with an address. Tom Waters of the Gaiety gave a pianologue, and Musette, the dancing violinist, charmed with both grace and musical ability. Pony Moore of Pantages Theatre also provided a number. Waldemar Young and Wm. Jacobs appeared in their travesty, When Caesar Ran a Paper, assisted by Caroline Mundell, Fay Beal and Richard Prosser. Mrs. Mundell was the Cleopatra of the sketch, and her inspirational dancing was a feature. Swor and Mack of the Orpheum, and Lucca Botta, tenor of the opera company now playing at the Tivoli, pleased much. Other performers were the Abou Ameen acrobatic troupe from Pantages, the Village Choir from the Empress, Kelly and Galvine from the Empress, Taber and Green from the Portola Theatre, Pistol and Cushing from the Republic, and Little Piff Moore and Dancing David from Pantages.

JACK RAYNES has joined the Madame Sherry Company as musical director.

### Correspondence

HONOLULU, Oct. 15.—Virginia Brissac and her world's fair company are continuing to meet prosperity half way at the Hawaiian Op-

era House. The present week finds the bill divided between Get Rich Quick Wallingford and The Gamblers, with The Girl from Rector's and Madame X to follow. It takes a pretty versatile lot of players to shine with equal distinction in such a variety of offerings, but the world's fair company is equal to the task. Miss Brissac is making many friends and John G. Wray, Ferdinand Munier, Margaret Nugent, Joseph Cox, Ray Hanford, James Dillon and Harry Garrity receive hands on their first appearance at every performance. Bijou: George Ronna, tenor; Fred Bates with his ragtime violin, and Juliette Carroll, soprano, met with favor last week. Monte Carter and his company are in high favor at this house, and their engagement looks like a record breaker. Queen Liliukalani attended the Ad Club benefit performance Monday evening, when the world's fair company presented Going Some to a capacity house. Members of the club sang between the acts and won storms of applause.

OAKLAND, Oct. 23.—The great moral wave of reform has at last struck this city good and hard. After last night's performance of The Traffic, Chief of Police Peterson served notice on Manager Giesea that, owing to the immorality of the play, he would allow no more performances. This was a severe blow, as the first performance created a favorable impression and a fine week's business was assured. The play, which was much heralded owing to the long engagements in San Francisco and Los Angeles, opened to a packed house, 22, and although a trifle suggestive at certain stages, it did not leave a bad taste in the mouth, and did not in any way prove offensive. It was well presented and was thoroughly enjoyed. William Faversham is booked for 27-30. The Grain of Dust, the play in which James K. Hackett starred all last season, is the week's offering at Ye Liberty. This is the first time that this great success has ever been presented at less than \$2.00, showing good enterprise on the part of Manager Bishop. The production was fully up to Ye Liberty standard, and the attendance during the week showed a gratifying increase. The cast comprised Albert Morrison, Orral Humphreys, Geo. Webster, Frank Darien, Walter Whipple, Max Waizman, Marta Golden, Jane Urban and Alice Fleming, and each role received an intelligent and well-conceived characterization. As a Man Thinks is in preparation. At the Orpheum Maude Lambert and Charlotte Parry divide stellar honors. Margaret Hies & Co. have a laughing hit in The Soul Savers. Others who contribute are Ernest Ball, Ed. Wynn & Co., The Langdons, Chas. Brown and May Newman, Heuman Trio and The Jungmann Family. Pantages has a strong bill that awakens considerable enthusiasm and affords good entertainment. Four Marx Bros., Harris Bros., Greve and Green, Eddie Howard, Al Abbott and The Wiltzes. Out at Idora, Pat Conway's Band is in its farewell week. Their popular music was thoroughly enjoyed and the large crowds in daily attendance attest their popularity. Sunday next will mark the formal closing of the Park. Mme.

Schuman-Heinck will give a concert at Ye Liberty Nov. 10. Nov. 4 is the date set for the annual concert

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zi and Mascali and I Pagliacci with Nellie,  
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## Columbia Theatre

After about three years of wandering *The Count of Luxembourg* finds itself—or himself—in San Francisco, with a big holiday crowd to bid it—or him—welcome. It is a curious fact that with some people actual presentation of an opera is necessary to give life to the music. So at any rate it seemed to me on Tuesday night when melody after melody that I had often heard with indifferent pleasure in the various theatres and cafes suddenly assumed shape and significance, and I suddenly realized that Lehar had struck another vital note when he wrote the *Luxembourg* score. Less ambitious than *Gypsy Love*, it seems to catch the spirit of the story almost as *The Merry Widow* and *Strauss' Chocolate Soldier*, both of which I quote as ideal standards of excellence. The orchestration is most effective and characteristically Lehar in the use of harp and plucked strings, and the fluent, smooth melodies, with an underlying elemental appeal, seem to clothe the little love tale with a fitting sense of romance. Without the music, the story, which is really interesting in itself, would be farce verging on the grotesque; with it we have one of the best operettas that have come this way, with plenty of comedy and a twisted love story that combines strangely realism and romance. The Count of Luxembourg, on his Latin Quarter uppers, exchanges his title for a competence in order to save his friend. The instigator is a comic villain, a Russian Grand Duke named Rutzinov, known in private life as Frank Moulin; the victim an opera singer, Angele Didier, played by a most attractive young actress called Mildred Elaine; the friend, a joyous artist whose father was chef to the Luxembourgs, Bressard by name when on, and Fred Walton off the stage. The conditions of the marriage are absolute incognito on the part of husband and wife, and divorce as soon as possible in order that the villain may marry the opera singer once she is in full possession of her title. In fact the plot embraces all the elements of melodrama or comic opera, depending upon which angle it is viewed from. Being a comic opera, opportunity is made to introduce a shapely set of revellers characteristic of the artists' quarter in Paris, and later a large number of guests at the Grand Duke's palace, where the story untangles itself, the Count discovering himself to be madly in love with his own wife, and the obstacle to their happiness, the Grand Duke, being led away into captivity by a Princess Kokozeff, to whom he had once upon a time inadvertently engaged himself. The Duke is satisfactorily played by George Leon Moore, always reliable to make the most of these penniless young aristocrats, and whose voice is very much improved since his last visit here, in *The Spring Maid*. Moore is a good looking, well-bred chap who has a strong tendency to really act at times, and who wears his clothes as to the manner born. Mildred Elaine is charming, with a piquante face, a graceful figure and a clear, well-trained voice. Their marriage scene is very daintily done,

and the waltz song that swings them up and down the grand staircase is expert and sensational—it cannot be as easy as it looks. Moulin hovers in and out and sings one song that marks him for an artist, Love, Love, Love, or words to that effect, and with his three Russian policemen he is the author of much merriment. Fred Walton and a pretty little sou-brette, who plays Juliette, his sweetheart—her name is Maude Gray, I think, and it is worth remembering—have a song and dance opportunity in the studio scene that is very well done, and do a specialty in the second act, called *In Society*, worthy of the Orpheum. Two very good artist imitations are gotten off by Harold Abbott and Harry Johnson, and Nicolai by Harold J. Rehill is one of the best impersonations on the bill. The Registrar, too, acted by Fred Bishop, is an excellent bit of work, and the small part of Princess Kokozeff is taken in a large way by Helen Gilmore. The Columbia management is to be congratulated on its choice of bill for carnival week. It would do well at any time for it is intrinsically good, well set, with an exceptionally fine company. During Portola they are turning people away.

## Cort Theatre

Perhaps the name of the immortal bard has been a bit detrimental to our full appreciation of Shakespeare's plays as drama. We have been bred to an attitude of inordinate respect with regard to them, as toward something apart from and far above us, an ideal to be worshiped and held in high repute and never to be approached lightly nor made a part of our everyday life. In a word, Shakespeare's plays have become a sort of literary fetish, relegated, after being duly assigned place in our curricular education, to the inner shrine at the back of our consciousness, there to exert a beneficent but negative influence on our mental development and fill our souls with a mild and pervasive sense of well being and culture. Action, the clash of wills that unfolds and develops character—the basis of all true drama—has received scant if any consideration in our schools and colleges, and its reaction upon the public to my mind the first and most important claim to consideration of any play, and the secret of the vital spark in those who live after their own generation, the flame of life that has burned down through the centuries to light us on our way, has been altogether neglected. Julius Caesar, for instance, would be a good play, even if the name of Shakespeare were not tacked on as author. And here, I take it, lies the chief difference between William Faversham and other producers of Shakespeare. With him Julius Caesar is not a museum piece, but a fine stirring melodrama, full of elemental passion and wholesome reaction, and in consequence the Faversham production of the play at the Cort this week is by far the most interesting that has been made during my term of service. Instead of the usual lay figures going through the traditional motions as they spout the Shakespeare lines, Mr. Faversham has given us actual human beings moved by altogether human motives—love,

hate, ambition, jealousy, generosity—indeed, all the good and evil warring within us—Nature herself held up to the mirror. Miss Anglin had much the same idea back of her recent productions of the Shakespeare comedies, but she was less successful in her striving for naturalism, lacking Mr. Faversham's nice adjustment between the progressive spirit and the traditional. She aimed at the photographic and colloquial in the dialogue, while the present company goes beyond the word and voices the spiritual potentialities of the lines, never losing the measured march of the poetry. This is, I repeat, the most interesting presentation of Julius Caesar that I have seen, and I add that the company is also admirable and full of individuality. The Brutus of R. D. McLean is remarkable for noble dignity and sincerity; he is a warm friend and a generous foe. Ernest Rowan realizes the subtlety with which Cassius bends the public-spirited Brutus to serve his own personal and private ends. Arthur Elliot makes Casca much like politicians of today, a blend of selfishness and insight in to the public good, seasoned with a rough, grim humor. The Caesar of Thomas F. Tracy is an accurate copy of that best known portrait of Caesar toward the end of his career, frail, spent, but indomitable, with little left of real mercy or kindness. William Faversham himself plays Marc Antony, and thereby gains one more personal triumph. Always intelligent, he has given his character the final analysis, and given body to every shade of feeling that actuated Marc Antony at the climax of his greatness. In the mob scene, with a mob, by the way, of trained actors, responsive as a fine instrument, Mr. Faversham displays an inspiration, a technical control and a personal magnetism that surprised his most ardent admirers. He puts new meaning into the hackneyed speech, and you go off with the mob to bury Caesar in consecrated ground, and grow white hot with rebellion. Here, if anywhere, would come my only criticism of Mr. Faversham's work. Faun-like, he laughs impishly as the flood of humanity, wholly under the spell of his will, pours off, and suddenly the scene loses its dignity, the righteous majesty of Antony's motive crumbles before your eyes, and you question your interest in what turns out to be a mere political cabal instead of the tragedy of a great nation. Where is Marc Antony's real love for Caesar, the deep indignation with his slayers that impells him to meet craft with craft, and use a power which he despises to accomplish a national revenge? I do not presume to condemn, I only question; my technical quarrel is that the climax is lost. Two very wonderful women help to build this wonderful ensemble. Constance Collier, Junoesque in type, with a tremendous temperamental pull aiding her skill in acting, plays Portia—Brutus' Portia—and makes her a figure not soon to be forgotten. And June Wheatley, with little to do as Calphurnia, fills the stage with her presence at two curtains, one where you read in her eyes the doom she sees for Caesar, and again where she crumples over his body and wails; both are haunting effects and mark



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great ability. Over and beyond the company the scenery is beautifully and realistically planned, without too much detail, but with the massive solidity that stands for the Roman republic in the eyes of today. That and the mob, and the dominating idea of the action, are the high lights on a wholly satisfying performance.

## The Tivoli

To hear Madam Butterfly sung by the Western Metropolitan Opera Company is to understand why Puccini considers it his masterpiece. Principals and chorus enter so completely into the spirit of the music and render it so sympathetically, that it stands out as probably the most finished performance of the opera that has ever been given here. Other productions have been well conducted, well staged and well sung, but it has remained for this company to add to all these a dramatic emphasis that is the key note of the performance. Carmen Melis as Cho-Cho-San is the moving spirit and the other members of the cast respond to her inspiration with an esprit de corps that makes an unusually interesting performance. Madam Melis combines with an artistic insight a wonderfully mellow, flexible, sympathetic voice, a temperamental understanding of the laws of her art that makes her Madam Butterfly vividly human. While her comedy is charming and tender, her tragedy is what tests her dramatic power, her final scene being intensely moving; the whole characterization serving as a tremendous moral uplift. Luca Botta plays the worthless Pinkerton with an art equal to that of Madame Melis, his love duet at the end of the first act leaving nothing to be desired. The robust and lyric qualities of his voice are noticeable all through the opera, particularly in his opening duet with Montesanto, whose Sharpless repeats the success of his *Amoncero*. It is unlike any other conception of that part, but perhaps because of its quiet intensity all the more interesting; his beautiful voice and attractive personality adding to the dignity of the various scenes. As Goro, the marriage broker, M. Carpio also adds to the laurels he has already gained here, and Luisa Cecchetti makes an unusually good Susuki. Emilio Sesona leaves a distinctive impression with the Bonze, which he plays with fanatical fervor, and Agnes Sievers, Pietro Brilli, S. Baldini and U. Roveri complete a more than ordinarily well-chosen cast. The stage setting is up to the high standard of the rest of the performance, being full of color and atmosphere, making a production not easily forgotten. Finally not the least credit for the success of the opera must be given to the musical conductor, Nini Bellucci, to whose training is due the fine ensemble work which reflects his own artistic interpretation.

The May Roberts company is touring through Canada.



## Columbia Theatre

The Count of Luxembourg, which has come to San Francisco after a season and a half of remarkable success in the East, has been found by the many hundreds of theatregoers who have witnessed its presentation at the evening or matinee performances of the current week, the one real musical offering of the season. "Class" is written all over the principals, chorus, orchestra and staging, and theatregoers of San Francisco are wont to seek just such a performance at all seasons of the year. In consequence the second week of the engagement, which begins with Sunday night's performance, has already brought out a big advance sale of seats. Klaw and Erlanger, in the case of The Count of Luxembourg, have given to San Francisco the same production enjoyed by the New Yorkers and their efforts to please have been appreciated. It is a great cast that makes fun and sings in this musical romance by Franz Lehar. There will be matinees on Wednesday and Saturday.

## Cort Theatre

The Bird of Paradise, a drama of Americans and modern Hawaii, will be seen next week, commencing Sunday evening with matinee Saturday and popular matinee Wednesday. The play is by Richard Walton Tully. The production has been under the personal supervision of Oliver Morosco. Lenore Ulrich, a nineteen-year old discovery of Manager Morosco's, plays Luana with almost sensational force and an insight which is absolutely startling. William Desmond, who has just returned from a starring tour in Australia, is appearing as Paul, and the remainder of the cast is of the highest order. The original Hawaiian troupe of Hula dancers, acclaimed the world's champions in their peculiar branch of terpsichorean achievement, are included in this season's roster. Anna Held's all-star Variete Jubilee follows.

## Alcazar Theatre

George M. Cohan's most brilliant comedy, Broadway Jones, will be the medium of opening Evelyn Vaughan and Bert Lytell's third annual co-starring season at the Alcazar, commencing Monday night. Like all of Cohan's works, Broadway Jones is thoroughly American, reeking of rapid-fire action and brimful of snappy wit. It is a comedy of slang, as that term is popularly defined, and its smart and breezy chatter keeps the four acts whizzing along with typical Cohanesque speed. Places shown are Broadway's bachelor apartment in New York, the parlor of a home in Jonesville, the office of Jones' chewing gum factory and the late home of the establishment's founder. Each of these scenes will be realistically staged.

## The Tivoli

The second week of the very successful season of grand opera will be brought to a conclusion with the symphonic concert and performance of I Pagliacci, under the direction of Leoncavallo, this afternoon and tomorrow evening and the delightful rendition of Madame Butterfly, in which Carmen Melis, Luca Botta and

Luigi Montesanto sing, tonight. Monday and Saturday nights and at the Wednesday matinee, Puccini's La Boheme will be given, with a cast including Mosciska, Simzia, Botta, Modesti and Sesona. On Tuesday and Friday nights Leoncavallo will direct the double bill of Cavalleria Rusticana and I Pagliacci, with Crestani, Cecchetti, Schiavazzi and Mascia in the first opera and Melis, Anita, Schiavazzi and Modesti in the Pagliacci. On Wednesday night Madame Butterfly will be repeated. Thursday and Sunday nights and the Saturday matinee will see the first production in America of Leoncavallo's Zingari (The Gypsy), which has achieved great success in London and in the principal European opera houses, the cast including Mosciska, Chiodo, Montesanto and Brilli. Leoncavallo will personally direct.

## Savoy Theatre

The Savoy Theatre has come into its own again and well-satisfied audiences are continually in evidence at the McAllister Street "playhouse, beautiful," where that modern play of absorbing interest, The Confession, splendidly produced and acted, is holding the boards. The Confession will be given for the last times this and tomorrow afternoon and evening, and on Monday The Traffic, which did a record-breaking business here for four weeks recently, will return for an engagement limited to a single week. The cast and production are just the same as on the original presentation here, Nana Bryant appearing as the unfortunate Agnes Burton, Lois Bolton playing the invalid sister and Claire Sinclair being the adventurous Lulu. John C. Livingstone continues in his brutal impersonation of Vic Connors and the dozen other parts will again be ably played. There will be matinees on Wednesday, Saturday and Sunday, and at the conclusion of the engagement here the play and company jump direct to Chicago for a long run.

## Gaiety Theatre

The management of The Candy Shop, the big musical success now playing the Gaiety, claims that it is just two acts and three scenes of rollicking fun with the crash of music, the lilt of gay voices, the abandon of the dance, a swirl of color, flash of shapely limbs and the sparkle of bright eyes. These with the great bunch of comedians make it one of the best musical comedy offerings the city of San Francisco ever had. The Candy Shop is the first act, the Coney Island street scene, the novel ghost dance and the cabaret scene give unlimited opportunity for hilarious action and riotous fun. Rock and Fulton, Will Philbrick, M. Shean, Oscar Ragland, Tom Waters, Gene Lameska and Catherine Hayes are a wonderful collection of fun makers to gaze upon. The matinee days at the Gaiety are Tuesday, Thursday and Saturday, and reservations for seats can be made as far ahead as the patron desires.

## The Orpheum

The bill for next week has a most attractive appearance. Clara Morton, erstwhile of the Four Mortons, assisted by Frank Sheen, will appear in a diverting skit, called Finding the Family, in which she introduces her piano

dance, several new songs and her flute-playing story, telling of her search after the other three members of her family whom she has lost sight of since she dissolved theatrical association with them. Sam Chip and Mary Marble, who made such a great hit in their quaint skit, A Bit of Old Edam, have now a new act which they call The Land of Dykes, and is described as a picture book playlet. Associated with them is John W. Dunne. Agnes Scott and Henry Keane will present an episode, entitled Drifting, by Agnes Scott. James P. Conlin, Lillian Steele and Eddie Carr term their act The Follies of Vaudeville. Conlin and Carr are a couple of comical chaps who sing and dance extraordinarily well and in Miss Steele they have a formidable rival. Next week will be the last of the all-star lambs' gambol success, Hassard Short's Dance Reveries; Mack and Orth; the Four Athletas, and Nellie Nichols.

## The Empress

The Mission Garden, a beautifully rendered and picturesque little American operetta, will headline a pretentious bill at the Empress Sunday afternoon. Nellie Brewster, a prominent prima donna, has been entrusted with the leading role. One of the most delightful presentations of the season will be seen when Graham Moffat's Scottish players will present Mr. Moffat's playlet, The Concealed Bed. The cast comprises Marie Stuart, Hilda Robertson, Jean Hamilton, Andrew Clyde and Stuart Black. A rare treat for music lovers will be offered when The Gypsy Countess, a native of Hungary, will be heard on the difficult and beautiful toned instrument, the Czimbalom. Fletcher Norton and Maude Earl, two well-known musical comedy favorites, will offer Echoes from Musical Comedy. Hastings and Wilson, two eccentric comedians, will be conspicuous with their singing, dancing, acrobatic and burlesque work. A comedian of talent is Billy Sheers, who has a new line of stories, dances and parodies. Melotte and Rogers, acrobatic comedians, and the Essancee-scope motion pictures complete the bill.

## Correspondence

PORTLAND, Oct. 30.—Heilig Theatre (Calvin Heilig, mgr.; Wm. Pangle, res. mgr.)—The past week at this theatre was devoted to Wm. Faversham in Julius Caesar, the first tragedy Portland playgoers have had for some time, and they were keen for the entertainment. Faversham portrayed Antony, and read the lines beautifully, and in the oration scene rose to the highest of artistic acting. The production was the best that money could supply, and the supporting company one worthy of the star. Last night the house was open for one night to pictures. Commencing tonight Margaret Anglin for three nights in a series of Shakespearian comedies. The Lure is announced to follow, and Henry Miller in The Rainbow will shine commencing Oct. 27. The Chocolate Soldier is also about due. Baker Theatre (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.)—The Deep Purple did a record-breaking business at this house last week,

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but from present indication Get Rich Quick Wallingford, which is the bill for this week, will make it look to its laurels. As usual it kept two packed houses laughing to the limit yesterday, and even those who have seen the play before had to admit that it was a par excellent performance. Louis Henry Hall plays the title role in true Cohanesque style, and if he had been starred in a road show could not have given a better interpretation of the character. Harry Woodruff played Blackie, and was a good foil for the lead. Thos. Walsh ran a tie for honors with Mr. Hall as the richest man in town. He was true to the letter and was always in his element. Wm. Nolte gave a surprising good reading of the role of Lamb, and in fact every member of the cast measured up to snuff. There is not much for the women folks in this play, but Miss Shoemaker and Miss Baker were most conspicuous in their roles. Of course, Jas. Bliss' masterly hand was in evidence in the production. Next week, The House Next Door. Lyric Theatre (Keating & Flood, mgrs.)—The Little Widow will hold forth for this week at this house. Leonard and Onslow are keeping the audiences in a jovial frame of mind with their comedy abilities. Orpheum Theatre (Frank Coffinberry, mgr.)—This week's headline act will be Kathryn Kidder & Co. in The Washerwoman Duchess. The other acts are James J. Morton, Chung Hwa Comedy Four, Three Ellisons, Rosa and Marcello, Rice, Sully and Scott, and Lowe and De Marie. Pantages Theatre (John Johnson, mgr.)—Bothwell Brown's Serpent of the Nile, a dancing number, is featured, and besides the acts are Santucci, Tow Lownes, Gene and Arthur, and Will Armstrong & Co. Empress Theatre (H. Y. Pierong, mgr.)—Cupid's Syndicate, a musical farce, is the headline act, and the balance of the bill includes Clarence Oliver, Gruet and Gruet, O'Brien and Lear, and Snyder and Hallo. A. W. W.

EUREKA, Oct. 1.—Show business is very good up here now. Manager Lawrence of the Margarita Theatre is doing very nicely in vaudeville and moving pictures. Sunday, Oct. 12, vaudeville gave way to musical comedy for a season. The Star moving picture theatre closed its doors on Monday night of this week, so that brings the number down to two, the Empire and Pastime.

CARSON CITY, Nev.—Grand Theatre (W. S. Ballard, mgr.)—The Louise Johnson Company appeared three nights last week to full houses each night, and they gave a most creditable performance. The musical work was exceptionally good, particularly the violin playing of Miss Johnson, who is but a young girl. A. H. M.



## Portland Briefs

Billie Onslow is on his twenty-eighth week for Keating and Flood, Lyric Theatre, Portland, and has become a great favorite with the web-footers.

Lillian Mason, of Keating and Flood's Lyric company, is laying off for a couple of weeks and is on a business trip to Frisco. She will return to Portland next week.

Gus Leonard gave a dinner last week in honor of Carey Chandler, this being the ninth year they have worked together continuously, excepting six months Gus was in vaudeville. There was a great time till they came to the dessert and Carey found that he was trying to eat rocks, which Gus had cooked with the apple dumpling. Gus claims that the rocks came from his ranch in Sacramento, Cal.

Keating and Flood's new Seattle house will be ready to open with a brand new company early in November. L. C. Keating will manage, while Harry Cleaveland will produce.

Richard Sampsell is putting in his twelfth week as producer for Keating and Flood, and it looks like he will continue for some time to come.

## Midnight Matinees at the Empress

Commencing last Wednesday, the first of the Portola Festival days, the Empress Theatre gave a series of matinees commencing at midnight, in which the regular bill was augmented by a lot of amateur acts, which, in turn, were regulated by a devastating hook. The series brought out large audiences and nipped a few careers right in the green, green bud.

## Vaudeville Notes

Laurie Ordway is making a return trip over the Pantages Circuit with even greater success than before.

The general offices of W. S. Butterfield will be removed from Battle Creek, Mich., to Chicago in the near future.

Russell and Bergen are making a tour of the Pacific Coast and entertaining an offer from a leading circuit to go to Australia.

The friendly relations of the Western Vaudeville Managers' Association and the Gus Sun Circuit were terminated last week, following his affiliation with an eastern agency—the Marcus Loew Circuit.

Pringle and Allen, playing Sullivan and Considine time, are to present next season a rapid-fire sketch which they purchased from Roland Oliver while on the Coast recently.

Charles Chaplin, the "souse" in A Night at a London Club, playing Empress time, declares that he isn't going back to dear old London any more, but will devote his days to enlivening the moving picture game on the Pacific Coast after the close of his present engagement.

More than 6000 applications have been received for amusement and other concessions at the Panama-Pacific Exposition in 1915. One hundred, accepted to date, involve a total expenditure of about \$7,000,000. More than 7000 people will be employed in the concessions district, and the total amount to be invested in amusements in 1915 will

probably aggregate \$12,000,000. Among the most important concessions will be The Grand Canyon of the Colorado, a working model of the Panama Canal, naval sub-marines in operation, Creation, based on the first chapter of Genesis; Toyland, a reproduction of the famous city of Nuremberg, Germany; Fire and Sword, or the fall of Adrianople; an ice palace, Forty-Niners' Camp, Mohammed's Mountain, a Chinese City, and others.

Samuel J. Raber, cabaret singer, who was convicted of the murder of Cherry de St. Maurice, known as the "queen of the Sacramento tenderloin," will hang at Folsom prison on January 2, 1914.

Gladys Kelly, one of the Six Diving Belles, who do a vaudeville act, slipped from the springboard behind the scenes in the Eighty-sixth Street Theatre, New York, Tuesday afternoon, receiving a fracture of the skull and died at 6:30 that evening. Miss Kelly had donned her diving suit while waiting for her act to begin.

## Correspondence

TACOMA, Oct. 17.—On October 16th and 17th, at the Tacoma Theatre, was given one of the most successful productions ever attempted by local talent. On a Roof Garden, was splendidly given under the direction of Donald McDonald, who so successfully managed The Talk of the Town, last season under the auspices of the Womans' Clubs. On October 13th, Henry Miller supported by a company of excellence pleased a large and fashionable audience with The Rainbow, one of the cleanest and prettiest plays given us in many seasons. Mr. Miller is always the finished artist and Ruth Chatterton won a distinct personal success. Louise Closser Hale, Alice Baxter and Charles Hammond were notably good and the minor characters well played. The staging and costuming was all that could be desired. October 14th, a gorgeous production of Julius Caesar by William Faversham and a large company, was greeted by a crowded house. Constance Collier and R. D. McLean were prominently cast and shared honors with Mr. Faversham, who is always to be depended on for the best in whatever line of play he produces. The Hawaiian pictures are filling out the week at the Tacoma and the stupendous production of Quo Vadis pictures comes October 19th. Margaret Anglin comes October 23d in Twelfth Night. Stop Thief comes to the Tacoma October 24th and 25th. The week of October 6th, the Princess Theatre players successfully produced The Melting Pot. George Zucco was seen to advantage in the part made famous by Walker Whiteside. Josephine Dillon was given excellent opportunity in an emotional role. To Ethel Tucker belongs special praise for excellent character acting. Robert McKim, Frederick Harrington, Neil McKinnon, J. Will Pike, Dorcas Matthews, Ollie Cooke and Nina Guilbert were all good. During the week just past, The White Sister has met with special favor. On Monday, Columbus Day, the Knights of Columbus took charge of the performance. Miss Dillon was most effective as Sister Giovanna and George Zucco's acting was up to his fine

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standard. Frederick Harrington was splendid as the Rev. Father. The play was unusually well staged and well played in every particular. Next attraction, The Wolf. Last week at the Empress Nellie Brewster and ten clever and talented singers made a hit with their operetta, The Mission Garden. Rarely is offered such a delightful novelty as Graham Moffat's Scotch Company in The Concealed Bed. Fletcher Norton and Maude Earl in songs and dances, a Gypsy musical act, and Billy Steers with dialect stories and Hastings and Wilson, as eccentric comedians, fill the bill. This week everything is amusing with Andrew Tombes in Cupid's Syndicate carrying off the honors. Fred Snyder and Eunice Hallo furnish all varieties of dancing. Clarence Oliver pleases with stories and songs, and old Othello "gets his" in a burlesque by Harry E. Allen, Murray Clayton, Lillian R. Drew and Peters and Sands. The Grunetts do a little of everything with their jungle and everybody is pleased. Last week at Pantages, Tom Kelly was back, greeted by his admiring friends. Comedy honors fell to Maurice Samuels, and the Boris Fridkin troupe of Russian Whirlwind Dancers were attractive. Connors and Edna got the laughs and the Aldo Brothers were not far behind in favor. This week, The Serpent of the Nile, with Francis Young and Phyllis Lambert sharing honors, scores as a gorgeous spectacle. Will H. Armstrong and Company always score and this week, The Baggage man is no exception. Santucci, wizard of the accordion; Gene and Arthur in a pianologue, and Mr. and Mrs. Lowes with their lassoes make up a classy bill. A. H.

## Spotlights

John Cort's production of Anne Crawford Flexner's new comedy, The Marriage Game, received its initial presentation at Parson's Theatre, Hartford, Conn., last Monday night.

The cast includes Alexandra Carlisle, Orrin Johnson, Vivian Martin, Charles Trobridge, Josephine Lovett, William Sampson, Allison Skipworth and George V. Howard. On the 27th of this month the play will be given its New York premiere.

John Cort has changed the route of Lillian Russell's Big Feature Festival. The company will tour the South after its Kansas City engagement the second week in November, playing the towns in which the Anna Held company recently appeared, and making a tour of the West later in the season.

Two men in England, neither an Englishman, have in our day painted portraits of their mothers so eloquently that all the world got to love the painters as well as the portraits. One was James McNeill Whistler, whose superb "portrait of my mother" hangs in the Louvre in Paris; the other, J. M. Barrie, author of Peter Pan and most recently The Adored One, whose Margaret Ogilvy, published in 1896, is an amazing revelation of sensitive artistry and lifelong reverence. Nobody who has never read Margaret Ogilvy can really be said to have read Barrie; for in that book is condensed the impulse that gave birth to all his later books and plays. There is nothing in all English literature than can surpass the chapter How My Mother Got her Soft Face—nothing at least to anyone who admires prose that has pictorial vividness, chastity of expression and gentle humor.

Early in November a stage version of The Prodigal Judge, by Vaughan Kester will be presented under the managerial direction of A. G. Delamater by a large company of prominent actors, headed by George Fawcett in the title role. The dramatization has been made by George Middleton under authorization of Bobbs-Merrill Company, publishers of the novel.

The Howard Foster company is playing this week in Everett, Wash.



## Vaudeville

### The Orpheum

Every now and again the Orpheum presents a laughing show, and on those occasions the actual difference between big and small time vaudeville is emphasized. It requires real ability and a marked element of personal magnetism to win an audience with a nod and smile, and follow up the advantage by capturing the house, horse, foot and artillery, without apparent effort. Take, for instance, the case of Nellie V. Nichols, who is stopping the show this week with a series of songs that, clever as they are, are even more cleverly put over. Miss Nichols has a vast majority of the English music hall singers discounted, lashed to the mast and back pedalling in the gentle art of extracting 100 per cent of a ditty's possibilities. The week's top-liner is a well thought out and gracefully executed dancing act, entitled Dance Reveries, in which Coit Albertson dreamily sings of girls of other days, dating back to colonial times and coming down to ten minutes ago in the matter of sartorial and terpsichorean fashions. Each song is punctuated by a veritable dream of a girl appropriately costumed, who performs the dance of her particular day and vanishes. There are six girls and seven dances, the last being an ensemble. Since Mr. Albertson sings all of the songs and acts as a partner for each of the dancers, he spends a tolerably busy fifteen minutes. Rosalind Coghlan, accompanied by Richard Pitman and Paul Byron, offers a playlet, The Obstinate Mr. Granger, in which the mild improbability of a notorious dancer accepting an engagement to rehearse her stunt in the private office of a captain of industry, is the theme. Edgar Allan Woolf dared to coax the public to believe this and Miss Coghlan and her associates very nearly make it convincing. Miss Coghlan has inherited her distinguished father's rich voice and fine looks. Kellar Mack and Frank Orth do wonders in the laugh-provoking line with their singing and talking turn, The Wrong Hero, which starts a trifle slowly, but ends in a riot, and the four Athletas, remarkably strong women whose feminine curves belie their power, contribute a distinctly sensational silent act to the well balanced bill. Lulu Glaser repeats her success of last week in the musical comedietta, First Love, and other holdovers are Swor and Mack, in a genuinely artistic negro sketch, and Klutings dogs, cats, rabbits and pigeons. Moving pictures of the Portola baseball game of last Saturday, gives a news element to the bill.

### The Empress

Kelly and Galvin, down on the bill as gigglemakers, were the big scream here this week. There were not a great many laughs scheduled for the program, so the comedy pair had things all their own way, and practically stopped the show at every performance. The Dago impersonation of the low comedy member of the team, is uncommonly artistic and scores hard because it is free from exaggeration. George Schireck and Mabel Percival opened the show with a grotesque acrobatic act in which the

man did some remarkably effective somersaults, while Miss Percival danced and contorted gracefully. Corinne Collins, the "California Nugget," has a pair of arms that might have belonged to the Venus of Milo, and is an unusually pretty Juno of a girl, but her songs would get over much more effectively if she did not work so hard. Also she would do well to look after the clarity of her enunciation, since her line of songs depend more on the words than the music for their effect. The Village Choir, a mixed quartette that sings artistically and by note, went strong with this week's audiences and deservedly, while Roland West's Company, headed by Mary Hampton, scored with a clever little mystery comedy, Who Was He?, written by Charles H. Smith. Miss Hampton was capably assisted by Cato Keith, as a puzzling stranger and Harry Fenwick as an unsuspecting husband. Babe Wright, the little girl who established a new record in swimming the Golden Gate, followed her own moving pictures on the stage and received kindly the applause of admiring audiences. Morey's mechanical reproduction of the Titanic disaster came rather late, but was interesting, and Nina Payne performed an agile and pleasing semi-classic dance in one. Also she sang in a sweet voice, but had an unhappy tendency to wander from the key. The show closed with Gerard, who juggled heavy weights cleverly, and was assisted by a comedy pantomimist who was not identified on the program.

### The Majestic

Carmen and Milton, in their singing and talking act, are going well at the Majestic Theatre for the second half of the week. Hazel Ashmore, a pretty and shapely girl, talks her songs nicely, and Miss Lorraine, soubrette, also contributes a taking number. The Two Lovelands, instrumentalists and singer, and Duke, in novelty weight lifting, complete a good bill. For the first half Elsa Victorine, singing soubrette, made good, and Dave Martin, comedian, got over some new jokes. Robert Hale and his company scored with the playlet, A Kiss. Lucille Savoy proved to be what the program called her, a singing Venus, and the Puccinis made good as usual.

### The Pantages

The bill this week contains: The Wiltzes, roller skaters; Greve and Green, minstrels; Eddie Howard, clown; Al Abbott, singer; Four Marx Bros. and company in Fun in a Hi Skool; George and Victor Harris, dancers, and Minnie Palmer's Mr. Green's Reception.

### The Wigwam

The big Mission playhouse is still doing a wonderful business. The bill closing the week is as follows: Elsie Scott, soubrette; Albert Ross, violinist; Sarah Coordt, hypnotist; The Witzels, novelty musical entertainers; Herbert Medley in illustrated songs; Rannos Duo, operatic vocalists; Richardson's Dogs.

### The Republic

The celebration of Portola week does not seem to effect business at this house. The offering for the last half of the week shows Shady and Shady, in singing and talking; Har-

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rington and his novelty act; Pistel and Cushing, minstrels; Curran and Laurie in a comedy sketch; Herb Bell in German dialect songs and stories, and The Gilano Duo, singers and instrumentalists.

### Bookings

At the Sullivan & Considine, San Francisco office, through Wm. P. Reese, their sole booking agent, for week of October 26, 1913.

EMPRESS, San Francisco—Hastings and Wilson; The Gypsy Countess; The Concealed Bed; Norton and Earl; Billy Sheer; The Mission Garden. EMPRESS, Los Angeles—The Nagfys; Geo. F. Hall; The Tamer; Brierre and King; Dingle and Corcoran; Happy Hearn's Wheelmen. EMPRESS, Salt Lake (Oct. 29)—La France Brothers; Hurst, Watts and Hurst; John P. Wade and Company; Four Society Girls; Chas. Gibbs; The Seven Bracks. EMPRESS, Colorado Springs—The Le-lands; Mae Francis; Walker and Ill; Evans and Vidocq; Ryan and Lee; Girls and the Jockey. EMPRESS, Sacramento—Schreck and Percival; The Village Choir; Who Was He?; Kelly and Galvin; Nina Payne; Gerard. EMPRESS, San Diego—Lee Brothers; Pringle and Allen; When Women Rule; Early and Byal; Medlin, Feiber and Towne; Karno's London Club. EMPRESS, Denver—Dancing Kennedys; Klein Brothers; His Nerve; Clark and McCullough; May Ward; Pattee's Mirthful Maids. EMPRESS, Kansas City—Lew Palmore; Bernard and Searth; Chas. Bowser and Company; Luciano Lucica; Henry Frey; La Somnambule.

### Vaudeville Notes

The success achieved by Margaret Hes, Leota Howard and Joe Thompson has been so substantial at the Oakland Orpheum that Miss Hes was handed a regular Orpheum route by Circuit Manager Henderson this week and the act opens in Regina a week from tomorrow, playing the Northwest down to Omaha after which the Eastern time will be played.

J. D. WILLIAMS, the Coast manager who in three years made a complete conquest of the picture field of Australia, is staying at the Continental. Mr. Williams is on his way to Australia having come west by the way of Southern states. He sails early next month on the Ventura. Mr. Williams finds San Francisco in fine shape and says the 1915 Fair ought to be a great success.

## New Wigwam Theatre

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### Personal Mention

HAROLD BUSHEA will next season be traffic manager for the Buffalo Bill-Sells Floto Circus.

FRANCES CARSON, now with the Savoy Stock, it is reported will join the Alcazar Company.

JAMES A. FELTZ, a head of Gaskill and McVitty's Shepherd of the Hills Company, is doing some mighty fine work that is producing money in the box office. The show is one of the big Coast winners.

ALBERT J. NELSON, the Seattle vaudeville booking agent, is in town and is working to bring about an active booking connection between a big circuit here and his circuit in the Northwest.

VIOLA LEACH LABA, whose popularity with Seattle playgoers prompted Manager Oliver Bailey to resign her for this season, has again demonstrated her value and is a reigning favorite in the Sound City.

EDITH NEWLIN and JAMES LESLIE have returned from the American-English Play Company, headed by Raymond Whittaker. Mrs. Whittaker is now playing the female leads. Reports from the valley as to the company's business are not encouraging.



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Correspondence

SEATTLE, Oct. 21.—Moore Theatre: Coming the 23rd, for three nights and matinees, The Chocolate Soldier, with Antoinette Kopetsky as Nadina and Charles Purcell as Bumerli. Metropolitan Theatre: Henry Miller appeared last night in a three-act comedy by A. E. Thomas entitled The Rainbow. The house was crowded at the opening performance and Mr. Miller had a splendid opportunity to display his talent and ability; in fact he has never appeared to better advantage than in this play. His support was very good. Seattle Theatre: Bailey & Mitchell are presenting The Virginian this week at popular prices. Dwight A. Meade assumed the title role and won his audience from the start. Viola Leach interpreted the character of Molly Wood in a highly efficient manner. The balance of the cast was in capable hands. Orpheum: S. Miller Kent, in a playlet entitled The Real Q, is the headline attraction this week. The play is written by two well-known Seattle newspaper men—Maverick Terrell and O. H. Stechhan. The play is a

Raffles story and Mr. Kent is ably supported by Will H. Nicholson and James E. Parks. Mlle. Tina, a graceful gymnast; Ralph Smalley, cellist; Warren and Conley, a vaudeville team; The Arco Bros., gymnasts; Joe Welch, with some new gags, and a skit entitled The Three Collegians, by J. Hugh Fish, Eddie Orell and Frank P. Crumit, and the usual moving pictures, completes an exceptionally good bill. Pantages: The Bottomley Troupe of five acrobats, who do some wonderful stunts high up in the flies, is the headliner here. The Oxford Quartet, Raymond, the juggler; The Five Bragadons, instrumentalists, and Richmond, Hutchins & Co., in a sketch entitled An Eventful Honeymoon, makes a very attractive program this week. Empress: The triple headline bill represented by The Dunedin Troupe, the Old Soldiers and the Franconia Opera Co., together with several other good acts, is the offering at this popular theatre. The Grand Opera House, Clemmer, Melbourne and the Colonial, all leading moving picture houses, are vying with each other in an endeavor to present the most popular reels. E. MORGENSTERN.

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Portland, Ore.**Report of Actors' Fund**

At the meeting of the Board of Trustees of the Actors' Fund of America held October 16th, Daniel Frohman, the president, reported the receipt from Sarah Bernhardt of a check for \$824. This was from the Bernhardt memorial wreath fund sub-

scribed to by theatrical people. Mme. Bernhardt had asked the committee to give any sum left after the purchase of the laurel wreath, which was presented to her last May on the stage of the Palace Theatre, to the Actors' Fund Home. The Board forwarded to Mme. Bernhardt resolutions of thanks and made her a life member of the Actors' Fund. The following is a copy of a letter sent to Mr. Frohman by Mme. Bernhardt: "To Daniel Frohman:—

"Dear Mr. Frohman: Will you, since the generosity of my brothers and sisters in art produced a sum greater than was necessary for the wreath of gold which was given me, will you accept me among the members of the Actors' Fund of America? I shall be very grateful for this honor. Once more I thank you with all my heart. I am grateful to the committee, the artists and all others. My very best wishes. SARAH BERNHARDT"

**Unique Ideas in Theatre**

Lindsay, California is soon to have a new, up-to-date theatre which will be known as the Lindsay Auditorium and Arboretum. The stage is 24 x 40 feet, with proscenium openings 13 x 24 feet. It opens both ways, that is, into the auditorium and the arboretum. In the summer, the back of stage slides up into the fly gallery, and the scenery is reversed to face the arboretum, an out-door arbor which will be screened from flies and other insects, and covered with vines. The seating capacity of the arboretum will be about four hundred, while the auditorium, including the balcony, will seat five hundred. The stage will have a complete scenic and electrical equipment. The policy of the house will be to play road companies, repertoire and the high-class road picture productions. The theatre is being built by the ladies of the Tuesday club, in conjunction with their beautiful club house. The management is in the hands of C. H. Geldert, a well-known New York actor, who has retired from the stage and is now a Lindsay orange grower. This will be the only first-class theatre between Fresno and Bakersfield, and will be one of the most beautiful and best appointed in the smaller cities of the State. It will be finished and ready for opening about November 15th.

**Improvements in Oakland**

The Macdonough Theatre in Oakland will soon be given extensive improvements, among them a marquee.

A big comedy success of last season in New York is Stop Thief, which enjoyed a run at the Gaiety Theatre of the entire season, being one of three theatrical attractions to remain throughout the summer months of the season. Stop Thief will be presented by a special company at the Columbia Theatre in the near future.

W. S. Maugham on his last visit to this country, surveying our stage with a prophetic eye, spoke thus in a private ear: "I am going to strain every nerve and every atom of brain to have all my plays produced in America that I can for five years, for I foresee that by that time the demand in this country will be wholly for American plays."



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Ed Redmond Stock



## Correspondence

**SAN BERNARDINO, Oct. 22.**—At the Opera House (Mrs. M. L. Kiplinger, mgr.) the photoplay Quo Vadis played to good business 16-19. Last night Julian Eltinge, in The Fascinating Widow, played to a highly pleased capacity house. Captain Scott in the Antarctic, films, with Chas. B. Hanford as lecturer, will occupy the house for the balance of this week, with a matinee daily. All of next week, The Gladstone Family of Entertainers; 3. The Shepherd of the Hills; 4. Officer 666; 11. Madame Sherry; 13. Wm. Faversham in Julius Caesar.

J. E. RICH.

**SACRAMENTO, Oct. 21.**—The Pantages, which seems to have been in hard luck since Jim Post concluded his record-breaking run there some time ago, is to have a new lease of life when Dillon and King, supported by Maud Amber, open there next Monday with Society Fads, for an indefinite engagement. The company contains well-known people in Robert C. Ryles, Ernest Van Pelt, Jack Wise and Blanche Trelease. W. E. Shaffer will retain the house management, which is good news for he is one popular boy here, and the droop of his manly shoulders during the forlorn experiment of trying to make the theatre a big feature picture house was enough to make a soubrette weep. The Pantages has been taken over on a year's lease by two Stockton men, Will Davis and A. L. Smith, the latter of the Garrick. Grand Theatre: The Ed. Redmond Co. presents Heir to the Hoorah, Paul Armstrong's first big hit, this week to the usual big opening. Paul Harvey and Beth Taylor are well cast. Orpheum: Saharet, the Australian dancer, is the topline of the bill that opened Sunday. The Lawn Party, with Wm. J. Dooley and ten juveniles, is scoring hard and the same program contains McIntyre and Sutton in The Pumpkin Girl, Jack Sidney and Billie Townley, Frank Milton and the De Long Sisters in Twenty Minutes Layover at Alfalfa Junction; Ted Lorraine and Mattie Burke, Emily Darrell and Ed. Conway in Behind the Scenes, and the Pathe weekly. Harry Olsen's orchestra is getting a big hand at every show. Empress: Ahearn's Seven Comedy Bicyclists, Dan Nygyfy, the human salamander, assisted by Mrs. Nygyfy; The Tamer, a clever comedy tabloid; Geo. F. Hall, the "ragged hero"; Maurice Brierre and Grace King in musical fun, and Tom Dingle and Jack Corcoran in a clever talking act, are this week's features. Coming to the Clunie: Kittie Gordon in The Enchantress, 23; Bird of Paradise, 25. Oak Park: Forti's Milano Band and concessions are still drawing crowds. Chauncey L. Sothorn has closed with the Redmond Co., much to the regret of many admirers, and has returned to the big burg by the Golden Gate.

**STOCKTON, Oct. 22.**—Eddie Vollman is making himself popular in this town and it looks as though the Yosemite (or Orpheum) at last had a manager who would stand the acid test. The Orpheum is doing a very large business this season. Geo. Ebey, manager of the Oakland Orpheum, was in town last Saturday.

Mr. Ebey is interested in both the lease of the Orpheum here and in Sacramento. The Lure caught us for \$1,100 on the 12th and The Traffic last Sunday repeated to about \$900. The latest theatrical interest here centers in the opening next Monday of The Kirby Theatre by a high-class stock. This house was formerly The Bell and has been leased for eighteen months by Martha J. Kirby and Chas. H. Farrell, refitted and renovated throughout and old-timers will scarcely recognize it when it reopens. A splendid stock company will offer the best plays. Broderick O'Farrell, who has been the most popular member of Ye Liberty Stock in Oakland, will play the male leads, and in the company are Dan Reed, stage director with a Chicago reputation; Harry Kenneth Stuart, second man; Jay Hanna, juvenile; George Clancy, comedian; Leland Murphy; Billy Butler; Ray Appleby, and F. Hermita, utilities. Pauline Hillenbrand, a beautiful girl and a gorgeous dresser, will play the female leads; Jean Kirby, a statuesque beauty, will be seen in second business, and Barbara Lee will take care of the characters. The opening bill will be Alias Jimmy Valentine, with The Virginian to follow, and then will come Seven Days; Mrs. Wiggs of the Cabbage Patch, and plays of like calibre. At the Garrick Theatre Manager Smith is doing well with Bert Levey vaudeville. The Novelty, the Turner and Dahnkin picture house, closed last Sunday upon order of the fire commissioners. T. & D. announce they will build a new theatre. The Colonial, pictures and vaudeville, is doing well.

**TUCSON, Ariz., Oct. 21.**—The Fascinating Widow—Julian Eltinge—charmed, fascinated and entertained a large audience here last evening. Company excellent; gowns and effects stunning. Left here en route for Coast. Next attraction, Officer 666. C. E. HEATH.

**SAN DIEGO, Oct. 22.**—The Spreckels is the home of the Bird of Paradise this week for three days. The play is beautifully staged, with splendid scenic effects and is capably acted. Thursday, Friday, Saturday and popular matinee, A. H. Woods presents Julian Eltinge, the most delightful entertainer in The Fascinating Widow. Pantages: The old favorites, Chas. King and Virginia Thornton in The Counsellor; The Bartletts; Mus-Art Three; James Brockman; De Von Sisters, and The Summer Girls, musical comedy. Empress: The Seven Bracks, athletes; John P. Wade and his company in Marse Shelby's Chicken Dinner; La Franc Brothers, head to head balancers; The Four Society Girls in songs; Charles Gibbs, mimic, and Hurst, Watts and Hurst, three vocalists and fun-makers.

## Ben Stevens is Dead

Ben Stevens, one of the big men of the theatrical business, died suddenly in New York Tuesday night, after a short illness. He was prostrated two weeks ago with an attack of pneumonia and his recovery seemed assured when a relapse occurred. Mr. Stevens was one of the fine personalities, attaining a prominent place in the theatrical world and had been a special partner with Klaw and Erlanger for over ten years, and during the past four years was their gen-

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WITH the story graphically told by CHAS. D. HANFORD. Did a gross business of \$1,030.00. Matinee, \$380.00; night, \$650.00; total on the day, \$1,030.00. Five hundred people turned away the closing night.

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Announce Coast Tour of the most talked about play of today, Harold Bell Wright's great novel

## The Shepherd of the Hills

Dramatized by Mr. Wright and Elsbury W. Reynolds  
Oakland, Oct., 18-19; Napa, 20; Santa Rosa, 21; Petaluma, 22; Vallejo, 23; Monterey, 24; Salinas, 25; San Luis Obispo, 26; Santa Barbara, 27; Ventura, 28; Oxnard, 29; Pasadena, 30; Pomona, 31; Santa Ana, Nov. 1; San Bernardino, 3; Riverside, 4; San Diego, 5-6.

eral manager. Before that he had made a great success as manager for Richard Mansfield.

LOUIS B. JACOBS writes from Globe, Arizona that his musical comedy show is making money. He opens November 3d at the Empress Theatre, Phoenix.

C. P. HELTON, proprietor of the Inter-Mountain Wagon Show, was a visitor Thursday. He reports decided prosperity in California.

VIRGINIA BRISSAC and Margaret Nugent had several hundred dollars worth of jewelry stolen from their dressing rooms in Honolulu lately.



ALL THE THEATRICAL NEWS

The San Francisco  
**DRAMATIC REVIEW**

Music and Drama

Published Continuously Since 1854. The Only Theatrical Publication in the Great West

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San Francisco, Saturday, November 8, 1913

No. 16—Vol. XXIX—New Series



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# MONTÉ CARTER

and his

## DANCING CHICKS

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### Talking Moving Pictures At Last a Success

Grand opera scenes are pictured with startling fidelity by a new German invention in connection with the toned phonograph especially built for the proposition in Paris, according to the ideas of E. H. Kaufman, vice-president of the Kaufman-Kelly Biophone Company, who has spent several years with Edison and who controls the only original and successful Messter Synchronizing Apparatus, of Berlin, which has been in successful use in Europe since 1909. Mr. Kaufmann has just returned from a trip to Paris, Berlin and London, and hopes, in the near future, to be able to give to the American public the production of playlets and speeches of prominent men and produce educational feature films in connection with the talkies that will be greatly appreciated by the American public. In Germany, the Messter talking and singing moving pictures are a standard equipment and are shown at every performance, changing off with the regular pictures in ninety per cent of the moving picture houses for the last four years. Mr. Kaufmann's belief is that we will come to this same point in the near future and his anticipation in that line will soon materialize. Mr. Kaufmann has incorporated a \$250,000 company under the state laws of California, for the purpose of marketing his talking moving pictures, with headquarters at Room 244 Monadnock Building, San Francisco. Mr. Kaufmann, while in Europe, studied the moving picture field very closely and observed that a continual demand for three or four reel pictures is very dominant, while some large film producers, who cater to the American market, are producing seven to nine reel feature films, having this class of trade only. In Paris the average moving picture house does not compare in equipment with the English houses, which are far better and more up to date. It is a popular custom now in England to connect tea rooms with the leading picture houses and society turns out for the five o'clock tea to meet in these theatre tea rooms and take in the performance at the same time. The custom for charging less for the front seats and having loges (or boxes) in the center of the house and charging more for the rear seats is found all over Europe, and the admission fees run on an average from one shilling and one franc, respectively, to ten shillings or ten francs for box seats. Paris has one moving picture

house, which has no equal in the world. This is the Gammont Hippodrome, which seats 6,000 people, and is a most wonderfully arranged house. This place is the only one in Paris which shows talking and singing moving pictures at every performance. While on the continent Mr. Kaufmann has visited all the large film plants and thinks that the Gammont establishment is the most wonderful of any, and the best established, systemized and equipped. The entire establishment is under the management of Leon Gammont, and an exhibition was given Mr. Kaufmann by Mr. Gammont, of his new Gammont Color, showing some Tiffany glass lit up by electric lights, on the inside, and showing such illumined glass rays on a black velvet background, reproducing all the colors of the rainbow in natural colors, which was the most marvelous exhibition Mr. Kaufmann witnessed. In France, Germany and England the general opinion prevails, according to Mr. Kaufmann's report, that the United States will interfere and have war with Mexico, and whenever Mr. Kaufmann refuted such an idea, he was given the answer that if we did not interfere in Mexico, they (Europe) would make us do so.

### Another Beach Scheme Hatching

Plans for the construction of a \$1,000,000 pier at the ocean beach are now in the hands of the supervisors, a petition having been filed for permission to build the structure from the end of the municipal railway in Cabrillo Street across the Great Highway to high water mark in the ocean, the length being 1,000 feet and the width 150. A large amusement concession building, dance hall, theatre, picturesque tower, cafe, double deck promenades, a government life saving station and a firehouse will be among the attractions. The petition was referred to the lands and tunnels committee, with a disposition on the part of the mayor and supervisors to regard it favorably.

### New Theatre to Replace Barton in Fresno

Tentative plans are now under way by several architects for the \$100,000 building which is planned to replace the west half of the Barton building on the northeast corner of J and Fresno streets, Fresno. The plans will also call for the remodeling of the old Barton Theatre.

The work as planned will cost about \$120,000. It is expected that the old building, which contains Armory Hall, will be razed shortly, after the first of the year. The property is owned by L. L. Cory. The new building as contemplated will have a frontage of 150 on J Street and 65 feet on Fresno Street and will be four stories in height. It will contain a basement, and the first floor will be fitted up, according to present plans, for stores and the other three floors for office purposes. The work of remodeling the old theatre building will not be commenced until after the close of the present theatrical season. This work will cost about \$20,000. This will include the installation of modern heating and cooling systems.

### Gets Week's Salary

Mary Ambrose, 200-pound sou-brette, who until a few weeks ago was the Princess Diana in the Enchantress company, of which Kitty Gordon is the star, was awarded judgment against her former employer for \$32.50 by Justice of the Peace Barnett last Saturday week. Miss Ambrose sued for \$280, the sum which would have been due her if she had completed her contract. She alleged that J. E. Lewis, 130-pound manager of the company, knocked her down and with the aid of three other men dragged her off the stage, thereby forcibly breaking her contract. Manager Lewis denied having knocked her down, but admitted that he had pulled her by the wrists, that she had fallen from a flight of stairs and had been carried off the stage by the four men. He contended that Miss Ambrose had broken her contract by leaving a rehearsal after a "scene" with Miss Gordon.

### Veiller's New Plays

His latest play, *The Fight*, having been produced so successfully by the Henry B. Harris Estate, Bayard Veiller has entered into a contract with William Harris, Sr., and Mrs. Henry B. Harris, giving them the rights to all his plays that come from his typewriter during the next five years. Like Bernard Shaw, he disdains a pen, when it comes to writing vigorous dialogue. "A pen is too slow," comments Mr. Veiller. "I tried it once then had to destroy the play. Both *Within the Law* and *The Fight* were written on a typewriter." "Maybe that is why you write with a 'punch'," observed Mr. Harris.

### Leoncavallo Likes Spirit of San Francisco

Leoncavallo, the composer, is a big feature of the Tivoli Grand Opera season, here last week and he has written his first impressions of our city as follows: "During the last two or three years I have heard a good deal about the almost miraculous resurrection of San Francisco from the ashes into which she had been turned by the great conflagration of 1906, so that I was prepared to see the wonderful new city arisen from her ruins through the energies of the indomitable spirit of her people. But in crossing the Bay I had a glimpse of this enchanting Queen of the Pacific whose name is now on everybody's lips throughout the world. After I went through that exceptionally wide and imposing thoroughfare, Market Street, with its attractive cross streets and magnificent majestic buildings, and my eyes were dazzled by that inspiring kaleidoscope of colors of different flags and decorations, then my admiration, my astoundment and wonder went beyond anything that I had ever imagined, even with the most optimistic and enthusiastic reports I had received. No, no! This city was never dead; her disaster has been like a temporary crippling of a giant's limb, who, after having recovered, becomes more powerful and indomitable than ever. That much for the material resurrection of San Francisco. But my admiration was even greater when I noticed the general enthusiasm for the great Portola festival, when I noticed that healthy and wholesome, electrifying spirit which seems to pervade everybody and everything, and that appearance of happiness and confidence which transpires from the jovial faces of the San Franciscans and from its beautiful Italian sky. Indeed, I could never imagine that a people who had been stricken by one of the greatest catastrophes in history could so quickly reacquire its happy spirits and jovial mood, which are the characteristics of a strong and predestined race. For the wonderful activity, traffic and all around hustling of San Francisco are not tinged with that commercialism which is noticeable in the large Eastern cities, but go beyond and higher, and reflect the idealism, buoyancy and happiness of a city which has confidence in itself and in its future, and knows how to make life worth living for itself and for its guests."



## Dates Ahead

**ARE YOU A CROOK?** (H. H. Frazee, mgr.)—New York, April 28, indefinite.

**BISHOP'S PLAYERS.**—In stock, Ye Liberty Playhouse, Oakland.

**BOUGHT AND PAID FOR**—Wichita, Nov. 9; Garden City, 11; Rocky Ford, 12; Pueblo, 13; Colorado Springs, 14; Boulder, 15; Denver, 16, week; Cheyenne, 24; Laramie, 25; Rock Springs, 26; Salt Lake, 27-29; Ogden, Dec. 1; Pocatello, 2; Boise, 3; Baker City, 4; The Dalles, 5; Tacoma, 6; Seattle, 7, week; Portland, 14, week.

**ED. REDMOND STOCK.**—Sacramento, indefinite.

**FINE FEATHERS,** Star Cast (H. H. Frazee, mgr.)—Middletown, 9; Lexington, 10; Chattanooga, 11; Nashville, 12-13; Memphis, 14-15; New Orleans, 16-22; Lake Charles, 23; Beaumont, 24; Houston, 25-26; Galveston, 27; San Antonio, 28-30.

**FINE FEATHERS,** East (H. H. Frazee, mgr.)—Big Rapids, Nov. 10; Luddington, 11; Manistee, 12; Cadillac, 13; Traverse, 14; E. Jordan, 15; Charlevoix, 17; Petosky, 18; Sault Ste-Marie, Mich., 19; Sault Ste-Marie, Ont., 20; Cheboygan, 21; Saginaw, 22; Flint, 23; Bay City, 24; Owosso, 25; Pontiac, 26; Ann Arbor, 27; Tecumseh, 28; Port Huron, 29.

**FINE FEATHERS,** West (H. H. Frazee, mgr.)—Boone, Nov. 8; Marshalltown, 9; Iowa Falls, 10; Fort Dodge, 11; Algona, 12; Emmetsburg, 13; Spencer, 14; Canton, 15; Sioux Falls, 16; Brookings, 17; Watertown, 18; Aberdeen, 19; Huron, 20; Mitchell, 21; Yankton, 22; Norfolk, 24; Fremont, 25; Columbus, 26; Hastings, 27; McCook, 28; Holdridge, 29; Grand Island, 30.

**FINE FEATHERS,** South (H. H. Frazee, mgr.)—Marietta, Nov. 8; Nelsonville, 10; Athens, 11; Pomeroy, 12; Wellston, 13; Jackson, 14; Ironton, 15; Portsmouth, 17; Chillicothe, 18; Wilmington, 19; Lancaster, 21; Newark, 22; Urbana, 24; Marysville, 25; Bellefontaine, 26; Lima, 27; Van Wert, 28; St. Marys, 29.

**FRANK ADAMS SHOW**—San Mateo, Nov. 7; there to San Francisco for a lay-over for two days, then south and east.

**LAURETTE TAYLOR,** in **PEG O' MY HEART** (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

**LITTLE WOMEN** (William A. Brady)—Lincoln, Nov. 10-12; Omaha, 13-15; Kansas City, 17-22; Denver, 24-29; Salt Lake City, Dec. 1-6; Ogden, 8-9; San Bernardino, 11; San Diego, 12-13; Los Angeles, 15-27; San Francisco, 29-Jan 10; Stockton, 12-13; San Jose, 14-15; Sacramento, 16-17; Oakland, 19-21; Red Bluff, 22; Medford, 23; Eugene, 24; Portland, 26-31; Seattle, Feb. 2-7; Vancouver, 9-12; Victoria, 13-14; Nanaimo, 16; Westminster, 17; Tacoma, 18-19; Everett, 20; Bellingham, 21; Calgary, 23-25; Edmonton, 26-28; Saskatoon, Mar. 2-4; Regina, 5-7; Winnipeg, 9-14; Minneapolis, 23-28; St. Paul, 30-April 4; Milwaukee, 13-18.

**MADAME SHERRY** (Magner and Spaulding)—Maricopa, Nov. 8; Taft, 9; Bakersfield, 10.

**MOROSCO STOCK CO.**—Los Angeles.

**ONE WOMAN'S LIFE** (Rowland & Clifford, Inc., mgrs.)—Cincinnati, Nov. 2-8; St. Louis, 9-15; Kansas City, 16-22; Columbus, 24-28; Indianapolis, Dec. 1-6; Dayton, 7-13; Detroit, 14-20; Cleveland, 22-27.

**RODNEY RANOUS and MARIE NELSON CO.** (mgt. of Rowland & Clifford)—Louisville, Ky., Nov. 9-15.

**SOX-GIANTS**—Los Angeles, Nov. 8-9; San Diego, 10; Oxnard, 11; Sacramento, 12; Oakland, 13; San Francisco, 14-15; Oakland, 16 (morning); San Francisco, 16 (afternoon); Medford, 17; Portland, 18; Tacoma, 19 (morning); Seattle, 19 (afternoon).

**STOP THIEF** (Cohan & Harris)—Bellingham, Nov. 8; Portland, 9-15; Astoria, 16; Salem, 17; Eugene, 18; Medford, 19; travel, 20; Marysville, 21; Chico, 22; San Francisco, 23-Dec. 6; Oakland, 7-10; Sacramento, 11; San Jose, 12; Fresno, 13; Coalinga, 14; Bakersfield, 15; Pasadena, 16; San Bernardino, 17; Redlands, 18; Riverside, 19; San Diego, 20-21; Los Angeles, 22-27.

**THAT PRINTER OF UDELL'S** (Gaskill and McVitty, Inc., owners)—Moberly, Nov. 8; Warrensburg, 10; Manhattan, 11; Abilene, 12; Salina, 13; Ellsworth, 14; Sterling, 15; Ellinwood, 17; Great Bend, 18; St. John, 19; Stafford, 20; Anthony, 21; Alva, 22; Pratt, 24; McPherson, 25; Newton, 26; Hutchinson, 27; Strong, 28; Iola, 29.

**THE COST OF LIVING** (Rowland & Clifford, Inc., mgrs.)—Cleveland, Nov. 3-8; Detroit, 9-15; Columbus, 17-22; Rochester, 24-29; Pittsburgh, Dec. 1-6; Indianapolis, 8-13.

**THE ROSARY** (Rowland & Clifford, Inc., mgrs.)—Baltimore, Nov. 3-8; Harrisburg, 10; Shamokin, 11; Sunbury, 12; Huntington, 13; Altoona, 14; Johnstown, 15; Pittsburg, 17-22; Dayton, 23-26; Indianapolis, 27-29; Cincinnati, 30-Dec. 6; Cleveland, 8-13; Chicago, 14-Jan. 3.

**THE DIVORCE QUESTION** (Rowland & Clifford, Inc., mgrs.)—Philadelphia, Nov. 3-8; Elizabeth, 10-12; Trenton, 13-15; Paterson, 17-22; Providence, 24-29; New York, Dec. 8-13; Jersey City, 15-20; Brooklyn, 22-27.

**THE ESCAPE** (Rowland & Clifford, Inc., mgrs.)—So. Chicago, Nov. 23; Peoria, 27-29; Chicago, 30-Dec. 20.

**THE SHEPHERD OF THE HILLS** (Gaskill and McVitty, Inc., owners)—Barre, Nov. 8; Lancaster, 10; Woodstock, 11; Newport, 12; Claremont, 13; Bellows Falls, 14; Keene, 15; Nashua, 17; Orange, 18; Greenfield, 19; Gardner, 20; Pittsfield, 22.

**THE SHEPHERD OF THE HILLS** (Gaskill and McVitty, Inc., owners)—Birmingham, Nov. 10-15; Atlanta, 17-22; Norfolk, 24-29.

**THE SHEPHERD OF THE HILLS** (Gaskill and McVitty, Inc., owners)—Suffolk, Nov. 8; National Soldiers Home, 10; Elizabeth City, 11; Plymouth, 12; Washington, 13; Williamston, 14; Tarboro, 15; Windsor, 17; Rocky Mount, 18; Wilson, 19; Goldsboro, 20; Fayetteville, 21; Wilmington, 22; Luberton, 24; McCool, 26; Florence, 27; Camden, 28; Darlington, 29.

**THE SHEPHERD OF THE HILLS** (Gaskill and McVitty, Inc., owners)—Hardin, Nov. 8; Chillicothe,



### BIRD OF PARADISE

By Richard Walton Tully

### THE MONEY MOON

By Hartley Manners

### THE FOX

By Lee Arthur

In Preparation Nat C. Goodwin in

### GAUNTLET'S PRIDE

Laurette Taylor in

### PEG O' MY HEART

By Hartley Manners

### THE TRUTH WAGON

By Hayden Talbot

### THE ESCAPE

By Paul Armstrong

and others

### The Morosco Theatre

Los Angeles, Cal., Broadway, near Eighth. This theatre will be devoted to first productions, with an especially selected cast. It will be the only theatre of its kind in the West.

### The Majestic Theatre

Los Angeles, Cal., Broadway, near Ninth. The leading theatre of Los Angeles, playing only the best attractions tearing from New York and Chicago.

### Morosco's

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Los Angeles, Cal., Main, near Sixth. The leading stock theatre of the world. Playing new productions; all records have been broken at this house.

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Los Angeles, Cal., Spring Street, near Second. Devoted to melodrama.

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10; Bethany, 11; Lamoni, 12; Osceola, 13; Afton, 14; Corning, 15; Creston, 16; Clarinda, 17; Shenandoah, 18; Fall City, 19; Holton, 20; Pawnee, 21; Tecumseh, 22; Fairbury, 24; Beatrice, 25; Lincoln, 26; David City, 28; Osceola, 29.

**THE SHEPHERD OF THE HILLS** (Gaskill and McVitty.)

Bakersfield, November 7; Porterville, 8; Coalinga, 9; Hanford, 10; Visalia, 11; Fresno, 12; Modesto, 13; Sacramento, 14; Auburn, 15; Reno, 16-17; Winnemucca, 18; Elko, 19; Ogden, 20.

**THE WARNING** (Rowland & Clifford, Inc., mgrs.)—Chicago, Nov. 2-8; Louisville, 9-15; Washington, 17-22.

**WILLIAM FAVERSHAM** in **JULIUS CÆSAR** (Leonard Gallagher, mgr.)—San Diego, Nov. 10-11; Santa Barbara, 12; San Bernardino, 13.

## Spotlights

Lillian Russell's Big Feature Festival is now doing nicely in the Middle West for John Cort. Tomorrow night the company will begin a week's engagement at the Shubert Theatre, St. Louis.

That Harry L. Stone has made good productively as well as financially is evidenced by the statement coming from the little manager that he is now organizing a second company to take the place of the Colonial now meeting with success at the Panama Theatre, Vancouver, B. C. The new company is to be known as the Alhambra Company, and will open on the 27th of this month for a run of eight weeks. The Colonial attraction will go on the road for the same length of time, returning to the Panama about Dec. 21. The Alhambra company will be

## STAR THEATRE Oakdale Cal.

E. C. SHEARER, manager. A live one for real shows. Seating capacity, 375. Road shows write for open time.

extended a road tour if all goes well, following the return of the Colonial company.—Seattle Critic.

A new comedy, entitled *The Marriage Game*, received its first New York presentation at the Comedy Theatre last week under the management of John Cort. Anne Crawford Flexner, who adapted for stage purposes Mrs. Wiggs of the Cabbage Patch, is the author of the play, and has selected for her theme the failure of the majority of married couples to play the game of marriage to win. The players in the cast include Alexandra Carlisle, Orrin Johnson, Vivian Martin, Charles Trobridge, Allison Skipworth, William Sampson, Josephine Lovett and Geo. W. Howard.

Alexandra Carlisle, the English stage beauty, has come to these shores under contract to John Cort to create the principal female character in his production of Anne Crawford Flexner's comedy, *The Marriage Game*. The professional appearance of Miss Carlisle on Broadway brings sure conflict for popularity in the metropolis the acknowledged representative beauties of England and America, for Jane Cowl, one of this country's most lovely actresses, is still playing the leading role in *Within the Law* at the Eltinge Theatre.

The large concessionaires of the 1915 Fair, who will construct in the amusement section the most elaborate and artistic series of amusements ever assembled, are far advanced with their plans for construction. The Santa Fe Railway is well under way with its great concession, the Grand Canyon of the Colorado.



## Los Angeles Around-Town Notes

By JACK JOSEPHS.

Reese Gardner, who joined the Morosco forces and opened in the Quaker Girl at the Burbank Theatre, was a hit from the start, his dancing being one of the big features of the show. Mr. Morosco is so enthusiastic about Gardner that he has promised him an important part in Rita's Romance when that show opens, featuring Selma Paley.

The Loewen brothers, managers of the Century Theatre, celebrated their first anniversary of ownership of the popular burlesque house last week. The many jollifications included an impromptu dinner at the Bristol Cafe.

Armstrong's Baby Dolls, under the direction of Ethel Davis, close a four weeks' engagement at the Republic Theatre, this week. They proved a good added attraction and helped business at this house.

The Hippodrome continues to show to capacity. Rapoli, the strong man, who juggles cannon balls and other things, and who was seen at the Pantages here two weeks ago, is on this week's bill at the Hip.

In spite of the recent flivver of Dillon & King at the Lyceum, Harry Clement, the local impressario, thinks he could make it pay, but refuses to divulge the secret of the policy he would install. At present the Lyceum is devoted to "Movies" and doing a fair business. This week The Last Days of Pompeii is getting 25 and 50 cents.

Clara Howard, more vivacious and dashing than ever, is in her sixteenth week at the Century Theatre. Since Miss Howard's engagement the management has dispensed with the services of leading ladies who sing ballads exclusively, as Clara sings ballads as well as popular and rag numbers, thereby killing two birds with one "jewel."

Sarah Edwards, of the Tivoli Co., was royally entertained during her engagement here. Among the many pleasures enjoyed was a farewell dinner given in her honor by Mr. and Mrs. Frank Hearn, of the Heather Apartments.

Charlie Reilly, who is starring in A Bit of Old Ireland over the Pantages circuit, is booked for a return engagement after completing his present tour, with a new offering.

Mike and Schlitz of the Pantages Orchestra, returned from their vacation this week. They spent most of the week in the mountains near Santa Ana, in quest of wild duck. While they did not bring back much game, they did bring a hard-luck story and an empty purse, the result of an easy game (easy for the other fellow)—and to think it happened in Santa Ana.

Our local newspaper critics are about evenly divided in their review of The Boss, Edward Sheldon's play,

which opened at the Morosco this week. The Times says it does not get over, while the Examiner says it's a big hit. In spots they are both correct.

E. O. Van Pelt, brother of Ernest, the well-known member of the Dillon & King Co., is the amusement manager at Harlow's Cafe, and through his efforts the place is enjoying some high-class talent.

Rena Rodgers, formerly of the team of Dolliver and Rogers, well known in vaudeville, is a feature at Harlow's.

The Alexandria Hotel has fallen in line and is now playing vocal and instrumental acts in their Indian Grill.

Leo Rapoli, the heavyweight juggler, was made defendant in an injunction suit filed by Pantages Circuit, the complaint alleges that Rapoli was under twelve weeks' contract to Pantages and before the contract expired he contracted to appear at the Hippodrome, where he opened Monday.

Nat Wentworth, who replaced Walter Spencer as leading man at the Century Theatre, is another who has invested in real estate. Stanley Ward Hart, formerly identified with theatricals, sold him the lot, and had no trouble making the sale, the inducement being that Bob Cunningham owned the adjoining property.

The property force of the Universal Film Company gave a dance last Saturday, at the J. A. C. Studio. Over two hundred attended; refreshments were served and a general good time was indulged in.

The boxing contests at the Century Theatre every Monday and Friday nights are proving very interesting, and the participants are becoming experts at the manly art. At present it is a draw between Dolly Rivers and Flossie Wilson.

Billy Elwood, the local representative for Bert Levy's booking department, was brought into court on a charge of booking without a State license, and did not think it necessary to have another State license, presuming that the State license which they have in San Francisco also covers this town. The labor commissioner does not agree with him. The case will come up November 14th.

Frank Thorne, well known in dramatic stock circles on this coast, is the scenic artist for the J. A. C. Film Co.

The Savoy Dramatic Stock Co. will close their long run at Pasadena this week. Mr. Brown will take the company intact to El Paso, where they open for an indefinite engagement.

Claude Kelly and Madaline Rowe, with their Musical Comedy Company will open at Groggs Theatre, Bakersfield, next week. They have just returned from Phoenix, after ten successful weeks in the Arizona capital.

Miller's Theatre, located on Main near Ninth Street, opened last week. It has a seating capacity of 800 and is devoted to Movies.

Larry Payton resumed work this week with the Bosworth Players, after being out for a week with a sprained ankle.

That the Los Angeles cabarets are enjoying prosperity, is proven by the array of high-class talent which can be seen at the following cafes: Alexandria—Hazel Allen, Russian Dancers, and an Instrumental Trio. Bristol—Geo. Kahn, amusement manager; Paul Rahn, Ruby Miller, Ferol Penny, Dot Dunfee, Pearl Gillman, Marjory Shaw, Velma Johnson, Mary Godsey, and George Kahn, baritone. Harlows—Rena Rodgers, Clara York, Francis Smitz, Opal White, May Foster, Elsie Mitchell, Happy Anna Robinson, Alice Ives, Grace Kellar, Eddie Pommeroy at the piano, and, by the way, one of the best pianists around here; E. O. Van Pelt, amusement manager.

## Vaudeville Notes

David Martin, was arrested in San Jose last week and brought to San Francisco on a charge of grand larceny, preferred by Miss C. A. Endquist, an actress, who accused him of the theft of a \$400 diamond ring. She said she met Martin in an agent's office while seeking engagement. She accepted his suggestion that they combine in an act and she gave him a small ring to pawn, dividing the proceeds. Later, she wore the \$400 diamond ring and Martin suggested pawning that, as they had not obtained employment. Instead of pawning it, she said, he sold it for \$150, redeemed her other ring, and gave it as an engagement ring to Miss Bettie Coe, of 1660 Bush Street. Miss Coe visited the city prison the night of the arrest and the ring claimed by Miss Endquist was taken from her and held as evidence.

Alvino and Sister, at present playing Coast time, expect to return to New York coming out again over the Orpheum Circuit.

Geo. Webster, manager of the Seven Harmony Maids now playing for Bert Levey, will also play a two-week special engagement at the Portola-Lourve.

The Two Avertons, who came out under contract for Bert Levey, have been released and are now playing W. S. V. A. time going big.

Pearl Cook, last season a member of the Alcazar Stock, is in town in support of George Behan with the Anna Held show.

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## Bookings

At the Sullivan & Considine, San Francisco office, through Wm. P. Reese, their sole booking agent, for week of November 9, 1913.

EMPRESS, San Francisco—Spirit Paintings; Belmont and Harl; Polard; In 1909; Wm. Cahill; Derkin's Dog and Monkey Circus. EMPRESS, Los Angeles—Hastings and Wilson; The Gypsy Countess; The Concealed Bed; Norton and Earle; Billy Sheer; The Mission Garden. EMPRESS, Salt Lake City (Nov. 12)—The Nagyfy; Geo. Hall; The Tamer; Brierre and King; Dingle and Corcoran; Happy Hearn's Wheelmen. EMPRESS, Kansas City—Malvern Troupe; Melotte Twins; Dorothy Rogers and Company; Five Merry Youngsters; Baron Lichter; Sammy Watson's Farmyard. EMPRESS, Sacramento—Gruet and Gruet; O'Brien and Lear; Clayton and Drew Players; Clarence Oliver; Snyder and Hallo; Cupid's Syndicate. EMPRESS, San Diego—Schreck and Percival; The Village Choir; Who Was He?; Kelly and Galvin; Nina Payne; Gerard. EMPRESS, Denver—La France Brothers; Hurst, Watts and Hurst; John P. Wade and Company; Four Society Girls; Chas. Gibbs; The Seven Bracks.

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Morosco, While Lois Meredith Will  
Come to Los Angeles For the Same  
Manager.

LOS ANGELES, Nov. 5.—A muddled condition of the finances caused the disbanding of the Enchantress Company and the collapse of Miss Gordon, whereupon the curtain was rung down, the lights lowered and the money returned to a disappointed audience. Members of the company, especially the chorus girls were left stranded and as they were of the class that call New York "home," things looked pretty black. However, that generosity which has been so often tried and never found wanting, that of the fellow player, came to the rescue and a rousing benefit was given on Sunday night, to which the talents of many of the artists playing at the other houses were gladly given. The latest turn of affairs brings Kitty Gordon to the Morosco in a production, Alma Where Do You Live and many funny stories are told of how Mr. Morosco coerced Miss Gordon into signing for this two weeks' engagement as she was boarding the train for New York. \* \* \* Florence Stone is back again in Los Angeles and glad to be here. Stock company in Omaha was all right, but the wintry winds do blow and they do have snow, and Miss Stone longed for California—so here she is. \* \* \* Mr. Morosco's New York representative, Mr. George Mooser, has been in the city and now the query of interest is—will Mr. Morosco build a theatre in New York? The bird says he will and that it will cost much money. \* \* \* The marriage bee still continues to buzz about the theatres, and this time lighted upon Walter Russell, the assistant treasurer at the Empress, who straightway went out and married Jennie Eleanor Kaite. \* \* \* Nina Blake, who was here recently with Ready Money, has been quite ill at the Clara Barton Hospital, but is now reported to be recovering from an attack of appendicitis. \* \* \* Monroe Salisury, who has been ill, living on a ranch near Hemet for sometime, has decided to return to the stage and will join Mrs. Leslie Carter as leading man for the coming season. \* \* \* Manager Morosco has decided to take Grace Valentine and Charles Ruggles to Chicago for the production of Help Wanted, while both players will be missed, local theatregoers will rejoice at their good fortune. Lois Meredith, from your Alcazar, will come to Los Angeles to take up the ingenue roles at the Morosco. \* \* \* Mrs. A. Favar, the mother of Marguerite Favar, died on Tuesday morning at their home in Hollywood, after a long illness. \* \* \* The burglar who broke into the house of Laura Oakley at Universal City, was certainly no respecter of persons, and surely did not know she is the Chiefess of Police. He succeeded in getting away with some few valuables.

AUDITORIUM—The Mascot, with all its old and dearly familiar tunes, is this week's bill, with the exception of Tuesday night and Friday

matinee, when Madam Alda is the attraction and the Tivoli Company go to Clunes Theatre in Pasadena. Bettino and Beppo, with their charming duet, the rousing choruses, the ariettas that linger in the memory—all this is the old Mascot that we have known and loved and with which we renew acquaintance through the Tivoli Company. Myrtle Dingwall's limpid tones seem never better fitted than with this music. Rene Vivienne, Henry Santry, Charles Gallagher and the balance of the company, sing with a zest that is delightful. The chorus numbers are especially stirring.

BURBANK—The Quaker Girl demurely continues on her way and promises to keep going. Selma Paley is singing her best and the gorgeousness of the production is another of its luring qualities. The efforts of Grace Travers, Beatrice Nichols, James Gleason, Lillian Tucker, Reece Gardner and Thomas McLarnie are enough to insure its success.

CENTURY—Him and Me is the breezy burlesque of the week at this house. Pickle Heinze and Michael Brady, otherwise known as Jules Mendel and Al Franks, stir things up with their comedy and are the cause of one long, round laugh. Earl Hall and Vera Ransdale have each successful song numbers and the chorus adds materially to all song hits.

EMPRESS—Kelly and Galvin seem to be about the funniest pair that have ever hit the Empress and their's is the good wholesome fun that can be carried away and laughed over again and again. Galvin is an Italian and his songs and jokes and dances are all of that brand, with Kelly to lead him on and to swing into the creating of the riotous merriment that greets each effort. Nina Payne is a maid of artistic intentions, good voice and a number of attractive gowns. Frances Gerard, the man of brawn and muscle, who handles cannon balls as though they were mere nothings, makes a magnificent spectacle to gaze upon. George Scherch and Mabel Percival are acrobats and dancers who know the value of a dash of comedy. The Village Choir sings songs of "yesterday and today" with the accent on the previous day. Then there is a playlet entitled Who Was He? cleverly enacted by Harry Fenwick, Mary Hampton and Cato Keith. An excellent Keystone Comedy picture fills out a good bill.

HIPPODROME—Musette dances herself into the hearts of sympathetic spectators and all the while she draws fascinating music from her violin until her turn is a delightful affair. M. Guerin is a French singer, possessed

of a very good tenor voice. Heart Throbs in a Great City is a sketch that makes the heart of an audience beat time to its throbs of emotion. Rapoli is a strong man with all the feats of the strong man marvelously put forth. W. R. Abram and Company offer the Banker's Holiday, a series of side-splitting complications. Howe and Girard are a musical team with material enough to satisfy.

MAJESTIC—William Faversham, in a Shakespearean role is a revelation to his Los Angeles admirers, who have known him in various and wonderful other roles. From one so artistic, a superbly played Marc Antony is to be expected and disappointment is not there. With perfect diction, the glorious passages are made to pulse and breath with new life and an added beauty. With soldierly bearing and graceful dignity, Mr. Faversham is a wonderful picture also. No one could more fittingly enact a Brutus to such a splendid Marc Antony than R. D. McLean, whose every line betrays the artist. No less interesting is the Cassius of Ernest Rowan. Constance Collier, a statuesque and beautiful woman, is a Portia, fully convincing and satisfying. Scenically, Mr. Faversham's production helps to add to the fire and zest of the drama, for it is gorgeous and impressive, a riot of color and beauty.

MASON—The Fascinating Widow proved to be fascinating enough to entice another week's patronage and Los Angeles is making the most of the chance of seeing Julian Eltinge in his clever impersonation, as he may not return for sometime, for we know that the theatre bearing his name and which he will soon open, will no doubt take up all of his time and attention for some seasons to come.

MOROSCO—The Boss, Edward Sheldon's play of "bossism" and its interesting character study—Michael R. Reagan, is receiving a corking presentation under the directorship of Franklyn Underwood. Forrest Stanley has never done anything better than his Michael Reagen and considering the great length of the role his work is remarkable. A make-up that is a masterpiece lends to the truthfulness and lends to the artistic reality of the picture. Frances Slosson enacts the dutiful daughter, Emily Griswold, who marries to save the good name of her family. Miss Slosson's beautiful and flexible voice lends itself to each light shade of meaning in a way that makes her characterization a thing of delight. Harrison Hunter lends his superb art to the role of the Archbishop and the drawing is faultless. Florence Oberle vivaciously brings importance to an otherwise unimportant role. Willis Marks, always to be relied upon, makes of "Porky" a study long to be remembered. Charles Ruggles plays the role of young Griswold with an easy and convincing manner. Jack Belgrave, James Applebee, John Elliott, Charles Buck and Ivan Miller are each seen to good advantage in lesser parts.

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ORPHEUM—Charlotte Perry returns in one of her wonderful quick-change composites, so marvelously subtle, entitled Into the Light. She passes from one characterization to another with an imperceptible pause and an almost bewildering change of attitude. It bespeaks the artist in each and every line. Ed Wynn and his hats were always funny and now that he has become ambitious enough to launch into almost comic opera, he is not one whit less funny. A King Dodo sort of king must be made to laugh at, and it takes Ed Wynn to do it. His skit is written by himself and ambitiously called The King's Jester, a delightful bit of nonsense. Rose, Harry and Tully Langdon rather uniquely show us how New York behaves at the midnight hour—perfectly good excuse for some good songs, dances and clever patter. Charley Brown and Mary Newman in their own particular singing and dancing way garner much of the applause. Ernest Ball, whose compositions have long been part of the days occupation, sings and plays some new ones and is most handsomely assisted by Maude Lambert. Saharet, looking like a dainty watercolor, still remains in her charming dances. Frank Mullon and the De Long Sisters are also a holdover, as well as The Lawn Party.

PANTAGES—"Babe" Wright, of tender years and tiny stature does some stunts in a big glass tank, the art of which she comes honestly by, for her mother appears with her and accomplishes some very difficult feats along the same line. Poney Moore is another little bit of vaudeville, who sings and dances with all the airs and graces of a time-honored vaudevillian and is ably assisted by two skilful artists, Davie and Fifi. The Indian Rustler is replete with heart thrills and nervous chills, for it is a six-cylinder melodrama, and the guns are drawn at the slightest provocation.

REPUBLIC—Ethel Davis and the "Baby Dolls" sing and dance their best in A Scotch Highball. Frantz Ceazer annoys and perplexes his audience with several new mystery tricks. The Juggling Jordans pass the Indian clubs around among themselves with a speed that is unbelievable. The MacFarlands are filled with good feelings and patter. The Morales are acrobats who lend the added interest of novelty to their work.

FLORENCE YOUNG is sojourning for the present in Seattle. Last week she received three offers of good engagements.

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## Correspondence

NEW YORK, Nov. 2.—Life's web is a very intricate and entangled thing, according to Augustus Thomas in his new play, *Indian Summer*, produced last week at the Criterion Theatre. But the dramatist has a sturdy optimism and a warm pulsing humanity with which he infuses the play, and an audience predisposed to be friendly will overlook the improbable entanglements and remember the kindness and the mellow autumnal spirit. The play runs smoothly along in the first two acts, set in the studio of a famous artist on Long Island. There is much wisdom from the lips of this lovable old artist—perhaps a little too much wisdom and not enough movement. When the listener has tired of this, there is a sudden quickening at the end of the third act, and presto! here is a moment of thrilling melodrama. For the fourth act there is again a slackening of movement, more wisdom, a very charming glimpse of a world weary painter and a sweet young girl finding each other through love, whereupon the other improbabilities are forgotten, and the curtain falls. Mr. Thomas has fitted John Mason with a role in which he is—John Mason. That is another way of saying that the star acted with ease and authority, made his scenes impressive, amusing, ironic or pedagogic as the dramatist indicated. Naturally, this artist being a man past forty, Mr. Mason played him with the leisurely pace of an aging man. For contrast he had the youth and beauty of Martha Heiman, whose acting had all the charming girlishness indicated by the dramatist. One of the best roles in the drama is Leonie, a motherly French maid, capably played by Mary Norton. When it is added that such capable actors as Walter Hale, Wright Kramer and Maud Hosford appeared in characters to which their playing gave full justice, the fact that *Indian Summer* was well acted goes without saying. \* \* \* After a week of enforced rest owing to indisposition, Lois Ewell returned to the Century Opera House last week, appearing for the only time in Mme. Butterfly, singing the role in Italian and acting its most acceptably. There was a new tenor, Signor di Angeli, while Signor Ciarretti, a baritone, also new to the patrons of the Century Opera, appeared as Sharpless, the Consul. They were to have made their first appearance in *La Tosca* in the Italian performance next Monday night, but instead they appeared in the principal tenor and baritone roles of Mme. Butterfly. Mr. Di Angeli might be considered an American, although he was born in Naples. He came to this country when he was a baby, with his parents. He received his musical education here in New York and after concert tours was engaged by Mr. Savage for *The Girl of the Golden West*. He sang for the Messrs. Aborn before in their various grand opera companies. \* \* \* *The Blindness of Virtue* by Cosmo Hamilton, the forerunner of the year's series of eugenic plays, but much worthier in quality than most of the ones that have followed it, returned last Monday to the Manhattan Theatre. When originally produced on Broadway it failed to attract attention. In other cities subsequently it

was gratifyingly successful. It is back in a new locality now in the hope of finding an audience more in sympathy with it. The story may be remembered to deal with experience in the youthful life of an English vicar's daughter. The purpose is to point the difference between innocence and ignorance and urge that young people coming into maturity should be made aware by their parents of matters of sex and the physical facts of life. As acted, the story, though somewhat overdrawn, is interesting and entirely free from sensationalism. In some respects this play points the same moral as *Prunella*, although the treatment of the latter is fantastic, while the former is written in a vein of naturalism. In comparison and contrast these plays go to show to what a great extent treatment is a determining factor in matters of the theatre. The cast last week was somewhat changed in personnel, but the general effect of the performance remained the same as before. \* \* \* The attractive playhouse which the Shuberts dedicated last year as Weber and Fields Music Hall and which subsequently became the Forty-fourth Street Theatre, assumed another name last Monday when it was opened as the Forty-fourth Street Music Hall, to be conducted after the manner of London music halls, according to advance notices. The name of Lew Fields appeared on the program as sponsor for the entertainment, though Mr. Fields was not in evidence. The Shuberts were, which, in view of an agreement the latter gentlemen once made not to engage in vaudeville for a term of years, may or may not have been significant. Even with opera glasses there was little discernible difference between the program offered under the general title of *A Glimpse of the Great White Way* and vaudeville as she is spoken in Hammerstein's, the Palace or any of the variety theatres in Manhattan which present "big time acts." An attempt was made in the first part to give some homogeneity by having several characters appear between numbers in the role of "Chorus." But their lines sounded—when they could be heard—as if the stage carpenter had constructed them and had become ashamed of his handiwork. The program contained one of two features on a more elaborate scale than the average variety bill affords. One was *The Modiste Shop*, another a ballet of *Carmen*. The former was the second act of *All for the Ladies*, with Sam Bernard in his original role of Leo von Laubenheim. Many of the original company remained in their parts and made the piece most entertaining. The *Carmen* ballet, with a little music from *La Tosca*, and perhaps other operas, for good measure, was given in pantomime in five scenes. It came just before the dinner time, when the audience had tired or walked out. Mado Minty, a young woman with an agile, shapely body, played the part of a spider in a big net, performing graceful contortions. Mme. Tortajada, a large paprikaful Span-

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ish maiden, who could handle a couple of bulls with ease if the women of that country played matador, sung Spanish songs, and the Schwartz Brothers gave a clever mirror act. Besides there were regulars from domestic vaudeville. After the night performance the roof of the theatre was opened as a cabaret and dancing hall. \* \* \* The Shuberts produced at the Court Square Theatre, Springfield, Oh, *I Say!* in its Americanized musical comedy form, with a cast including Walter Jones, Alice York, Charles Meakins, Jeffreys Lewis, Joseph W. Herbert, Nellie King, Joseph Phillips, Cecil Cunningham, Elizabeth Arians, Dick Temple and Julian Alfred. The score is by Jerome D. Kern. Sydney B. Low and Douglas Hoare are responsible for the adaptation, which was made from the English version of the original French farce. The musical comedy will come to the Casino in a few weeks. \* \* \* *An Angel Without Wings*, the new comedy which William A. Brady will present in New York soon, opened in Wilmington, Delaware, last week in Mr. Brady's Playhouse. The play is by Laurence Eyre, a new playwright. Alice Brady, daughter of the producer, had a leading part. Others were Florine Arnold, Charles Milward, Henry Trader, Wallace Erskine, Hilda Englund, Margaret Seddon, Louise Muldener, Nick Long and Josephine Williams. \* \* \* So many opera directors and music critics have not been seen in any concert hall lately as were assembled in the Little Theatre's tiny audience room last week at the invitation premiere of *Prunella*. The novelty of a play with music attracted them. In fact, the critics especially were so interested in Laurence Housman's poetic drama that they forgot all about the running accompaniment of stringed instruments until it was over. This isn't saying the critics, one and all, were not good listeners. They have hardly paid Manager Winthrop Ames the compliment of more undivided attention since the productions of light opera on his larger stage in the old New York Theatre days.

GAVIN D. HIGG.

CARSON CITY, Nov. 4.—Grand Theatre (W. S. Ballard, mgr.): Kellogg-Haines Company, of the Redpath Lyceum Bureau, November 5.

LARAMIE, Oct. 30.—Opera House (H. E. Root, mgr.): Ready Money to a good house tonight. One of the best shows of the season. The Country Boy November 5th.

SAN BERNARDINO, (Calif.), Nov. 4.—At the Opera House, (Mrs. M. L. Kiplinger, Mgr.), The Gladstone family of entertainers, with moving pictures, played to good business at popular prices all of last week. 3. The Shepherd of the Hills showed to a good house. Tonight, Officer 666; 7. Dreamland, musical comedy by local talent; 9. Tivoli Opera Company in Chimes of Normandy; 10. Faversham in Julius Caesar. Auditorium and Temple, with films and vaudeville are showing to good houses. The Universal Company have been in the mountains north of town for the past week making films; they report some fine reels, and will soon return for a longer stay; the company numbers twenty people.

J. E. RICH.

## Echoes of Mrs. Scott's Stage Flight

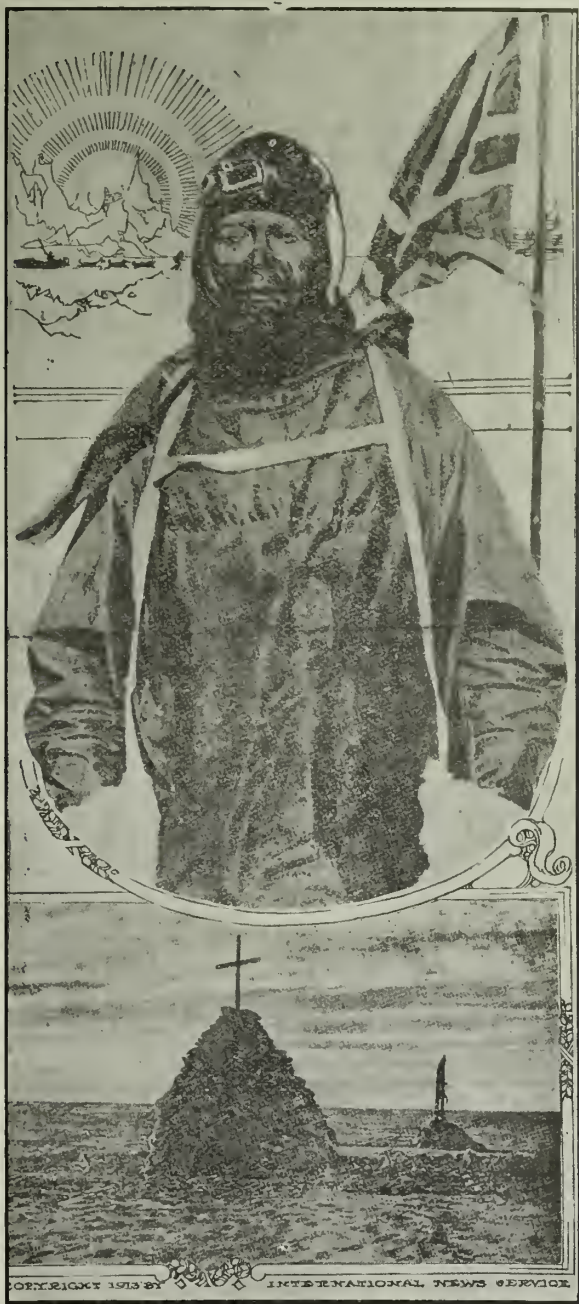
Personal misunderstandings following in the wake of the recent charity benefit performances for the Happy Day Home Nursery caused Mrs. Catherine Osbourne, president of that organization, to request, through her attorney, Matt I. Sullivan, an accounting from A. W. Scott, Jr., whose wife was the star performer in the week's benefit. As the result of a conference between Scott and Ed. I. Barry, representing Attorney Sullivan, Scott agreed to give a financial accounting to the Happy Day Home Board of Directors, assembled as a committee of the whole. He refused, because of the misunderstanding, to deal with any one member. According to Scott, the accounts were not ready when first asked for by Mrs. Osbourne, so could not be presented. He now agrees to deliver the statement whenever the board calls for it. "The actual expenses of the benefit performance exceeded by \$500 the receipts from the sale of tickets," said Scott. "There will doubtless be, however, about \$1,500 turned over to the charity as a result of the benefit, the money coming from sources other than ticket sale."

In his Cort Theatre, Chicago, Harry Frazee opened Joseph M. Gaites' new musical production, called *When Love Is Young*, in which Hyams and McIntyre, the popular young co-stars, have found a fitting successor to *The Girl of My Dreams*. The premiere occurred Tuesday, October 28th.



## Correspondence

TACOMA, Nov. 1.—George Zucco, who for four months has been leading man at the Princess Theatre, has gone to New York. Mr. Zucco is an actor of exceptional ability, and his work was much admired by Tacoma theatregoers. Hal Sullivan, stage manager of the Empress Theater, has returned from a hunting trip, bringing two fine deer. The Chocolate Soldier, tuneful as ever, with the best cast that has appeared here, and led by Antoinette Kopetskey, who first sang the role of Nadina in Tacoma, appeared at the Tacoma Theatre, Oct. 27, to a delighted audience. Of the old company, Sylvain Langlois, Chas. Purcell, Francis J. Boyle and Lucille Saunders still remain, and Geo. Tallman was a welcome addition to the cast. The Lure was at the Tacoma Oct. 29-30. It is not a pretty play, although undoubtedly it has a mission. It was presented by a thoroughly competent company and fairly well patronized. The Common Law, as presented at the Tacoma tonight, was so bad it was funny. A small audience was present. The bill at the Princess this week was The Third Degree, and marked the return of Florence Bell. Neil McKinnon was effective as young Howard Jeffries, and Mrs. Jeffries, Sr., was well played by Ethel Tucker. Frederick Harrington, Robert Arlington, Robert McKim, J. Will Pike, W. H. Rushwick, Guy K'Burg, Arthur Weiland and Dorcas Matthews were included in the cast. The play was especially well staged. Next week, The Man from Home. Pantages: An unusual act is Flo Morrison's, and caused unbounded amusement. The Hawaiian singers are always well received here. Dorothy Vaughn scored in vocal numbers; another winner was the American Trumpeters' Trio. It remained for Robert Carter and Kathryn Waters to win comedy honors with their big hit, In Vaudeville. Beginning Nov. 3 are Richmond Hutching & Co., The Bottomely Troupe of acrobats, The Oxford Quartet, The Five Bragtons, Wilson and Lenore and Raymond, the Juggler. Empress: A Court by Girls was interesting and amusing, and introduced Bernard Gorcey, an old favorite, besides Adele Ardsley, Lena Pinaud and Dorothy Walters. Another old-time favorite was Jeanette Lowrie, who with John Gardner scored in songs and stories. A well-played character playlet was put on by Arthur Coglisier, Fred Sullivan, Chas. Stedman, A. Boland and Charlotte Julien. A pianologue, introducing songs and foolishness by Smith, Voelk and Cronin, and a new snappy



Capt. Robt. Falcon Scott at the South Pole. Shown in pictures at the Savoy Theatre

trickster, W. J. Dubois, won approval. Anthony and Ross are good enough without the coarse work. Starting Nov. 3, The Donedin Troupe of acrobats, The Lester Trio, Campbell Sisters in ragtime, Maglin, Eddie and Roy; Andrew Lewis and Helen Norton. A. H.

PORTLAND, Ore., Nov. 3.—Heilig Theater, Calvin Heilig, Mgr.; W. T. Pangle, Res. Mgr. The Girl from Mums, with Olive Vail as the girl, is an extremely clever and a typical Parisian musical comedy. The girl gets her title owing to her partiality for the sparkling water. Through a flirtation with a married man she secures his match box and returns it to his home where she is mistaken by his mother-in-law for his niece, who is expected from California. Later the real niece arrives and plenty of complications occur. Miss Vail has a beautiful, high, clear soprano voice and is dashing and vivacious. There are a number of captivating songs. The support is excellent but Miss Vail carried off the principal honors. The costumes are fresh and colorful. The Girl from Mums will play tonight and tomorrow night and will be followed by Charlotte Walker in The Trail of The Lonesome Pine, which will show for three nights with a special matinee Saturday. Stop Thief will open

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November 9, for a week. Baker Theatre (Geo. L. Baker, Mgr., Milton Seaman, Bus. Mgr.): The Lady from Oklahoma made her initial appearance last night to Portland audiences. The action takes place in New York and revolves around a woman from the West, who has permitted her husband to outpace her. The plot deals with her determination to catch up with him and leads through a maze of physical culture, beauty parlors and modern dressmakers. All this time her husband is engrossed in Washington politics and when she finally appears upon his vision he does not recognize her, so complete is the transformation. She has interested herself so deeply in her husband's political life that she discovers wherein he is being made a tool of by the woman lobbyist and that his vote is expected to put through a cotton bill. Her exposure and defeat of the other woman is a tremendously interesting story. Dorothy Shoemaker is the Lady from Oklahoma and her change from the uncultured, dingy wife to the lovely and cultured lady of the last act is little short of amazing, and she scored a positive triumph. Mary Edgett Baker is the adventuress lobbyist, Mrs. Gordon, which she plays in a most delightful manner. Louis Leon Hall is the senator husband of the lady. The cast is unusually long and brings out the full force of the Baker Company. The play is beautifully staged and the second shows a beauty parlor in full blast. Next, The Lion and the Mouse. Lyric Theatre (Keating & Flood, Mgrs.): The Aviator will be the Lyric offering for the current week. There is plenty of good comedy and the skit is interspersed with tuneful, jingling specialties. An added attraction are the De Young Sisters and Lilian Flory, expert swimmers, which comes directly from the New York Hippodrome. Orpheum Theatre (Frank Coffinberry, Mgr.): Harry Fox and Yanesi Dolly; Dave Genaro and Ray Bailey; George Rolland and Company; Harry Armstrong and Clark; Virginia Rankin; Blank Family, and Kitano Four. Pantages Theatre (John Johnson, Mgr.): Carter and Waters; Dorothy Vaughn; A Matrimonial Contest; A Night in Hawaii, and American Trumpeters' Trio. Empress Theatre, Court by Girls; Nature's Nobleman; Anthony and Ross; Gardner and Lowrie; Smith, Voelk and Cronin, and W. J. Dubois. A. W. W.

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Princess Theatre, Tacoma, Wash.

### B. F. Keith, 69 Years Old, Secretly Marries 26-Year-Old Girl

WASHINGTON, Oct. 29.—B. F. Keith, the 69-year-old theatrical magnate, and Miss Ethel Bird Chase, 26 years old, daughter of another theatrical millionaire, were married today while Keith's son, Paul, was hurrying to Washington. At a late hour tonight Paul Keith was still hunting for his father and the bride.

### Spotlights

The Marriage Game, John Cort's production of Anne Crawford Flexner's successful new comedy, began the second week of its engagement at the Comedy Theatre, New York, on Monday night, with Alexandra Carlisle, Orrin Johnson, Vivian Martin, Charles Trobridge, Josephine Lovett, William Sampson, Allison Skipworth and George W. Howard in the cast.

Adele is still the reigning musical comedy success of New York, and bids fair to establish a record run at Harry Frazee's Longacre Theatre. At least it has been announced that the advance sale of tickets has already justified the management in advertising seat sales for all holidays, including the New Year day matinee, and no preparations are being made for the production of any other play in the Longacre this season.

The new Alcazar Theatre Stock company, Vancouver, B. C., under the management of J. H. Van Harlingen, and located on Commercial Drive, in the Grandview district, opened for an indefinite season November 3. Members of the company are: A. Francis Lenz, Rose Campbell, leads; Edward Bernard, George Blake, Chas. E. Thomson, Samuel F. James, Mabel Whiting, Bernis Estein and Fern Van Harlingen.

Laurette Taylor began the twelfth month of her engagement at the Cort Theatre, New York, on Monday night in Oliver Morosco's production of Peg O' My Heart. Miss Taylor has passed her 35th consecutive performance in this play at the Cort. There is no end of the run in sight.



## THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Editor

Issued Every Saturday

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### Edwin Willis

Edwin Willis is one of those talented California boys who is bound to attract attention. Tall and fine looking, he has everything in his favor. His forte is eccentric comedy, and along this line we expect him to achieve a great name for himself.

### The Merry Countess in Merry Prosperous Mood

The rumors reaching here last week that The Merry Countess, Sam Rork's big musical show, had stopped in Denver, were given a quietus Friday morning by the arrival in town of Wm. Fullwood, advance representative of the show, who said The Tabor in Denver was having the biggest week of the season with the show, and that the original Coast time would be played. Good news, for good shows are always welcome. We are sorry to have allowed the rumor in another part of the paper to be published.

### Athon's Company No. 2

Robert Athon has organized a No. 2 company to play the Sound country about Seattle. The members are: Bert Porter, Marguerite Worthington, Ollie Cook, Avis Manor, Howard Foster, Wm. Raymond, Jack Dowd, and Louis Smythe.

### Kitty Gordon Signs Contract With Morosco

LOS ANGELES, Nov. 3.—Two minutes before the train was due to leave today with Kitty Gordon as a passenger for Chicago, Oliver Morosco rushed aboard her Pullman and obtained her signature to a two weeks' contract at \$1,000 to appear at the Morosco Theatre here in Alma, Where Do You Live?, the play in which she became famous.

J. J. Cluxton has succeeded Mr. Milligan as manager of the local Pantages house. Cluxton has been Pantages' right-hand man in Seattle for a number of years.

GEORGIA KNOWLTON and Lillian Coleman have succeeded Roselle Fielding and Lucille Palmer with the Madame Sherry Company.

### Correspondence

SEATTLE, Nov. 1.—The Metropolitan: Week commencing Oct. 31, matinees Wednesday and Saturday, The Common Law. The Moore Nov. 1: Mme. Marie Rappold in concert; Tuesday to Saturday, matinees Wednesday and Saturday, The Lure. The Seattle: Week commencing

November 1st, matinees Thursday and Saturday, Hawthorne of the U. S. A. The Orpheum: Mme. Dazie in Pantaloon, and vaudeville. The Pantages: Alf Goulding and Company in A Night in Mexico, and vaudeville. The Empress: Louis' Christmas, and vaudeville. Next week The Metropolitan, Charlotte Walker in The Trail of the Lonesome Pine; The Moore, Emilio De Gorgorza in concert; Ready Money. The Seattle: Zaza. The Orpheum: Marie McFarland, the American Melba; Billy Gould and Belle Ashlyn. The Pantages: Vaudeville. The Empress: The Bower of Melody, spectacular novelty.

STOCKTON, Nov. 4.—The big talk here is the success of the Kirby stock. This week the company is seen in The Virginian. Broderick O'Farrell is a great success in the title role and George Clancy, Harry Stuart, Dan Reed, Jay Hanna, Leland Murphy, Billy Butler and Ray Appleby give clever touches to the men's parts. Pauline Hillenbrand is a beautiful schoolmarm, and Barbara Lee, Miss Parkhurst and Eva Lewis prove to be very fine performers. Jean Kirby is stunning in some new gowns. The bill next week will be Seven Days, and then Mrs. Wiggs. The Orpheum and Garrick, with vaudeville, are doing well, and The Colonial, with pictures and vaudeville, is prosperous.

SAN DIEGO, Nov. 4.—The Lyceum stock is offering Paul Armstrong's The Deep Purple, with its crooks, thrills and comedy situations, to satisfied audiences this week. The Shepherd of the Hills will put in Wednesday and Thursday at the Spreckles. This week at the Empress: Hearn's Seven Whirlwind Wheelmen, the fire-eating Nagfys, Mabel Florence and Beresford Lovett in The Tamer; Briere and King, musical comedy artists; George F. Hall, monologist, and Dingle and Corcoran, song and dance experts. The Savoy offers the Four Marx Bros. & Co. in Fun in a

Hi-Skule; Grieve and Green, Al Abbott, George and Victor Harris, Eddie Howard and the musical comedy,

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GRAND OPERA SEASON  
Matinee today at 2 sharp, THAIS, with Melis, Montesanto and Ferrier; tonight, RIGOLETTO, with Simzis, Anita, Botta, Modesti and Sessona; Sunday, double bill, CAVALIERIA RUSTICANA, with Crestani, Anita, Schiavazzi and Mascari, and ZINGARI, under the direction of the composer, LEONCAVALLO, with Melis, Chiodo, Montesanto and Brilli. Monday, Thursday matinee and Saturday, OTHELLO, with Crestani, Anita, Chiodo and Montesanto; Tuesday, MADAM BUTTERFLY, with Moscisna, Cecchetti, Botta and Modesti; Wednesday night and Saturday matinee, THAIS, with Melis, Mascari and Ferrier; Thursday, RIGOLETTO, with Simzis, Anita, etc.; Friday and Sunday, ZAZA, under the direction of the composer, LEONCAVALLO, with Melis, Anita, Botta, Montesanto and Brilli. Prices: \$2 to 50c. Boxes, seating eight, \$20. Mail orders filled. Send funds to W. H. Leahy, Tivoli Opera House.

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Mr. Green's Reception. Les Misérables pictures are playing a return engagement this week at the Isis.

## Columbia THEATRE

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## Henry Miller

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## Columbia Theatre

The Rainbow is an unusual play, unusually well staged. Unlike most dramas, which are almost without exception based on the weakness or charm of woman, A. E. Thomas has blazed a new trail in this one, taking man's weakness for his subject and dealing with the mighty uplifting power of a father's unselfish love for his young daughter, in other words, his regeneration through fatherhood, the idea brought out so finely by Edith Ellis in her Mary Jane's Pa. It is the story of a divorced man who has allowed his morals to sag. Suddenly into his life drops his young daughter like the rainbow after a storm, holding out to him the promise of something better. Henry Miller is at his best as Neil Sumner, the father who—witty, attractive and fine at heart—has allowed his empty life to make him untrue to his better self. His comedy is the smile that has the tear close behind it, his gleam of laughter like the sun in an April sky, only emphasizing more strongly the deep, tender underlying emotion it never really hides. Alice Baxter plays the divorced wife and together they outline sharply the whirlwind that is reaped by husbands and wives who withhold from each other the confidence that is each one's due and who have not yet learned to bear and forbear. The daughter, Cynthia, is played by Ruth Chatterton with a naive girlishness that is very appealing, her scenes with her father being full of naturalness and charm. In appearance she is well suited to the part adding to her young and slim prettiness a melodious voice which she uses in a curious monotone that is as interesting as it is individual. Louise Closser Hale is Neil's attractive old-maid sister who keeps house for him. She has a crisp sharp quickness of manner and speech that offers a striking contrast to Mr. Miller's more leisurely way. As Neil's woman friend, Jane Palmer, the wife of the octogenarian, Muriel Hope shows considerable controlled emotional power and Ethel Martin is very effective as the sporty Elsie Davis. Robert Stowe Gill makes his Nicholas Hollins an excellent study of a parasite; Charles Pearman's butler is well sustained and H. Conway Wingfield and Daniel Pennell make the most of their small parts. The company as a whole is exceptionally strong, especially in the ensemble work, which discloses wonderful unity. In its setting the play is as satisfactory as in its acting, the combination resulting in an artistic production that leaves little to be desired.

## Cort Theatre

The first of John Cort's big vaudeville shows arrived Sunday, with Anna Held as the star attraction. If the truth be told, there were others in the bill who had Anna's refulgence considerably dimmed. Miss Held was prominent in the tabloid musical comedy, Mlle. Baby, in which she sang and acted and wound up with a speech. She was assisted by a number of chorus girls. Geo. Beban, in The Sign of the Rose, registered the big hit of the show. Beban has been seen here before in the same sketch. The act is well known to vaudeville-goers. It is a finished little drama, and the star is a character actor of distinc-

tion. Pearl Cook, a local girl, had a prominent part in the playlet, and deserved the reception she got. The next hit was scored by the Imperial Pekinese company of Chinese acrobats and jugglers. They are the last word in this line of work. Francis and Florette are clever dancers and Herschel Hendel offers an interesting pianologue. Ward and Curran, old-timers, have a give and take sort of talking comedy that is only average. The Charles Ahearn troupe of dervishes give a good wheeling act. Matinees at one dollar have been given daily and business has been good.

## Alcazar Theatre

The second week of Broadway Jones has been a triumph for the company equal to that of the first week and the judgment of the management has been fully vindicated in running the piece two weeks. J. Frank Burke, among the new members of the company, is a shining light. The regular stock are most satisfactory in their parts. Next week, Madame X.

## Savoy Theatre

The motion pictures showing scenes of the ill-fated Antarctic expedition of the late Captain Robert Falcon Scott, began an engagement at the Savoy Theatre last Monday. These pictures were recorded by Herbert G. Ponting, Fellow of the Royal Geographical Society and official camera artist of the expedition. After Scott and his party landed on the edge of the great ice barrier, or Antarctic ice cap, Ponting photographed all hands in the preparations that were made. When the final dash to the Pole was inaugurated three different supporting parties set out with Captain Scott. The third supporting party accompanied Scott and his companions to within twelve degrees of the Pole, and then returned to the winter base. Ponting was a member of that party, and thus was among the number who last saw Scott and the four others alive. All this is entertainingly described in a lecture by Charles B. Hanford, the eminent and popular Shakespearean actor.

## Gaiety Theatre

The Candy Shop continues to play to large audiences regularly. The management is determined to keep the Gaiety show here until the holidays at least. The good things in The Candy Shop have the kind of flavor that never palls. One can enjoy them over and over again.

## The Tivoli

Both Impresario Leahy and San Francisco are to be warmly congratulated on the enterprise that imported Ruggiero Leoncavallo and gave to this city the first American production of his personally conducted opera, Zingari. They are to be congratulated entirely apart from the popular or artistic results of the venture. It was a large thing to do. The music-loving city has welcomed the Italian master of composition with characteristic cordiality and his presence as conductor not only of his new work, but of his masterpiece, Pagliacci, has given important tone to the season of the Western Metropolitan Opera Company at the Tivoli, a season that has already been rich in artistic achievement. Coming down to a con-

sideration of Zingari, a second hearing of that colorful work, to be quite candid, does not in the least justify the hysterical acclaim given to it by the musical critics in the daily press. They have written it down as greater than Pagliacci—which it is not. With all the kindness in the world, it cannot be conscientiously asserted that Zingari is in the same class with the work that made Leoncavallo famous. Musically, to a high degree, polished, correct, ingenious and intricate in some of its counterpoint, it lacks the pulse-stirring richness of emotion that marks the former great work. There is no big thing to tie to, like the prologue, or the great tenor aria of its predecessor, and its tragedy and emotion are expressed rather by musical pyrotechnics than by the harmonic sob that reaches down into the soul. The four performances of Zingari by Impresario Leahy's song-birds have been admirable and artistically satisfying. Carmen Melis has almost humanized the puppet Fleana, and has sung the pretty music of the part—yes, pretty is the word—with fine judgment and fine voice. Montesanto has done almost as much for the baritone role of Tamar, and if Schiodo has not been a very convincing Radu, the character itself is largely to blame. The audiences have called out Leoncavallo at each of the presentations and showered him with cordial applause.

## Henry Miller Says San Francisco Will Be Great Show Center

"San Francisco was always a producing city, and now offers opportunities for play producing and other entertainments not found in any other city in the country," said Henry Miller, the actor-manager, in discussing general theatrical topics the other day. "With the opening of the Panama canal and the exposition there will be an influx of population which will boost the theatre business as much as it will any of the interests of the city," he said. Mr. Miller believes that by 1915 San Francisco will be recognized more than ever before as the hub of this part of the world. He says that he is about to make some announcement which will greatly interest San Francisco as well as his contemporary managers.

## Rules Governing Going Into Canada

J. H. Goodier, city passenger and ticket agent of the Grand Trunk Railway System, operating steamers between Seattle, Vancouver and Prince Rupert, B. C., has forwarded a copy of instructions recently received by the immigration officers at this port, relative to theatrical people going into Canada. The instructions read: Particulars required when theatrical organizations enter Canada: (a) The names of members. (b) The names of their birth place, i. e., the country, state and post office address; the names and addresses of their nearest relative or some person who can certify as to their citizenship. (c) Also state through what port (town) and on what date the people propose to return to the United States.

W. W. (SKIP) CRAIG is managing A Girl of the Underworld company now touring this State.



## The Artcraft

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## Mabel Bailey

Characters

At Liberty—Care Dramatic Review

## Personal Mention

ED. JACOBSON, the well known agent, is one of the agents ahead of McIntyre & Heath, coming west.

GILMORE BROWN, who has been playing leads in stock at the Savoy Theater in Pasadena, has signed to open with a stock company at the Crawford Theatre, El Paso, on November 12th.

HENRY HALL, writing from Grand Rapids, under date of October 30th, where he played with Little Women, says the company will close in April—and then the Coast for him with a big stock company.

FRANKLIN B. HOWARD, who has been running a pool room in Turlock the past year, got the fever to act again recently, and last week passed through San Francisco, (having sold out his business) on his way to Seattle.

GERTRUDE BRYAN, late star in Little Boy Blue, and the daughter of Mrs. Nellie and the late Frank Bryan, playwright, was married October 24th at the home of her mother in Bank, N. J., to Charles Fair, son of Robert M. Fair, a retired millionaire and a member of the department store firm of Marshall Field of Chicago. Following the ceremony Mr. and Mrs. Fair left on a three months' honeymoon through the West Indies.

THREE well-known operatic and theatrical stars—Geraldine Farrar, Pauline Frederick and Anna Case—are all unable to carry out engagements because of illness. Miss Farrar is ill with laryngitis in Baltimore and could not appear Tuesday night with the Boston Symphony Orchestra. She may not open at the Metropolitan in New York in Manon, November 17th. Miss Case is recovering from a collapse in New York, and although she rehearsed in Rosenkavalier Tuesday, will not be herself again for a few days. Miss Frederick is recovering in Montreal from an attack of nervousness.

SAMUEL EBERLY GROSS of Chicago, a wealthy real estate operator and author, who in 1902 sued Edmund Rostand, the French dramatist, for plagiarism, died in Battle Creek, Michigan, October 24. The United States Court sustained the contention of Gross that Rostand's play, Cyrano de Bergerac, had been plagiarized from Gross' comedy, "The Merchant Prince of Cornville." Gross had employed literary experts to investigate here and abroad, and the case became known internationally. Gross served in the Civil War, and was promoted to Captain. He served as President General of the Sons of the American Revolution, president of the Western Society of the Army of the Potomac and deputy-governor of the Society of Colonial Wars of the United States.



## Columbia Theatre

Some of the pleasantest memories cheategoers of San Francisco have cherished of theatrical performances, have found their incentive in the plays that have been offered by Henry Miller. Now he is presenting *The Rainbow*, which was written by A. E. Thomas, who also wrote *The Havoc*, a former triumph of the actor-manager. Indicative of the success of *The Rainbow* is the large advance sale of seats already on for this and next week.

## Alcazar Theatre

That nothing is too good for the Alcazar finds demonstration in the announcement that Madame X is to be given its first popular-price presentation in that theatre next Monday evening and throughout the week, with Evelyn Vaughan and Bert Lytell leading the cast. No more remarkable work than this has been launched during the last twenty years. Written by the brilliant French dramatist, Alexander Bisson, it has been translated into almost every civilized language and interpreted with unqualified success wherever fine drama is appreciated. Miss Vaughan will find in the title part of Madame X exceptional chances for effective emotional acting. She will be seen as an upper-class Frenchwoman who, after deserting her husband and baby and eloping with a lover, returns penitent and seeks forgiveness, which is refused. She disappears and twenty years later a wreck of a woman murders the par amour with whom she has recently returned from South America. Arrested and accused of the crime, she is apparently oblivious to everything and ignores the questions of the examining magistrate. A young lawyer is appointed to defend her, but she declines to talk to him. She does not know, nor does he, that they are mother and son. In the most impressive court scene ever conceived the young man proves his skill as an advocate by securing the defendant's acquittal, and then his father, the president of the tribunal, discloses their relationship. In the role of the young attorney Mr. Lytell will have ample scope for display of his well-known acting and oratorical ability. Others in the cast are Louise Brownell, Frances Carson, Adele Belgarde, Kernan Cripps, J. Frank Burke, Burt Wesner, Ralph Bell and Edmond Lowe, with the remainder of the regular company and a number of specially engaged players appropriately bestowed. There are four acts, the places shown being a home near Paris, an inn at Bordeaux, a garden at Bordeaux and a court of justice.

## Savoy Theatre

The official cinematographic record of the late Captain Robert Falcon Scott's memorable expedition to the South Pole is serving to crowd the Savoy Theatre ever afternoon and evening with deeply interested and highly entertained audiences. These motion pictures were made by Herbert G. Ponting, F. R. G. S., who accompanied Captain Scott as official camera artist to within twelve degrees of the Pole. Ponting, who is well known in San Francisco, had illustrated thirty different countries and acted as war correspondent during the

Russo-Japanese war before visiting the Polar continent, and by reason of that fact was well equipped to do justice to his unusual undertaking.

## Cort Theatre

*The Chocolate Soldier* is enjoying its third season of popularity and has broken the old rule that "familiarity breeds contempt." In the case of this masterpiece of Oscar Strauss and the Viennese school of music, the familiarity that the American people possess of *The Chocolate Soldier*, with its captivating melodies and its scintillating wit, has only made them more eager to repeat the experience of an evening in the company of the *Chocolate Soldier*. This explains the coming of the exquisite opera bouffe to the Cort Theatre for one week commencing Sunday, November 9th, with popular matinees Wednesday and Saturday. Such well-known names as Antoinette Kopetsky, Lottie Collins, Lucille Saunders, Charles Purcell, Francis J. Boyle, George Tallman, Sylvain Langlois and Whitney Opera Comique Orchestra of picked musicians, under the direction of Sig. Chas. Plevin, are a guarantee that each and every opportunity will be taken advantage of to the fullest extent. The Merry Countess follows.

## Gaiety Theatre

The hundreds of folk who have been to see *The Candy Shop* at the Gaiety a second and even a third time bear witness to the fact that on the occasion of the second visit the show not only seemed better than ever, but gave the impression of being a new production. The reason for this lies in the fact that the component parts of *The Candy Shop* are so many and so varied that it is hard for anyone in one hearing to completely grasp and remember all that has been seen and heard. Next week sees the addition of many sensational novelties, chief among which are the Sarah Bernhardt travesty by Wm. Rock and Maude Fulton, with which they made such a terrific hit when they presented it originally at the house across the street. These funmakers will also introduce a special "dope" number for the first time, in which they will impersonate a couple of "hop-heads." Among the other novelties promised this coming week are a new song by Will Philbrick, one of the drollest comedians San Francisco has ever taken to its heart. The Sunday matinees at the Gaiety are a tremendously popular institution.

## The Tivoli

The fourth week of the grand opera season is drawing to a close with a constantly increasing interest on the part of the music-loving public. The repertoire for the fifth and last week but one of the grand opera season opens Monday night with Verdi's *Othello*, with Crestani, Anita, Chiodo and Montesanto in the principal roles. Chiodo created a furore on the continent in his characterization of the Moor, while Montesanto's Iago also comes highly heralded. *Othello* will be repeated at the Thursday matinee and Saturday night. Tuesday evening *Madam Butterfly* will be repeated, by request, with Moseiska, Cecchetti, Botta and Modesti, and Wednesday night and at the Saturday matinee

Thais will be the bill, these times with Mascall as Athanael. A single performance will be given Thursday of Verdi's *Ernani*, with Crestani, Botta, Modesti and Sesona in the principal roles, and Friday and Sunday nights Leoncavallo will direct, for the first time in America, his own opera *Zaza*. Carmen Melis will be heard in the titular role and the rest of the superb cast will include Anita, Botta, Montesanto and Brilli.

## The Orpheum

The Orpheum announces another splendid new bill for next week. The *Six Musical Cuttys* will be the headline attraction. The Cuttys play a wide variety of instruments and play all of them splendidly. They also possess pleasing and well trained voices. Joe Welch, the character comedian, will appear in *A Study From Life*, which is a vivid and interesting bit of characterization, constructed principally on comely lines.

S. Miller Kent will present a unique comedy playlet by Maverick Terrell and H. O. Steckham, entitled *The Real Q*, the raffles of vaudeville. The *Three Collegians*, genuine college men, will introduce a bit of college life called *The Rehearsal*. The scene is an undergraduate's apartment. The boys sing, play, dance, swing clubs and act cleverly throughout. Fred Warren and Effie Conley will appear in a classy vaudeville mixture, consisting of singing, dancing and piano playing. Ralph Smalley, for the last six years cello soloist of the Boston Symphony Orchestra, will delight with his remarkable technique, mellow tones and soulful rendition of popular and classic numbers. Next week will be the last of the Chung Hwa Comedy Four and also of Kathryn Kidder.

## News From the Monte Carter Company in Honolulu

Monte Carter and his Dancing Chicks opened October 24th at the Bijou Theatre in Honolulu to a phenomenal business and they are now on their fourth week with business better than ever. The town is fairly wild over the show and everyone on all sides speaks in glowing terms of the show. Every member of the company is well liked and receptions on entrances are a common occurrence. Two shows are given nightly with a matinee on Saturday. On Sunday everything is closed down tight, even the picture shows. The company plays at Schofield Barracks to about 5000 soldiers on Sunday nights. The barracks are about twenty-five miles from the city of Honolulu and the members of the company enjoy the trip in autos. Izzy the General is the title of the show presented the first half of this week and it had the local people in a high state of hilarity. Commencing Thursday Izzy's Visit will be presented. The Chorus Girls' Contests held on Fridays prove immensely popular and people fight to get standing room even; in fact the house is always sold out for this night way ahead. Part of the company are stopping at the Waikiki Inn on the famous Waikiki beach here and they step out of their rooms into the surf every morning. Mine host Jack Skully does everything in his power



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to make things pleasant for his guests and he is a royal good fellow. Performers who play in Honolulu in the future take notice please. Everybody seems to be taking on weight here, besides getting tamed and otherwise enjoying themselves. Various members of the company headed by Mr. Carter will perform for the local Lodge of Elks this Friday night at a smoker to be held after the show. Monte is making money so fast here that he don't know whether to invest in a big stink wagon or a steam yacht to come home on. The arrival of every boat is closely watched by the company and mail is eagerly seized upon from home.

## Los Angeles Women Discuss Latest Dramas

LOS ANGELES, Oct. 28.—Despite the recent action of San Francisco club women in burning many modern problem plays, announcement was made recently at the opening of the Friday Morning Club, that all such plays would be read and discussed during the coming year. Instead of holding that they were immoral and to be shunned, the Friday Morning Club women say that the problem plays and dramas deal with real life and teach truths that should be discussed. "I believe that the modern dramas awaken us to our responsibilities," said Mrs. Benjamin Goldman, chairman of the drama committee, today. "They bring vital problems and questions of the day before us more forcibly than the pulpit. Twice a month the Friday Morning Club women will gather to study and discuss the latest dramas. We can boast that we will be among the first clubs of the country to take up the newest plays." More than 500 enthusiastic Friday Morning Club women were welcomed to the first meeting of the club year by Mrs. Russell J. Waters, president; Mrs. Andrew Francisco, Mrs. W. F. Thurston and Mrs. Frank Garrett. In a most entertaining as well as practical talk Mrs. Waters outlined the policy of the club for the coming year. "There is no other club in the country or State that is as democratic as the Friday Morning Club of Los Angeles," declared Mrs. Waters. "The policy of the club for the coming year is to broaden its circle until it shall come into close communication with all of the prominent clubs of the State, to take an active part in the civic betterment of our city and to increase the membership."

Stars of prominence will follow one another in rapid succession at the Columbia Theatre during the season. Among those booked for early appearance are Henry Miller, Julian Eltinge, Mrs. Fiske, Otis Skinner, May Irwin and Robert Hilliard.



## ∴ Two Very Different Ideas ∴

Hugo Munsterberg, the well-known professor of psychology at Harvard University, has vigorously denounced so-called red-light drama.

"If we are to reform," he says "we must take care that our youthful atmosphere is not too much filled with sensual thoughts and sensual emotions, and plays should be suppressed which force such thoughts on the minds of the public. As soon as a girl and boy are knowers all becomes a matter of naked calculation."

In sharp retort, Bayard Veiller, the author of *The Fight*, comes to the defense of his play by declaring that he has presented only the most repellent pictures of life and that the stage needs virile plays of this nature to stir people to a crusade against the vicious interests.

"Professor Munsterberg," he says, "without having seen the play was shocked by it. He writes at length of the psychological harm wrought on

young minds from the impression on them of sex thoughts. I cannot help thinking of the insane man who objected to throwing a bucket of fresh water into the ocean for fear of its turning the ocean fresh.

"Does not Professor Munsterberg know that you cannot put more sex thoughts into the minds of young women and men because their minds contain little or nothing else. Consciously and sub-consciously young people think nothing but sex thoughts, thoughts put into their minds, not by plays or books, but by an all-wise and far-seeing Providence, who knew just exactly what he was about.

"I have merely endeavored to present the pit-falls vividly. I have made everything vicious as repulsive as it is in actual life. Vice resorts are horrible and the only way to picture them is horribly.

"In writing *The Fight*, I endeavored through a moral exposure to drive home a moral lesson."

## Personal Mention

MERLE MADDERN will be here soon, with Otis Skinner in *Kismet* as leading woman.

EVA MYRLE LEWIS is appearing with the Kirby Stock in *Stockton* this week.

GEORGE FRANCIS BEARD died in Toronto recently. He was a capable, popular showman.

THAIS LAWTON is now Robert Mantell's leading woman in his repertory of Shakespearean dramas.

C. W. WILLETTTS is business manager in charge of *The Count of Luxembourg* for K. and E.

HARRY BOWEN has closed with the Madam Sherry Company and has been succeeded by Jack Pollard.

TOMMY LEARY has joined the Tivoli Opera Company for the balance of the Los Angeles engagement.

CHAUNCEY AND BOB SMITH will join the mechanical staff of the West Coast Film Company in Fresno.

WILL A. PAGE, clever, versatile and popular, has been chosen manager of the Little Theatre of Philadelphia.

EDGAR SINCLAIR was married October 25 to Miss Leora Allen and left soon after for Canada where he has an engagement.

WILLIAM FULLWOOD is ill in Denver. This news will be a shock to his many friends as Mr. Fullwood is one of our best liked yearly visitors.

EARLE M. GARDNER has just closed his second season's stock engagement in Colorado Springs, as director and comedian, and is now visiting his folks in Los Angeles.

CORBETT MORRIS is playing the lead in one of the Ready Money Companies. Albert MacQuarrie and Charles Glocker, two other Coast boys, are also in the company.

JOHNNY WILLIAMS has gone in advance of the Edison Talking Pictures. Johnny ought to be a big success with Manager Grainger's A 1 line of canned drama and opera.

HARRY E. WILLARD is acting as stage manager for Brady's Eastern Little Women Company and his wife,

Sylvia Thorne, formerly known as Sylvia Allen, is playing *Hannah*.

CHARLES TROWBRIDGE, formerly of the Alcazar, has been engaged to play second to Orrin Johnson in *The Marriage Game*, a new play by Mrs. Flexner to be given on Broadway.

WHITTAKER RAY, who definitely severed his theatrical connections a year ago, is now located in Stockton, in charge of a big land deal that is causing some excitement in that city.

H. C. GREEN, rapid-fire drummer boy of the Gaiety orchestra, gets the spot light between acts of *The Candy Shop*, and shows the lay public how to make a rhythmic noise with a couple of dozen things all at once. Encores are his nightly reward.

WILLIAM J. DEAN, technical director for David Belasco and the creator of many of the famous Belasco stage effects, died as the result of a cancer from which he had suffered for a long time, at his home, Kew Gardens, L. I., four weeks ago Thursday.

EUGENE WALTERS, who is making quite a stay in San Francisco, is looking upon an Australian and New Zealand invasion with favorable eyes. He plans to take Charlotte Walker over and present her in *The Easiest Way*, *The Wolf*, *The Trail of the Lonesome Pine*, *Fine Feathers*, *Just a Wife*, and a new play from his pen, *The Plain Woman*.

CHESTER BAILEY FERNALD, formerly of San Francisco, a member of the Bohemian Club, author of *The Cat* and the *Cherub*, numerous other stories and several plays, has written a new play called *Pamela*, which will be put on at the Royalty Theatre, London, beginning November 1. It follows *Milestones*. The principal role in Fernald's play will be taken by Dennis Eadie, who had the principal part in *Milestones*, and is one of the lessees of the Royalty Theatre.

EDWARD LADA left last week for a visit to his wife in Seattle. Mrs. Lada, (Viola Leach), is a prime favorite in that city, where she is playing leads at the Seattle Theatre. Mr. Lada may decide to move to Seattle and take charge of the Seattle Theatre's orchestra. A very flattering offer

has been made to him to settle permanently in the North. But the Alcazar clientele would miss him, as he has been with the theatre since Fred Belasco first became a San Francisco manager.

GEORGE MOOSER, general manager for Oliver Morosco in New York, is in California on a brief trip of consultation with the producer of *Peg O' My Heart*. En route to Los Angeles Mr. Mooser paid brief visits of inspection to *The Bird of Paradise*, in which Lenore Ulrich is winning many laurels and to *The Tik-Tok Man of Oz*, which has been Morosco's road musical production after a summer's run in Chicago. Mr. Mooser will return via the routes of several of the numerous Pegs, and expects to take back some important Morosco announcements for New York.

After her experience with E. Arthur Haines, a New York broker, May de Sousa asserts that she will demand a commercial eugenics certificate from her next husband. And she very earnestly hopes that there would be a next one. She will apply for a divorce from Haines in Chicago, her home city, next week when she sings there. Her grounds will be non-support. She said that she objected to a husband mortgaging homes of hers in New York and London and dissipating 25,000 of her earnings in three and a half years, while not contributing a cent to her support.

## New Officers of Treasurer's Club

The very flourishing Treasurer's Club of this city and Oakland has had a new set of officers installed. They are:—

Officers: President, Charles Newman; Vice-President, George Allen (Oakland Orpheum); Secretary, Lionel B. Sammel; Treasurer, George McSweeney.

Members: Edward Belasco, Charles David, Harry David, Walter Franey, Frank Hill, James W. Horne, Frank Leavy, Irwin Linesbi (Oakland), George Lamphier, Arthur Lando, Louis Lissner, Emanuel B. Mayer, Lester Manter (Oakland), Ward Morris, William A. Mackenzie, John S. Mackenzie, George Myers, Victor Mohl, Selby Oppenheimer, Frank Preece, Zoe Shoop, Julius Sonnenberg (Oakland), Harry Sanders (Oakland), Edward Ullman, Edward Vollman, Robert Wallace, C. B. Whitley (Oakland), W. F. Fitzgerald, McCormick.

The boys are very enthusiastic over their organization and President Newman predicts a most successful year in growth and usefulness. The club is a social and helping affair. There is a club physician who attends the members free of charge and there are sick benefits and burial expenses which are met by the club. It is a splendid organization and THE DRAMATIC REVIEW wishes it many years of prosperity and usefulness.

## Closings

Bad news comes in from the road. Kitty Gordon closed in Los Angeles last week. *The Merry Countess* is reported to have closed in Denver two weeks ago and Dr. De Luxe quit in the same town last week.

## Vaudeville Notes

Edna May is to play vaudeville in the United States. Nora Baye has an act in which her new husband appears. Edna Goodrich will re-enter vaudeville in the near future.

Says a New York vaudeville writer: "There isn't an act more talked about in New York at the present time than *The Green Beetle*, and considering that it was seen there but one week, it can be imagined just how big a thing is this fine production of John Willard. Vaudeville needs a thing like *The Green Beetle* because it is so different from what has been seen in vaudeville. It tells a story that is so interesting that one becomes wrapped up in it. John Willard is Willard Claussen, fantasy. His conception is wonderful, and the atmosphere lent to the tale and the admirable acting as well, make of *The Green Beetle* a masterpiece. The play is in two parts and the settings showing the interior of a shop in Chinatown where there are for sale curios of the Orient. Louis Casavant as Sec. Yup, gives a remarkably fine characterization. Midge Voc as the mother also does excellent work. There are eight or nine concerned in *The Green Beetle*, all of them good." John Willard is Willard Claussen, who began his career out here with James Keane about twelve years ago.

George Beban, who was a great hit at the Orpheum during his last visit here, is coming back next week with Anna Held, and is a tremendous feature with the show, sharing honors with the star.

Jim Post is playing a ten-weeks' season at the Majestic Theatre.

Dave Martin, a comedian appearing last week in San Jose, was placed under arrest Thursday afternoon on telegraphic instructions from Police Chief White of San Francisco, who said he holds a warrant charging Martin with grand larceny. The San Jose police were asked by White to search for and hold a valuable ring set with five diamonds, which was thought to be in the possession of Martin and which the local officers understand is back of the grand larceny charge. San Jose officers were unable to locate the ring, but Martin was taken to the city prison, where he is being held pending the arrival of an officer from San Francisco.

## Ed Hoen Writes

FRESNO, Oct. 28. Mrs. Hoen and I are leaving for a trip East to visit our son Max in Chicago for two weeks. He will be at The Palace Theatre week of November 10th with the Billy Weston act from there we will visit friends in Kentucky and Tennessee. Then on to New Orleans for a few days, and back to California about the middle of December. Take good care of all my good friends while I am away.

The coming engagement of Julian Eltinge is limited to seven nights and two matinees, after which comes Cohan and Harris' production of *Stop Thief*, the Carlyle Moore piece which ran all summer in New York and which is acclaimed the best laugh getter of the century.



## Vaudeville

### The Orpheum

Kathryn Kidder's Washerwoman Duchess and the Chung Hwa Comedy Four, divide first honors of the new numbers on this week's bill. Both share the distinction of being very much out of the ordinary, and each in its different way is so good that it is impossible to tell which is better. Perhaps the Chinese quartette is the more unusual. Apart from the novelty of having them sing songs in American rag time, Bowery slang and Scotch burr—all equally well and with no trace of awkwardness—and to see them dance the Highland fling with all the abandon of Scotchmen, they disclose beautiful well-trained voices and handle their act like true artists. The Washerwoman Duchess of Miss Kidder is a delightfully acted episode of the great Napoleon, full of atmosphere and warm human feeling, showing the resourceful Madame Sans Gene skillfully engineering a delicate situation to a successful conclusion, saving the reputation of the Empress and teaching the Emperor a well-deserved lesson. The stately canopied bedroom is an effective background for the lovely Duchess in her charming negligee which is in curious contrast with the precise military uniforms of the three French officers—Charles Canfield, Robert Middlemass and John Marchova, who makes up into a startling resemblance to Napoleon. Another interesting contribution is The Village Blacksmith, a musical number by The Three Ellisons. Set to reproduce Longfellow's poem as nearly as possible, with the village smithy under the spreading chestnut tree, they play some interesting selections on the anvil, among them being the very attractive Anvil Chorus. James J. Morton "a fellow of infinite jest" and a sort of self-constituted master of ceremonies, finishes the fresh numbers. Among the holdovers are Conlin, Steele and Carr with their Follies of Vaudeville; Sam Chip and Mary Marble; Clara Norton, and finally, Agnes Scott with Henry Keane in Drifting, which remains on the program.

### The Empress

This week's bill at the local Sullivan and Considine house brought forward a comedian who seems destined to shine on Broadway if he gets his deserts. He is Andrew Tombes, and without imitating anybody, he is distinctly reminiscent of the late lamented Dan Daly, both as regards architecture and smoothness of method. Tombes topped the musical comedy presenting Cupid's Syndicate, which contained Basil Lynn, in a straight part, and Miriam Carson, soubrette. A strong comedy act was that of Al and Jack Gruet, carrying a special drop in one, and winding up with some instrumental music. The show opened with Snyder and Hallio, society dancers, whose Texas Tommy stunt went strong. Baby Marguerite Browning, a tot of seven or eight, played the intermezzo from Cavalleria and a ragtime potpurri on the violin with surprising accuracy and strength. Clarence Oliver, late of Officer 666, contributed a single turn, and seemed a little new, but got most of his stuff

over neatly. The Clayton and Drew Players offered a really funny travesty on Othello, which caught the house. Henry T. Allen, dividing honors with Lillian Drew and Murray Clayton. O'Brien and Lear, in a singing and talking act in one, scored hard with duets in which the man's tenor voice came out to excellent advantage. Taken all in all it was one of the strongest bills of the season at this house.

### The Princess

Bert Levey presents this week for the first half The Four Flying Connells; Two Hards; Ed Hale and Company; Ross and King; Herbert Melody and Ray Berger. Last half: Emily Green and Company; Rogers and Evans; Herbert Melody, hold-over, also Four Flying Connells, Colton and Darrow and Wm. J. Benton, Jr. Bob Cunningham, who has had charge of the Republic at Los Angeles, is at the Princess giving it his close attention.

### The Republic

First half, King and Thornton, dramatic sketch; Verga and Dorothy; Portola Comedy Four; That Italian Duo; Rondas Trio, novelty act; The Captain Scott Pictures, four reels. For the second half this week the Republic offered a good program with many laughs. Charley King, Virginia Thornton and Rupert Drum are presenting The Counsellor, and, as usual, they do fine work. They close the show. After an absence of many months the clever players receive a warm welcome. The Two Avertons, the American Indian and the Swede, have the only Indian monologist in the world. The Swede sings a ballad this is well received and the Indian's impersonations of the Irish, Dutch and Hebrew are very fine. The manager says he is the best Jew he ever had in his house. The act is well dressed. May Green, soprano, has a high-class singing act. She has a very fine voice. Straub Sisters, presenting Old and New Century Fads and Fancies of Girls, have a fine wardrobe. Marie Straub, soprano, wears the largest hat and wig ever worn on the stage and dresses in the most extreme fashions, they are old-timers, having been with Bothwell Brown for many years. Alvino and Sister, novelty musical act, are going good, and are playing a return date over the W. S. V. A. time, the Two Dots, comedy singing, dancing and tumbling, open the show. They were well received.

### The Wigwam

First half week: The Seven Harmony Maids are the headline attraction this week. This act is under the personal direction of George Webster, who is one of the brothers of the Webster Booking Circuit. This is the first appearance of this act on the Coast. They make a charming sextette and in point of attractiveness rank with any act in American vaudeville today. Darro and Rolfe are good acrobats; Marion and Dean have a neat singing and dancing act; a strong feature is a one-act playlet, called Double Crossed, a story of the underworld, in which a strong cast is headed by Jane O'Roarke and Huron Blyden. Last half week: The Seven Harmony Maids, held over, are going

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big; The Claytons are fair; Dawson Lanigan and Covert, the dancing fiends, make their first appearance on the Coast, having just arrived from the East; The Aldeans, in comedy sketch, The Professor and His Pupil, are also new on the Coast. The Savoy Stock Company headed by Jane O'Roarke in one-act farce, What's Your Hurry, present another winner.

### The Majestic

The Post Musical Comedy Company is still attracting capacity houses and will continue to do so during their entire engagement. They offered the first half of the week, one of their shows in Bradley Butted In. Honora Hamilton is the featured prima donna. The supporting company including Alma Astor, singing soubrette; Harold Hutchison, Mid Thornhill and Eddie Mitchell. There are ten girls and all of them attractive, graceful and energetic. The Titanic picture is a wonderful reproduction of the terrible disaster in three scenes. Pistel and Cushing, in the Stranded Minstrel, return over the W. S. V. A. time. Last half: Titanic picture, holdover; Peltz Trio, instrumentalists, offer a refined musical act; Post Musical Comedy Company are seen in another scream, The Man Up Stairs. Prices have been raised and still the house is doing a capacity business. Manager McArthur wears a smiling face.

### The Lincoln

First half, picture feature, Florence Roberts in Sapho, six reels; Ray Largey and Sue Suee, offering singing and talking sketch, are good; Musical Alvinos have a novelty musical act which is going well. Last half, Morey and Stewart open the bill in a comedy black-face singing and talking act. They are taking two and three curtains every show, so that means going good; Rondas Trio have a high-class novelty act; Howard Sisters in singing and dancing are clever. They are said to be the original Tango dancers.

### The Pantages

The Serpent of the Nile, a superb dancing spectacle is offered by Bothwell Browne. A troupe of comedy acrobats, the Seven Mad Gymnasts, otherwise known as the Terry athletes, is one of the features of the bill. Santucci, the wizard of the accordion, extracts tinkling melodies of rag-

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time and popular selections. Will Armstrong and Company present The Baggage Man, their popular success. The Two Lowes, expert lariat manipulators; Pearl Rosenthal in a Bundle of Rags, and, Gene and Arthur dainty pianologists, complete the bill.

After finishing his present engagement on Pantages time, Will H. Armstrong will return to San Francisco and take up new work here in town. The King-Willard Company open at the Republic Los Angeles November 10th.

George W. Stanley, the well-known singer and actor, is now publicity manager for the Theatre De Luxe in San Jose.



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## Charlie Reilly

Starring In a Bit of Old Ireland, by Walter Montague.  
 Pantages Circuit

### Correspondence

OAKLAND, Nov. 4.—The inclement weather, while a boon to our farmers, is having a different effect upon our playhouses and the attendance at the various attractions has fallen off to quite a large extent. At The Macdonough, The Count of Luxembourg played to three performances, 3-5, and the business was far from good. Catchy music, bright comedy and an entertaining story kept the audience in good spirits and provided a fine evening's entertainment. The Bird of Paradise, 7-12. Julian Eltinge, 13-16. The Deserters, one of the best of our latter day melodramas, is once more the attraction at Ye Liberty, and is drawing fairly good attendance. The play has the benefit of an excellent cast in which Albert Morrison, John Sumner, J. Anthony Smythe and Alice Fleming distinguished themselves in prominent roles. The part of Dan Reilly was remarkably well played by that veteran actor, George Webster, and Walter Whipple, Mrs. Gleason and Marta Golden are exceptionally good in subsidiary roles. The scene in the second act in Reilly's saloon in San Francisco, showed a typical Coast resort and made quite an impression. Our Wives will be the next attraction. At The Orpheum, Manager Ebey is offering another brilliant bill of vaudeville novelties, which contains no particular big headliner and at the same time offers not a single number that is not entertaining and of some merit. On the program are Dance Reveries, Four Athletes, Ankar Brothers, Della Rosa and Marcello, Kelli Duo, Nellie V. Nicholls, and Kellar Mack and Frank Orth. A Day at Ellis Island, depicting life inside the immigrant inspector's office is the headliner at Pantages and offers a fine vehicle for a

display of talent by Maurice Samuels and a clever company. Tom Kelly, the fashion plate of vaudeville, is also a strong number, and is always assured of a good hand. Others on the bill are Boris Fridkin's Troupe, Alda Brothers, Connors and Edna, and Harold Holland and Company. Lulu Glaser, the famed vaudeville star, who was the big attraction at The Orpheum last week, was stricken with ptomaine poisoning after her performance Saturday evening and was in a very serious condition for some time. She was taken to Merritt Hospital where after a couple of days' treatment, was pronounced out of danger. Rose La Rosa, a pretty San Francisco actress, was seriously hurt in a runaway accident Monday afternoon. She was rushed to the emergency hospital and later removed to her home. The Orpheus Club celebrated its 21st birthday at Ye Liberty, 4th, and gave what many consider the best concert of its career. The soloists were the best to be gathered in this vicinity and the music was enjoyed by an audience that filled the spacious house to overflowing. Manager Jackson of Ye Liberty announces an immense advance sale for the Schumann-Heink concert which takes place November 14th.

LOUIS SCHEELINE.

## Margaret Iles Leaves For East

Margaret Iles, Leota Howard and Joe Thompson were called to Sacramento Sunday to take the place on the Orpheum bill of Lulu Glaser, who was ill. Miss Iles left Wednesday for Minneapolis to pick up her regular Orpheum time. Her sketch has made a pronounced hit and her work, aided by the cleverness of her support, has received much favorable comment.

## Chas. King—Virginia Thornton

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Pantages Time

## Will R. Abram—Agnes Johns

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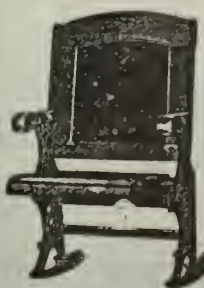
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The Traffic Company, under the care of Ed. Drew and Harry Potter, left Tuesday night for Chicago where it will open at the Cort Theatre a week from Monday.

J. J. Gorman has left for his annual New York trip.



**Genevieve Blinn**

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Comedian Ingenue  
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**Spotlights**

The Fulton Theatre, the coziest of the Henry B. Harris Estate Theatres in New York, re-opened October 29th, with After Five, a comedy by William and Cecil de Mille. The play was presented by the Wagenhals and Kemper Company.

Walter Hampden has been engaged for the Fine Arts Theatre repertory company at Chicago. The roles in the varied repertoire will be portrayed by Mona Limerick, Louise Randolph, Maude Leslie, Frances Waring, Walter Hampden, Whitford Kane, Dallas Anderson, Edward Gilson and several minor players from the leading American companies. The company will inaugurate its first season at the Fine Arts Theatre in that city on November 10th, presenting four short plays in which the entire company will appear.

The Acme Stock Company will open a rotation stock November 10th, playing Placerville, Folsom, Roseville, Lincoln and Wheatland.

The Moose Theatre stock company in Moose Jaw, Sask., closed its stock season two weeks ago. Managers Lawrence and Bridge have reduced the company forces and will tour Canadian towns in repertoire. Michael J. Hooley, Erba Robeson and Tryna Saindon will not continue with management. Miss Saindon joined the Ayresworth company in Edmonton last week. Leonard Carey, Thomas Wiggins and Helen Wilson, recently closed their engagement with Harry St. Clair's company and joined Lawrence & Bridge's road show.—Seattle Critic.

Stage luminaries announced for the near future at the Columbia Theatre are Henry Miller, Julian Eltinge, Mrs. Fiske, May Irwin, Otis Skinner and Robert Hilliard.

George B. Howard, late of the Avenue Theatre, Vancouver, B. C., has started his tour of Canada with David Harum.

The Merry Countess, one of the most colorful musical comedies of recent years, comes to the Cort soon. The book and lyrics are by Gladys Unger and Arthur Anderson, and the music is by Johann Strauss, the waltz king. The Merry Countess ran for six months at the Casino Theatre, New York, after a full year's engagement in London.

The announcement that King John is to be the featured production in Robert Mantell's repertoire, during his forthcoming engagement at the Cort, has aroused interest among lovers of Shakespeare, for King John is a little-seen play. King Lear, hitherto considered Mantell's master interpretation, will of course, be among the popular offerings of the engagement.

Mrs. Fiske comes to the Columbia Theatre early next month and will be seen here for the first time in Edward Sheldon's successful play, The High Road. Mrs. Fiske will have as her leading man the well-known actor, Arthur Byron.

**EDMUND LOWE**

Alcazar Theatre

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**Dorothy Davis Allen**

Presenting Own Play—The Redemption

Pantages Time

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**Pauline Hillenbrand**

Leads

Kirby Stock Co., Stockton

**Marta Golden**

Ye Liberty Stock—Oakland

**G. Lester Paul**

Bailey and Mitchell Stock

Seattle, Wash.

**Hugh Metcalfe**

Leading Man

Ed Redmond Stock



## Correspondence

SACRAMENTO, Nov. 4.—Marcelles and her company jumped into the orphan's breach made vacant by the non-appearance of Lulu Glaser, this week, and the hit she scored re-permeated through the town. The Seal Savers proved to be a diverting little comedy and Miss Hies, physically petite, is "immense" in the stellar role. Leota Howard and Joe Thompson in the support are clever actors. The bill this week contained Kluting's dogs, cats and pigeons; Andrew F. Kelley, monologist; Swor & Mack, in a blackface turn; La Vier, gymnast; Pealson & Goldie, in noisy song and dance, and Rice, Sully & Scott, in a comedy bar act. Dillon & King continue at the Garrick, featuring Maude Amber. This week The Lawnmowers is scoring a hit. The Aviator is the play at the Grand Theatre, with Paul Harvey in the titular character, and the Redmond stock doing its usual good work. Hugh Metcalfe, Jack Fraser, Bert Chapman, Roscoe Karns, and Harry Leland are capable as ever. Beth Taylor is unusually sweet and pretty, and Leslie Virden and Merle Stanton do their bits well. The Bird of Paradise is to play a return engagement at the Clunie Theatre Thursday evening of this week and the advance sale is big. Empress Theatre: The Gypsy Countess, in a clever musical turn. The Mission Garden; the Scottish players in The Concealed Bed; Hastings & Wilson, Billy Seer, and Fletcher Norton and Maud Earl. The Chocolate Soldier is due at the Clunie Saturday of this week, with J. T. Purcell as the soldier, Nanette Kopetsky as Nadine, and F. J. Boyle as Massakroff.

SAN JOSE, Nov. 3.—Victory Theatre: Trail of the Lonesome Pine played to fair business Tuesday matinee and night. 4th, San Jose Symphony Concert, big business. 5th, Bird of Paradise show a big success, with big audience. Vaudeville will show entire last half. Jose Theatre: Bert Lavey vaudeville to good business. Manager Bloom announced his intention of closing for a short time to make extensive repairs, after which the house will be as when first opened. Panama Theatre: The Panama Theatre, which is on the unfair list, continues to keep its doors open to the public, playing Mutual films with a non-union operator. Empire Theatre: Pictures to average business. Lyric Theatre: Pictures on a daily change to fair business. Theatre De Luxe: Under the local management of E. V. Clover, recently with the Lyric Theatre, Oakland, California; the theatre holds its own and a little better by showing exclusive and progressive films, programme changing daily. Garden Theatre: The well-known Garden Theatre once more opens its doors to the public, with Ed. Armstrong and his Baby Dolls, for three days of musical comedy and played to record-breaking business. Some call it Armstrong luck; others call it judgment. Suit yourself about that. Victory Theatre: San Jose Harmonic Society are billed to play their annual concert in the near future. Seal will no doubt exceed any time before. Market Street Theatre: Three acts of vaudeville. Three-piece orchestra. Five reels of photoplay to the regular Market Street business capacity.

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Following the San Francisco engagement the tour will include Stockton, Fresno, Hanford, Modesto, San Jose and a return engagement at the Macdonough Theatre, Oakland, where on its previous visit it established a record of receipts in one day of \$1093.00 with hundreds of people turned away.

## Correspondence

MARYSVILLE, Nov. 5.—One of the largest audiences that ever filled the Marysville Theatre greeted Charlotte Walker and company in The Trail of the Lonesome Pine, Nov. 4, and it was a well-pleased audience. Alice Martin, who, by the way, is the daughter of B. T. Martin and wife, former residents of Marysville, portrays the part of Loretta Tolliver splendidly. Madame Sherry was presented here last week for the third time to a fairly good business. Manager Frank Atkins has arranged for a splendid list of attractions for the 1913-14 season. Among the attractions for this month are Girl of the Underworld, 10; Bird of Paradise, 13; Girl from Mumm's, 14; Madame Schumann-Heink, 20; Count of Luxembourg, 28. Two splendid vaudeville acts were presented at the Marysville Theatre Saturday and Sunday in Wayne the Wizard, and a team of singers and dancers. H. MAGRUDER.

VANCOUVER, B. C., Nov. 4.—Stop Thief is the bill at the Avenue Theatre for three nights, commencing Wednesday. It is the original company that is to offer it, thank

goodness. At the Imperial the Isabelle Fletcher players are scoring their usual hit with When We Were Twenty-one. Over at the Alcazar Too Much Johnson is the bill, and the laughs can be heard a block away, almost. At the Pantages this week Minnie Amata is winning laurels in The Apple of Paris. Laura Ordway, the English comedienne, is scoring right along with her British monologue and songs. Margaret Anglin's engagement at the Avenue, which closed Saturday, was a fine success, artistically and from a box-office point of view.

## Dates Ahead

MRS. FISKE (Harrison Gray Fiske)—Salt Lake, Nov. 10-12; Butte, 13; Spokane, 14-15; Seattle, 16-19.

BIRD OF PARADISE (Oliver Morosco)—Portland, Nov. 16-22; Seattle, 23-29.

THE COMMON LAW (A. H. Woods)—Seattle, Nov. 2-8.

READY MONEY (W. A. Brad)—Aberdeen, Nov. 10; Seattle, 11-15.

WITHIN THE LAW (Am Play Co.)—Tacoma, Nov. 12-13; Olympia, 14; Aberdeen, 15; Seattle, 16-22.

FRED A. WALTERS CO.—North Bend, Nov. 13-15.

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